

MAR 5 1959

# VARIETY

PRICE

35¢

Published Weekly at 154 West 48th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, \$15. Single copies, 35 cents.

Second Class Postage Paid at New York, N. Y.  
COPYRIGHT, 1959, BY VARIETY, INC. ALL RIGHTS RESERVED

VOL. 214 No. 1

NEW YORK, WEDNESDAY, MARCH 4, 1959

64 PAGES

## '59-'60: SHOW BIZ BACK IN TV

### Queen's Visit, Seaway, PanAm Games, New Museum—'59 Is Chi's Year

Chicago March 3. Over at City Hall they calculate 1959 as the "Chicago Year"—when the town becomes a world cynosure for sports, culture and trade.

The international focusing starts in April with festivities to mark the opening of the St. Lawrence Seaway for ocean traffic to this and other Great Lakes ports. In July, touring Queen Elizabeth is down for a one-day once-over of the city; and the same month will find Chi hosting the International Trade Fair.

These doings, however, bear a "preliminary" character about them in anticipation of the really big show in August—the quadrennial Pan-American Games and the collateral Festival of the Americas, latter an obeisance to western hemispheric culture.

For the games alone, Chi will have spent some \$2,500,000, mostly to prep existent facilities or create new ones. Some items: \$1,000,000 for a new swim pool, and \$100,000 to rehabilitate the track oval in mammoth Soldiers Field. Necessary monies are being put up by various city agencies, according to Col. Jack Riley, the city's factotum for the month-long affair, who says the municipal treasury per se will

(Continued on page 62)

### 'My Happiness' Just That For Betty Blasco Family; It Got Them Out of Hock

Kansas City, March 3. The comeback of "My Happiness" had been more timely for the songwriter if it was planned, according to Betty (Peterson) Blasco, writer of the lyrics and now head of Happiness Music, the publisher.

Within recent months the two Blasco children have had serious illnesses, and Mrs. Blasco herself was hospitalized for many weeks. Just as hospital and medical bills were about to overwhelm her, royalties began sifting in from the newest round on the happiness tune—again.

It looked for a time last summer that Mrs. Blasco was on the brink with spinal meningitis, although she now has resumed her normal work routine supervising her company. She lost her husband in 1954 and was left with two small sons on her hands.

But always there is "My Happiness" to cover the financial burden. It's the bread and butter of the Blasco family, and seems to have a sixth sense about when to make the hit parade list again, she said last week. The MGM recording by Connie Francis has been in the Top 10 here for several weeks running. The song first made the list in 1948 and stayed there for 28 weeks.

### Bischoff-Coslow's Pic On Jukebox Racketeering

Latching onto the Senate rackets committee probe into the jukebox industry, indie producer Sam Bischoff and veteran songwriter Sam Coslow are planning to turn out a film on gangsters' infiltration into the music biz. They have taken an option on Frank Kane's novel, "The Living End," which treats with the same subject. It was published as a pocket book last year by Dell and racked up a 500,000 sale.

The Bischoff-Coslow team, which is discussing the project with United Artists, expects to shoot the pic in New York.

### Senate, Leonetti's Best Friend; Quiz Cues 'Solid' Work

The Senate inquiry into the jukebox industry has paid off for Tommy Leonetti. He's now in big demand as a nitery property.

The national press coverage given to the singer's direct link with mobster management (Johnny Ambrosia) six years ago has been followed by a flood of bookings. Even Dick Clark, who bounced Leonetti from his ABC-TV show the Saturday before last (21), wants to give the crooner another booking. Problem with the Clark shot, according to Leonetti's current manager Dick Linke, is that "we can't find the

(Continued on page 50)

### Film & Dance Verdict: 'People Won't In Sun'

St. Paul, March 3. After daylight saving time opponents, including exhibitors, other amusement purveyors, farmer organizations' delegations and individuals had their inning at a state senate general legislation committee hearing, the demise of the two-year Minnesota experiment was predicted by one of its foes, State Rep. E. J. Chilgren of Littlefork.

However, speaking at a meeting of legislators with Northwestern Minnesota Border Council members, Chilgren added quickly "the legislature can reverse itself quicker than a basketball player."

The 1957 legislature enacted DST only for the 1957 and 1958 summers and exhibitors found the fast time damaged their boxoffice badly. Even if the legislature does

(Continued on page 16)

### 3 NETWORKS TO SHOOT THE WORKS

By GEORGE ROSEN

On the strength of present sponsor commitments for next season and plans on the three-network drawing boards, '59-'60 could very well materialize into one of television's most exciting seasons in a decade. It's backed by something more than wishful thinking; around the three tv networks (as well as in the agency-sponsor precincts) there's a sort of champing at the bit in a bid to firm up next season's plans and get the present uninspired and better-forgotten one over and done with. (At CBS-TV, for example, there is every expectation that by April 1, approximately six months in advance of the late September-early October '59-'60 premiere, virtually every major segment of the new season's schedule will be accounted for, sponsor 'n' all.) There's no precedent for this kind of advance tv booking.

It's as though the program warlords at the networks took a good hard look at their respective schedules, with their abundance of oaters, murder and mayhem, and pro-

(Continued on page 38)

### Updated 'Romance' Of Mobsters For Show Business

By ABEL GREEN

The attraction of mobsters to show business dates back to the Prohibition era and, in the evolution of "legitimizing," it's no secret that "the boys" have moved into suaver show biz operations than the mere whimsies of the 1920s when most of the top niteries and speaks fronted mob money. For a time, when Waxey Gordon anged "Strike Me Pink" there was also a grave danger of invading legit musical productions as well. And the Browne-Bioff scandal in Hollywood is a black mark for all concerned.

The recent jukebox expose, of course, has put further spotlighting on the fringe-record business operations, even unto the Tommy

(Continued on page 50)

### Everything's an Angle

Paris, March 3. Paris coutouriers are hiring out their latest designs to French society women who wear 'em in public places and are photographed in them.

Some U.S. film execs' wives have the same deal.

### Miami Beach's \$3,750,000 Floorshow Reads Like a Page Out of Vegas

By LARY SOLLOWAY

#### Garden of Eden: Joe E. Nears 200G B.O. in Fla.

Joe E. Lewis, at the Eden Roc, Miami Beach, is credited with the biggest business of the season at the Pompeii Room. He's also figured to be doing the top business of any headliner currently in the Beach hotels.

Lewis is estimated to have gone above the \$100,000 mark during his first week and came near to that figure on the second week. It's claimed to have pulled the Harry Mufson room out of the red so far in the season.

### Cuba's Many Lures (Fetes, Packages) To Hypo Tourism

By JAY MALLIN

Havana, March 3. The Fidel Castro government has launched an all-out campaign to bring back the tourists. The country's 25-month civil war had, particularly during the past year, scared away most of those Yankee dollars.

Those dollars had amounted to some \$40,000,000 annually—a sizable portion of the island's economy. Over 200,000 tourists had been visiting Cuba each year during peacetime.

The first big step in bringing back the tourists was the reopening of eight of Havana's luxury casinos. The other three had catered mainly to low-income Cubans, and the government wants

(Continued on page 56)

### Homosexual 'Theorizing' Itself Okay—Judges

Hollywood, March 3. Homosexuality is "older than Sodom and Gomorrah" and is a legitimate subject for motion pictures if handled properly, the Appellate division of the California Superior Court ruled last week in reversing a conviction against local exhibitor Raymond Rohauer for showing two experimental films dealing with sex deviation.

The court ruled 2-to-1 in Rohauer's favor, upsetting a previous conviction against the owner of the local artie, the Coronet, which found him guilty of "inciting lascivious thoughts or lustful desires" by exhibition of the films, "The Voices" and "Fireworks," both dealing with homosexuality.

Judge Edward Bishop, in writing

(Continued on page 62)

Miami Beach, March 3.

The once hard core of lavish independent night clubs that served this resort's hotel guests wants in nocturnal diversissements is gone, except for a Latin Quarter. This booming season cues the reason: the hotel cafes. These began to book star layouts several years ago as guest inducements and now find themselves engaged in an expensive "side" venture that for most hoteliers has become an annual competitive headache that has brought their budgets for such lures to an estimated \$2,500,000 for the seven key hotels engaged in the bidding war.

The rest of the inns, independent night clubs, lounges, all-night intimeries, jazz-joints and strip spots bring the total estimated talent-music expenditure for the area running from Hollywood to the Miamis to \$3,750,000 for a 15-week period.

Not even Las Vegas can match this figure, albeit on a comparative basis, in terms of numbers of operations, Vegas would probably top the average individual figures.

The struggle for talent has become an annual—and bitter one—among the hotelmen. Pegging their annual advertising promotions now on free extras and with it, in major locations, on a prestige-talent basis, they must, of necessity, keep upping budgets or else go in for production shows that may cost less in terms of salaries, but still can add up in the

(Continued on page 54)

### Chi Symp Hisses Reiner For Aloofness, at 70, In State Dept. Tour

By JACK PITMAN

Chicago, March 3. Chicago Symphony's proposed fall European sojourn, its first, was apparently scuttled for good last week. State Dept. called off the project when it couldn't agree with Fritz Reiner, the orch's director, on length of the tour and what cities would be visited.

That, at least, was the official explanation, but local reports chalk it up simply (and irritably) to Reiner's refusal to go abroad on any terms. The maestro's indifference has angered many of his musicians who were looking forward to the extra income (estimated at \$1,500 per man) which the trip would have provided. Their feelings were made obvious to Reiner when they hissed his appearance at rehearsal last Thursday (26), according to witnesses. Later, in the dressing quarters, several members threw down a tuxedo symbolizing their leader and stomped

(Continued on page 62)

# Hilton's Showbizmanship Kicks Off Cairo; Cops Join Autograph Hounds

By RICHARD JOSEPH

The party marking the opening of the new Nile Hilton Hotel in Cairo last week was the junket to end all junkets, but the 57 guests who returned to Idlewild from the nine-day, 11,286-mile trip Saturday (28) certainly hope its type is not the last.

Hilton planners savvily combined the Cairo opening with the cornerstone-laying of the new Athens Hilton in the Greek capital and a stopover at the Castellana Hilton in Madrid on the way over, and seldom has a group of travelers covered so much in so short a time. Festivities marked a new high for the uniquely Hilton pattern of showbizmanship set 10 years ago with the opening of the Caribe Hilton in Puerto Rico.

Show biz names on the Cairo guest list included Leo Carrillo, Dianah Carroll, Jeanne Crain, Linda Cristal, Robert Cummings, Martha Hyer, Anne Jeffreys, Van Johnson, Lauritz Melchior, Ann Miller, Hugh O'Brian, Jane Russell, Robert Sterling and Miiko Taka.

In Madrid the group did a reprise of the festivities that accompanied the Castellana Hilton opening almost six years ago. Around-the-clock autograph hounds lined the avenue facing the hotel.

But Madrid was nothing compared to the airport scene at celebrity-starved Cairo, off-limits for American headlines since the Suez crisis. A heavy police contingent had been detailed to hold back the crowd of several thousand fans, but arrangements broke down when the police themselves dropped back from their flying wedges to press pencils and slips of paper on the people they were supposed to be.

(Continued on page 10)

## Over \$57,000,000 to 20th From Zeckendorf Realty Deal With Lease-Back

The 20th-Fox deal, involving sale of its studio acreage to a syndicate headed by William Zeckendorf, will bring 20th between \$57,000,000 and \$60,000,000, Spyros P. Skouras, 20th prez, said in N.Y. last week. Contracts are in the closing stages of negotiation and should be signed this week.

Under the deal, 20th will lease back its studio-space. It will not, however, participate financially in any of the construction activities on the space it has sold. A large commercial development is contemplated.

Skouras said payment by Zeckendorf will be in five installments. 20th retains mineral rights for the entire property, i.e., it has the right to expand oil drilling activities and it keep the wells already producing on the lot.

## 'Nucky' Johnson, Power During Prohibition Era, Working on His Memoirs

Atlantic City, March 3.

Enoch L. (Nucky) Johnson, for more than a quarter of a century "czar" of the Atlantic County (N. J.) Republican organization and a powerful figure in state politics, once backer of Broadway shows and a familiar figure in the New York night clubs, is writing his memoirs.

Johnson was forced from the political scene in 1932 when he was convicted of income tax evasion while still Atlantic City's Republican boss. He served four years and 14 days in a Federal prison after marrying Florence (Floss) Osbeck, once a New York showgirl.

The ex "czar of the Ritz" is now 76 and still active in resort life, but shuns politics. Says memoirs will simply be the story of a politician's active life.

Downside started in the early '30s when N. Y. Journal started an exposé here, printing picture of Johnson on the Boardwalk with Al Capone, with declaration that the resort was neutral ground for gangs, which held their conventions in Atlantic City without fear of gunplays.

## Edith Head's Closeup On Hollywood Clothes

Hollywood, March 3.

Early in her informal autobiography, "The Dress Doctor" (Little, Brown, \$3.95), Hollywood designer Edith Head remarks, "There never has been an actress who is easy to work with." They may not be easy, but Miss Head goes on to demonstrate that, in her experience, anyway, they are always interesting.

Miss Head, long a fixture at Paramount, one of Hollywood's best known designers, and an Academy Award winner, has written a book (with Jane Kesner Ardmore) that is obviously aimed at the distaffers. It is less Miss Head's personal story than an account of her professional experiences, and there is a hefty end section devoted to helpful hints on clothes for those with less perfect forms than Hollywood's goddesses. Miss Head has dressed them all, from Mae West to Audrey Hepburn, and while she doesn't gush about her charges, it is apparent

(Continued on page 63)

## Marciano, Personal Mgr.

Troy, N. Y., March 3.

The Rollickers, playing at the Crystal Lounge in Troy, are advertised "Under the personal management of famed world's heavyweight champion Rocky Marciano."

## Bernstein & Orchestra To Russia, Also Cairo?

Another extended tour for the N.Y. Philharmonic is worked out via Uncle Sam's lifting the travel bill, believed to be around \$15,000 for air transport.

Starting in August, symphonists led by Leonard Bernstein will hit Europe and Near East to carry the pennants for American culture. Bookings and transportation are contracted via the State Dept. liaison, Robert Schnitzer acting for the American National Theatre & Academy.

Concerts are in prospect for Russia itself in connection with the American Industrial Exposition in Sokolniki Park there. That's not confirmed. Helsinki, Stockholm, Oslo, Copenhagen, West Berlin, Brussels, Amsterdam, Paris and Milan are buttoned up. Lisbon, Berne, Venice, Belgrade, Basle in Syria and note—Cairo are pending.

## Nevada Bill Would Ban Lures to Get 'Em in the Game

Carson City, March 3.

Nevada's big gambling concerns will be restricted in the "giveaway" field under terms of a bill introduced here in the Assembly last week by Joe Collins of White Pine County.

The measure is designed to halt the present practice employed by several of the state's larger gambling concerns which transport customers to and from the casinos and literally finance some portions of their customer's activity to stimulate business.

Collins maintains that such practices are "unethical" and in general are unfair. He indicated that some of the state's largest establishments, especially in the Reno-Lake Tahoe-Las Vegas area, have already split in supporting or opposing the measure.

In the Las Vegas area, Collins said some 65% of the gambling concerns are allegedly in favor of calling a halt to these "unfair business practices," while the other 35% favor the retention of the away and gimmick.

Under terms of the bill, gambling casinos would be restricted from giving money or similar tokens, tickets or gifts which exceed \$1 in value, any food or beverage, transportation to or from the establishment, or any room or sleeping accommodation to any guest or customer.

Persons excepted under the provisions of the bill would be employees of the establishment, news representatives, travel agency, transportation, or publicity and public relations representatives.

A violation of the measure would be classified as a misdemeanor carrying a fine of up to \$500 and a jail sentence up to six months, or both, and the revocation or suspension of the establishment's gaming license.

The enforcement of the provisions of the measure would be left in the hands of the proposed gaming control commission, or the Nevada Tax Commission, whichever retains the top authority in gaming control matters following this legislative session.

## Eddie Jackson Felt He 'Wasn't Wanted' After 43 Years With Schnozzela

"I felt I wasn't wanted any more." That's what Eddie Jackson said in New York last week in recalling the events that led up to his split with Jimmy Durante after 43 years in the act. Now doing a single, he planned in from the Coast to huddle with his agents on a slate of upcoming dates.

Although Durante waved the olive branch a couple weeks ago at a luncheon tossed by the Philadelphia Variety Club to mark his 66th birthday, his former partner apparently prefers to overlook such blandishments. At that time the Schnoz said, "If he ever wants to come back and I'm still working, his job's waiting for him."

Two years ago, Jackson explained, "I had an operation and

(Continued on page 63)

## Inexpertly Contracted and Managed

Jeanette MacDonald Not Paid Off in Atlantic City—  
May Switch to Columbia Concerts

## Widow of Carl Brisson Carrying On His Work For Youth in Denmark

Copenhagen, March 3.

Mrs. Carl Brisson has taken a permanent apartment here, as of mid-March, moving out of the local Hotel d'Angleterre, and will consummate the last wish of the Danish star, who died here last fall. This work has to do with enlarging the local Youth Center. It was Brisson's favorite charity, which he helped found in the quarter of the city where he was born. Many Danish and American friends, in lieu of flowers, have made contributions to the center.

Mrs. Brisson's sister, Tilde, who used to reside in California, has also resumed residence here at a near-seaside resort. The widow divides her time between here and the States with Frederick Brisson, their son, and his wife, Rosalind Russell.

## 'St. Louis Woman' Spotty Memoir By Helen Traubel

"St. Louis Woman" by Helen Traubel (Duell, Sloan & Pearce; \$5.95) is the slight memoir of a hefty soprano who made good, not only at the Met, but also as a pop singer in night clubs, on radio, tv and disks. Co-authored by Richard G. Hubler, with a flattering intro by Vincent Sheean, book is at its best dealing with Traubel's childhood and early struggles.

Title, obviously, stems from name of star's home town, and it is to be noted that she spent thousands of dollars to have "St. Louis Blues" scored so that she could sing it as a near-classic American folk song.

Tome is dedicated to Traubel's husband, Bill Bass. It presents a strangely confusing impression of her career with the Metropolitan Opera, principally because of many contradictory statements. Writing mainly in a jovial vein of recollection, singer exhibits claws in dealing with former Met manager, Edward Johnson, and she is sometimes less than kind to Lauritz Melchior, who often co-starred with her in Wagnerian operas. Jimmy Durante, on whose tv show Traubel scored marked success, comes off somewhat better than the lady's classical conferees. Despite studied effort to make this recap seem "grassroots" in character, book emerges more in the nature of a compilation of magazine pieces than as a hard-cover product.

Rodo.

An abortive concert tour that Tom Foley's Imperial Attractions Inc. sponsored via the Independent Booking Office (successor to the old United Booking Office) opened and closed Washington's Birthday (Sunday night) at the Warren Theatre, Atlantic City, with Jeanette MacDonald not paid off. Barytone Arlington Rollman, who is from the same Reading, Pa., home town as promoter Foley, was substituted.

A prebooked 15-city tour was purposely confined to towns like Baltimore, Louisville, Evansville, Ind., Kansas City, Salinas, Wichita, Great Bend and the like.

Miss MacDonald, in retirement for some time, may essay a concert tour next year under Columbia Concerts' direction (Humphrey Doulsen), probably with Allen Jones, who made one Metro film musical with her. The idea of reuniting the famed MacDonald-Nelson Eddy team is stalemated because the latter is doing too well playing the niteries.

Company manager Hal Oliver mentions that the cards and heralds in Atlantic City weren't ready until 48 hours before the Sunday concert, and if Foley figured they'd just fall into the Warren (old Warner) Theatre it just doesn't happen.

It's axiomatic that between January and April the concert booking for the next year are presold; itinerant concert spot dates are most hazardous boxoffice-wise. The Warren's former over-3,000 capacity.

(Continued on page 63)

## Lucille Ball Worries About TV Comics With Big Yen for Dramatics

By DAVE KAUFMAN

Hollywood, March 3.

Lucille Ball, whose comedies have successfully survived all the varying trends of television for eight years, is perturbed at the number of comedians gravitating to dramatics these days, and she wonders where the new comics are going to come from.

Says Miss Ball: "So many of our great comedians are going dramatic these days. We will have to develop a whole new field of comics. Even the younger ones like Red Buttons, Jack Lemmon and Mort Sahl are going dramatic." Does she prefer comedy or drama? "Silly Question," she answers.

However, she does receive film scripts for dramas continually, the latest being a pitch from producer Al Zugsmith at Metro asking her to play a nun in "Girls' Town," which rolls April 2. She doesn't have the time for these offers, but she admits "I would love to do a

(Continued on page 38)

# VARIETY

## Subscription Order Form

Enclosed find check for \$

Please send VARIETY for

- ☐ One Year  
☐ Two Years  
☐ Three Years

To ..... (Please Print Name)

Street .....

City..... Zone..... State.....

### Regular Subscription Rates

One Year—\$15.00 Two Years—\$28.00  
Three Years—\$39.00

Canada and Foreign—\$1 Additional Per Year

VARIETY Inc.

154 West 46th Street

New York 36, N. Y.

# VARIETY

Trade Mark Registered

FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.

Syd Silverman, President

154 West 46th St., New York 36, N. Y.

Judson 2-2700

6404 Sunset Boulevard, Hollywood 9-1141

Washington 4

1202 National Press Building, Stirling 3-5445

Chicago 11

612 No. Michigan Ave., Delaware 7-4884

London WC2

8 St. Martin's Pl., Trafalgar Sq., Covent Garden 0135

SUBSCRIPTION Annual, \$15; Foreign, \$16; Single Copies, 35 Cents

ABEL GREEN, Editor

Volume 214

120

Number 1

## INDEX

Bills .....	56	New Acts .....	51
Casting News .....	60	Night Club Reviews .....	55
Chatter .....	62	Obituaries .....	63
Film Reviews .....	6	Pictures .....	3
House Reviews .....	56	Radio .....	17
Inside Music .....	49	Record Reviews .....	44
Inside Vaudeville .....	52	Television .....	17
International .....	12	Television Reviews .....	26
Legitimate .....	57	TV Films .....	22
Literati .....	61	Vaudeville .....	51
Music .....	44	Wall Street .....	14

DAILY VARIETY  
Published in Hollywood by Daily Variety, Ltd.  
\$15 a year. \$20 Foreign.

# QUALITY-QUANTITY PARLAY

## Re: IATSE Pact With Coast Studios, 8 Locals Okay, 2 Nix, 12 to Vote

Hollywood, March 3.

Eight locals have ratified the IATSE's collective bargaining agreement with the major theatre feature and television film producers, with two holding out for additional negotiations after nixing pact as-is, and 12 others still to vote.

Latest to approve pact are Motion Picture Studio Projectionists, Local 165; Set Designers, Local 847; and Illustrators and Matte Artists, Local 790. Others which previously voted approval include Property Men, Local 44; Film Technicians, Local 683; Costumers, Local 705; First Aid, Local 767; and Scenic and Title Artists, Local 816.

Nixing: Sound Technicians, Local 695; and Set Painters, Local 729.

## Anso Going to Paramount Pix

Deal for Paramount Pictures to acquire the Anso division of General Aniline & Film Corp. looked imminent this week, with the Hollywood company to pay a little short of \$25,000,000 for the camera and photographic equipment property.

Serving, in effect, as agent in the transaction is Bache & Co., Wall Street brokers.

While the various parts of General Aniline are up for bids—the seller being the U.S. Dept. of Justice, which seized the corporation as alien property in 1944—the downtown word is that Par is on the inside. It was added that the film company already is well underway with negotiations with Interhandel, Swiss holding company, which will share in the proceeds with the U.S. Government.

Interhandel at the outset wanted to be paid off in Par stock but Par, which has been pursuing a capitalization shrinkage program for the last several years, insisted on paying cash. Interhandel is now willing to go along with this.

Tied in with this is Par's holdings of 51% of the ownership of Famous Players Canadian, above-the-border exhibition outfit. Par is out to peddle about half of its FPC stock, with the proceeds to be used as part of the payment for Anso.

## Disney Won't Buck Disney; 'Tonka,' Under the Gun Of 'Beauty,' Postponed

Pittsburgh, March 3.

As a result of the record run of "Auntie Mame" at the Stanley, where the Rosalind Russell starrer is now in its 11th week, Walt Disney is withdrawing "Tonka" from Stanley deluxer for an indefinite period. The reason is that Disney doesn't want two of his pictures competing against each other, as they would be doing if "Tonka" were permitted to follow "Mame" since "Sleeping Beauty" opens a grind run Friday (6) at the Nixon, the local legit house.

When "Tonka" was inked in after "Mame" at the Stanley, nobody figured latter picture would be around so long inasmuch as previous record-holder was "Sayonara" a year ago and it ran just six and a half weeks. The Gary Cooper-Maria Schell "Hanging Tree" will come in when "Mame" winds. It'll probably be mid-May before "Tonka" makes it now.

## 3schnee's WB Script Job

Hollywood, March 3.

Charles Schnee, who bowed out of a producer contract at Columbia Pictures several weeks ago to return to writing, will script Michael Frost's upcoming novel, "The Crowded Sky," for his first activity.

He checked into WB yesterday.

## Amusement Bonds, 19th

Bond issues of the amusement industry on the New York Stock Exchange had a total trading valuation of \$114,573,905 as of last Jan. 30.

Amusements ranked 19th on the list of all industrial groups in terms of market value. Average price for the amusement bonds was \$107.79.

## Film Stocks Moved Upward by 1.7% During February

Film stocks, as a group, moved up 1.7% during the month of February, compared with gains of 1.8% in January and 0.4% in December, on the New York Stock Exchange.

Thus, an upturn that began more than a year ago is still continuing.

Month after month the film securities have been going up and up, to the extent that many of the professional analysts are shaking their heads in incredulity. The downturners have been high on the picture business right along, some because of the blockbuster money being raked in by certain productions and others because of the potential revenue from the disposition of assets.

But the sustained nature of the upturn, over such a long haul, has come as an unexpected development.

Most spectacular advance has been made by Walt Disney Productions, which climbed to another new high of \$51 per common share, from a low of \$14. Warners went up \$2.37½ per share for the month, Loew's went up \$1.50. Paramount up 50¢ and 20th-Fox was off \$2.

Strength of Disney reflects the powerhouse boxoffice activity of "Sleeping Beauty." Although in release only a few weeks, returns so far strongly indicate that Disney's investment of almost \$6,000,000 in the cartoon feature will pay off handsomely. And importantly for the trade to note, there hasn't been evidence of any public balking at the roadshow prices for the picture, which runs only 75 minutes.

Naturally, there's no telling aent how many people are staying away because of the tariff (\$1.25 for moppets at times for the run at New York's Criterion). But packed houses mirror the fact that there's not too much resentment.

## BEST U.A. OMEN: DOMESTIC TAKE

Proving that, even in the "blockbuster" era, quantity and quality on a release schedule can still make for a winning combination, United Artists in 1958 hit record highs in both its domestic and foreign film rentals.

Its total gross for the year was \$82,000,000, an increase of close to \$12,000,000 from 1957. But the real significance lies in the sharp upward curve in gross domestic, i.e. U. S. and Canadian film rentals during '58. That's an improvement of more than \$10,000,000 over 1957. That record was achieved with volume and an uninhibited approach to advertising spending. It flies in the face of the theory that it's only the concentration on biggies that pays off these days.

On the foreign side, '58 rentals totalled \$32,000,000 as against \$29,400,000 the prior year. This from a company, which, in 1951, showed a foreign gross of \$4,738,000 and which owns no theatres abroad.

Domestic '57 rentals were \$35,400,000 in a 52-week year. The \$45,600,000 total was for 53 weeks. Some of the big UA entries during '58 were "The Vikings," "The Defiant Ones," "Witness for the Prosecution," "God's Little Acre" and "The Big Country."

## 'Hard-Sell Joe' Levine Shoots Ad-Pub Bankroll; Exceeds 'Rights' 3-to-1

Joseph E. Levine, head of Embassy Pictures of Boston, is shelling out for the marketing of his newest feature an amount equal to three or four times what the distribution rights cost him.

The production is "Hercules," Italian-made entry which Levine has had dubbed and re-scored. He's ordered 600 prints from Pathe at a price of \$360,000. He hopes to have all of them in work around the country in mid-July. He's blueprinted a campaign in magazines and supplements alone which will cost \$250,000. Add to this unspecified amounts for local blurbs.

Levine has a luncheon set for March 20 in the grand ballroom of the Waldorf-Astoria, New York, and acceptances already indicate an audience of 1,000 exhibitors, press, etc. This naturally is to focus attention on his "Hercules."

There's nothing official on exactly what Levine put up in acquiring "Hercules" but the word in (Continued on page 16)

## Jets, Phones Close O'Seas Gap; Skouras in 'Bold-Tomorrow' Stance; Payroll Cuts Unnerve 20th Men

By FRED HIFT

### 'G-STRING ENTERPRISES'

Jack Dreyfus Jr. Chief Investor In Film Venture

Jack Dreyfus Jr., of the Wall Street brokerage house bearing his name, is among the partners in a new picture business company called G-String Enterprises. He put up \$7,500 toward the capitalization and, at that figure, is the top investor.

Details were unavailable (Dreyfus is vacationing somewhere in Florida) but the obvious interpretation is that the outfit is to engage in the handling of a strip pic. Partnership papers simply state that the character of the business is to engage in "making, producing, renting and/or selling one or more motion picture films" in New York.

## Build New Faces, List Names Fore And Aft—TOA

Washington, March 3.

As part of its effort to help develop new film personalities, Theatre Owners of America has requested producers to re-list the cast of characters, along with their picture roles, at the end of the feature. In addition, the film-makers were asked to place the new characters in the beginning with the name underlined, so that identification of the new personality by the audience throughout the picture would be easier.

This was reported to TOA's mid-winter board meeting here by Henry G. Plitt, chairman of TOA's committee on new personality development and liaison with the Academy of Motion Picture Arts and Sciences.

Plitt also reported that broad general arrangements have been worked out with the film companies to have the new personalities visit the territories along with the saturation release of their pictures. Plitt said his committee had received many letters from producers who had pledged to go along with the new personality format. Plitt also indicated that producer Jerry Wald had agreed to serve as production liaison with exhibition.

The committee chairman reported that his group had succeeded in getting the Academy

Impact of the jet age and of improved international communications is dictating the new shape of 20th-Fox's foreign operations, Spyros P. Skouras, 20th-Fox prez, said in N.Y. last week.

Skouras spoke as his organization's personnel appeared somewhat stunned by the cuts he's made abroad and in the anticipation of cuts he's asserted to be planning at the domestic side. 20th has eliminated the Continental sales supervisory setup in Paris and the national territories now will report directly to New York. Implication automatically is much greater local autonomy.

That Edward Ugast, the Far East supervisor, and Sam Burger, who's been on special assignments, also have been given their walking papers, was confirmed by Skouras. The Latin American setup so far hasn't been touched.

"With the jet planes cutting travel time, and the telephone so close and conveniently at hand, there's no reason why we shouldn't change with the times," Skouras said. "From now on, every office abroad is just a sub-office. They'll report to New York." There are no immediate indications of any plans to augment the N.Y. staff or to re-employ the 20th employees who have been let go.

Asked whether he thought other companies might follow suit in the wake of 20th's streamlining moves, Skouras said "I don't care about (Continued on page 14)

## 3 Stooges Panic Naborhood Kids

The Three Stooges, revived by the showing of their old shorts on television, continue to ride the crest of a new popularity wave. Loew's Theatres in N. Y. latched on to the comedians this past weekend for sock results in three theatres in the B-onx, Brooklyn and Queens.

Special kiddie shows, featuring three Three Stooges comedies, cartoons and the comedians in person, scored sellouts Saturday (28) at the Paradise, Kings and Valencia Theatres at admission prices of 75¢ for children and 90¢ for adults. The in-person appearance of the Stooges, along with "Officer" Joe Bolton, host of the Stooges comedies on WPIX, was staggered so that the comedians appeared at the beginning of the show at the Paradise, in the middle at the Valencia, and at the end at the Kings. The time schedule was 10 a.m., 11:30 a.m. and 12:30 p.m. After the conclusion of the special kiddie program, houses were opened for the regular show.

Boxoffice success of the three shows last Saturday has prompted Loew's to repeat the program at three different theatres this Saturday (7). Performances are set for the Commodore in Manhattan, the Oriental in Brooklyn, and the Tri-boro in Queens. The complete kiddie show will run for two and a half hours.

## Dudley, Brown, Evans Pend as Future Makers Of Cinerama Story-Films

Hollywood, March 3.

With Cinerama Inc., now geared financially to forge ahead on a new production slate via its \$15,000,000 deal with Prudential Life Insurance Co., talks are underway with Carl Dudley, Harry Joe Brown and Maurice Evans to supply product. Dudley, whose "South Seas Adventure" is the current Cinerama

(Continued on page 14)

## Blockbusters Which Don't Explode Scare Banks Off 'Indie' Producers

By GENE ARNEEL

The banks aren't doing business with independents any more. For one reason, they're scared.

Figuring in the trade is that four lending houses made up about 97% of all monies advanced to indie film-makers in past and the latter have been shut off by all four. Group consists of Bank of America, Bankers Trust Co., Chemical Corn Exchange and Security First National of Los Angeles.

With the exception of a Samuel Goldwyn or Walt Disney, these institutions are making capital available only to the distributors. The reasoning is clear. The film companies are sufficiently well heeled to guarantee a loan 100% whereas the individual producer usually is not. Thus it is that all borrowed money is between the banks and the distributors; the independent producer is forced to rely upon the distrib for the budget outlay.

A banker prominent in film financing this week further explained the relatively new modus operandi. He said all banks are traditionally conservative and in these days the Hollywood producers are just too hellbent on blockbuster conquests. This means unusually tall expenditures. "We can't

afford to miss with one of these," said the money man.

Another important angle is that the 6% interest rate can be gotten from substantial industrial (or other) clients. In comparison with these the indie producer is too chancey.

In exchange for making the capital available for the indies, the film companies take, of course, distribution rights to the product involved plus a participation in the ownership.

Also contributing to the banks' aloofness to the indies is the constant chance of the film-maker going over the blueprinted budget. Experience has been that while a property may be itemized at, say \$2,000,000, unanticipated (by the producer) expense might send the budget up another 50%, more or less. As a result the entire project may have to be abandoned (as was the case of John Huston's attempt at "Typee"; Huston didn't anticipate the tropical storms in the tropics).

In the case of "Typee," Allied Artists, which guaranteed the bank financing, took a loss of several hundred thousand dollars. The banks don't want this sort of thing to happen to them.

# Loew's Eyes Diversification In, Out Show Biz; Studio Operating in Black And Outlook Increasingly Cheery

By HY HOLLINGER

Loew's Inc., once it is officially separated from Loew's Theatres, has "in mind increasing the size and scale of the company," prexy Joseph R. Vogel told the stockholders at the annual meeting Thursday (26) at Loew's 72d St. Theatre. In answer to a stockholder's query, he said that the company's directors had already discussed the possibility of expansion. Later Vogel told reporters that expansion implies diversification both in and outside entertainment. A similar diversification program is being considered by Loew's Theatres.

During the course of the two-and-a-half-hour session, punctuated by the shouting and bickering that has been commonplace at recent Loew's meetings, Robert H. O'Brien, financial v.p., gave the shareholders a detailed breakdown of the per share earnings of each division for the first and second quarters of the current fiscal year. He broke down the 49c per share earned in the first quarter as follows: theatres and radio, 8c; film production and distribution, 19c; television, 17c; records and music, 5c. This division, he noted, was on the basis of 5,336,000 shares outstanding. Had the company been separated into different production-distribution and theatre companies, with each having 2,668,000 shares outstanding, the breakdown would have been as follows: theatres and radio, 16c; film production-distribution, 38c; television, 34c; records and music, 10c.

The breakdown for the second quarter, estimated at 50c, would be as follows for the combined operation: theatres and radio, 7c; production-distribution, 16c; television, 22c; records and music, 10c. On a separated basis, the divisions would earn the following: theatres and radio, 14c; production-distribution, 32c; television, 44c; records and music, 10c.

Converting the earnings of approximately \$5,400,000, or 99c per share, for the first six months of the current fiscal period, to two separate companies, O'Brien said it would mean \$1.68 per share for the production-distribution company and 30c for the theatre firm.

## \$4,800,000 for Ad-Pub

O'Brien also disclosed, in answer to a stockholder's question, that the company's publicity-advertising budget for 1959 has been set at \$4,800,000, with \$500,000 representing salaries. This compares with a pub-ad budget of \$5,292,000 in 1958 and \$6,317,000 in 1957.

Vogel told the shareholders that all divisions of the company are currently operating in the black and he predicted that 1959 would be the company's best fiscal year since 1950. A spokesman for Loew's later revealed that the production-distribution operation showed a profit, before taxes, of \$4,000,000 for the first two quarters of the present fiscal year as compared with a loss, before taxes, of more than \$5,000,000 for the same stanzas a year ago.

## Mrs. Soss In Attack

The meeting opened with Mrs. Wilma Soss, the battery-microphone-carrying president of the Federation of Women Shareholders, charging that the meeting was not a valid one because of alleged illegality in repealing cumulative voting at the special meeting last Tuesday. She claimed that the company had failed to make necessary disclosures in its proxy material and that the matter was something that should be investigated by the Securities & Exchange Commission.

John Gilbert, another pro-cumulative vote advocate, moved to adjourn the meeting on the ground that the proxy statement had failed to note that Nathan Cummings, nominated for the board, had bought his shares with the knowledge that an effort would be made to repeal cumulative voting. Gilbert also said that he would introduce a resolution calling for the

(Continued on page 14)

## Van Pelt Up for Rep Bd.

It's Ernest Hall who's bowing off the Republic board, and not Edwin Van Pelt, as previously reported.

Van Pelt is a candidate for re-election at the company's upcoming annual meeting.

## British Exhibs: Makes Sense To Use U.S. Talent

A British exhibitors' association has endorsed the idea that foreign producers employ American stars and directors to make their pictures more suitable for U.S. theatres and the world market.

This was made known in a letter to George G. Kerasotes, president of Theatre Owners of America, from Ellis F. Pinkney, general secretary of the Cinematograph Exhibitors' Assn. of Great Britain and Ireland.

Several weeks ago Kerasotes had forwarded to producer, distributor and exhibitor organizations all over the world the recommendation of the American Congress of Exhibitors' committee on ways and means to increase motion picture production, of which S. H. Fabian is chairman. Fabian's report urged that foreign producers be impressed with the fact that if they could make "more pictures aimed at the American market," they would not only help to relieve the product shortage in the U.S., but would also earn a larger share of the world market.

CEA's general council, in acting on the Fabian recommendation, said that it agreed with the sentiments "so far as it may be possible to do so, whilst at the same time retaining to a reasonable extent that element in British films which portrays the British way of life and thought."

## PUSH ALL STOPS FOR 'SOME LIKE IT HOT'

Following up on its philosophy of spending money to make it, United Artists is backing the Billy Wilder production, "Some Like It Hot," with a \$1,000,000 domestic promotional campaign covering all available media.

Report on the kind of extensive backing UA plans to give the Marilyn Monroe-Tony Curtis-Jack Lemmon starrer was made in N.Y. Monday (2) by Roger H. Lewis, UA's National director of advertising, publicity and exploitation. He was flanked by publicity manager Mort Nathanson, ad manager Joe Gould and aide Fred Goldberg.

Film will open in several keys on March 18 and reopens Loew's State, N.Y., and at the Grauman's Chinese on the Coast, where it's the first UA film to get a booking in many years.

Wilder and Lemmon are slated to tour Europe as part of the effort to promote the picture globally, Lewis said. Miss Monroe is set to do telephone interviews with U.S. film editors and critics.

Nine Inc. has been authorized to conduct a motion pictures, television and other entertainment business in New York, with capital stock of 600 shares, no par value. Jesse Moss was filing attorney at Albany.

## Loew's: Always a Good Show

At a close to \$15,000,000 cost, Metro's "Ben-Hur" came in \$1,000,000 over the budget, prexy Joseph R. Vogel told the stockholders at last week's annual meeting. "I'm certainly not going to the board to ask them to cut my salary," said Vogel in response to a usual stockholder beef about high executive salaries.

There's always a big turnout at the Loew's meetings. Credit the live show put on by a vocal group of minority shareholders, the free lunch and a free double feature.

## CANADIAN-MADE FILMS

Use 'Exploitation' Titles—One Has \$85,000 Budget

Ottawa, March 3.

"Bloody Brood," "Ivy League Killers" and "The Young and the Beat," are the cheery titles of three Canadian films upcoming.

"Killers," is already completed, and producers William Davidson and Norman Klenman are seeking a distrib. Their maiden effort, "Now That April's Here," based on four Morley Calagahan shorts, was a quick flop last year, but they have a third planned for next April.

"Young and the Beat" will be Sidney Furie's second shot and, like his first, will import a U.S. lead. Two, in fact—Kim Smith and Tony Ray of N.Y., both now in Toronto for shooting. Furie's first, "A Dangerous Age," starring Ben Piazza, was shown in London last year to good reviews and business. Western-Hemisphere rights are owned by Kenneth Hyman, son of Hollywood's Elliott Hyman. Reported budget for "Beat" is \$85,000.

"Bloody Brood" is expected to roll in March, maybe by Larry Kert of "West Side Story" as lead. It'll run about 80 minutes, with Meridian Films' co-owners, Ralph Foster and Julian Rothman, co-producing and Rothman directing. Photographer will be Joseph Brun.

## U. S. to Europe

Don Ameche  
George Batson  
Howard Connell  
Tom Curtiss  
 Sylvia Leigh  
Ricardo Malipiero  
Richard Pinkham  
Debbie Reynolds  
Michael Stern  
Michael Todd Jr.  
Dennis Vance  
Edythe Ziffren

## Europe to U. S.

Max Bygraves  
Freddie Carpenter  
James M. Coltart  
Max Eisen  
Leslie Grade  
Miss Francis Head  
Mike Nidorf  
Daphne Willis

## New York to L. A.

Robert Armbruster  
Leslie Barrett  
Diana Barth  
Samuel Bronston  
Carleton Carpenter  
C. Terence Clynne  
Ralph E. Donnelly  
Ben Goetz  
Louis Jourdan  
Willard Keefe  
Edward F. Kook  
Francis S. Levien  
Julia Meade  
Scotty Rubin  
Elizabeth Taylor

## L. A. to N. Y.

Samuel Z. Arkoff  
Wayne R. Ball  
Frank Capra  
Ralph Cohn  
George Eckstein  
Eva Gabor  
Zsa Zsa Gabor  
Connie Haines  
Bob Hope  
Roy Huggins  
Leo Jaffe  
Joe Justman  
Peter Lawford  
Irving P. Lazar  
Paul Lazarus Jr.  
Favre LeBret  
Sam Lutz  
Adele Mara  
Harold Mirisch  
Arnold Moss  
James H. Nicholson  
Carlo Ponti  
Manny Reiner  
Ted Ritter  
Thelma Ritter  
Gus Schirmer Jr.  
Ab Schneider  
Tom Sheils  
Frank Sinatra  
David Wayne  
Donald Woods

## 'Weep No More For Barbara'

[RIVAL SEQUEL TO WANGER FILM?]

Hollywood, March 3.

A rebuttal to Walter Wanger's "I Want to Live," which depicts executed murderess Barbara Graham as an innocent victim of circumstances, is being blueprinted by tv commentator-screenwriter Dan Lundberg and writer Hugh Lacy. "Weep No More for Barbara" is the tentative tag of the film venture.

Lundberg said he and Lacy had signed a contract with Deputy District Attorney H. Miller Leavy, who prosecuted Mrs. Graham, whereby they have access to Leavy's files, diary and other documents pertinent to the case.

Lashing at "Live" as a picture which editorialized strongly that Mrs. Graham was convicted although innocent, Lundberg said "our screenplay is based on material Wanger's people did not have access to. They couldn't use Leavy's name because he was in no rush to supply them with releases.

"We have documentary proof never before made known of Mrs. Graham's guilt. 'I Want to Live' is a farce and virtually begs re-drafting and a second production. Wanger should do the other side of the coin.

"Their effort to show Mrs. Graham was executed although innocent is a monstrous miscarriage. There is overwhelming evidence of her guilt. There is no evidence she was railroaded.

"Our picture will be shot either from the point of view of Mahel Montague, the victim of the murder, or the District Attorney's point of view; we intend to show the other side of the coin," he said.

## New York Sound Track

Hollywood indie bidding for the film rights to Col. Serge Obolensky's autobiog, "One Man In His Time." The hotelier-author, on a bookstore publicity swing from coast-to-coast, says the dealers think his book "a slayer," i.e. steady seller. . . . Ab Weisbord, Metro art director, cited for his third year of volunteer work drawing for and working with the children in the wards of Bellevue Hospital. He's brother of William Morris agency exec, Sam Weisbord, and is making an industry pitch for art supplies, via him, to the Children's Recreation Service of Bellevue Hospital.

Pamphlet accompanying Stanley Warner divvy payment plugs the pharmaceutical items of the company's subsidiary, International Latex Corp. Not a word about theatres or upcoming motion pictures. . . . Bill Howard, bootblack for Columbia Pix staffers for past 25 years, died Sunday (1).

Gerald Pratley, of the Canadian Broadcasting Corp., back at his Ottawa headquarters after a Hollywood oncoever during which he taped some 45 interviews, half of them being 30 minutes in length. Twelve of the interviews were with film composers. Pratley had a date with Cecil B. DeMille, but the veteran producer died just before the Canadian broadcaster arrived. Among the Hollywoodites interviewed by Pratley were Adolph Zukor, Samuel Goldwyn, Mack Sennett, Walt Disney, James Cagney, Dick Powell, Alfred Hitchcock, Frank Capra, Arthur Freed, Richard Fleischer, Jack Lemmon, Doris Day, Delmar Daves and Roger Furse.

"The use of the sex symbol in our society is getting way out of hand," says Shelley Winters, herself an ex-sex symbol, in a piece (as told to Lester David) in Weekend Magazine. Countless girls, imitating the movie sexers, "grow up believing that the acme of womanliness is to possess the babyish charm and immature surface appeal of the sex symbols, and neglecting all the real attributes of being a woman." At the peak of her sex-symbolism, she says, she didn't have a date for New Year's Eve—and neither had Rita Hayworth. Both spent it at a party at Sam Spiegel's.

Quite a few calls to VARIETY from dailies all over the country about that Goya "Naked Maja" ad which the P.O. Dept. interpreted as "lewd" and which VARIETY didn't run.

George Roth, sales chief for Richard Davis' United Motion Picture Organization, has quit. Plans to go into business on his own. . . . Edward L. Kingsley and wife Lee off for a Florida vacation. . . . Re "Compulsion": When the 20th-Fox brass first saw the film on the Coast, the reaction was anything but enthusiastic. Since then, what with all the favorable critical reaction, 20th has changed its mind. . . . Orson Welles has written a new play. . . . Cannes film fest topper, Favre LeBret, in Gotham and on to the Coast to snare stars for the Cote d'Azur event. . . . Irving Shapiro bought the French "Les Cousins" for the States.

Stefan Schnabel, back in Europe the past three months, has been working around the clock. His activities included a featured role in a German film, a tv pilot in which Hildegard Neff is starred, the title role of Othello in a German network telecast, dubbing of American pix in Paris, and a running part in the Bryna Productions' "Vikings" tv series. Since Feb. 18, he's been starring in "Process Jesus" at the Briennestrasse Theatre in Munich. . . . Julia Meade left for the Coast to begin work in Universal's "Whatever Way the Wind Blows," starring Rock Hudson and Doris Day. . . . Producers representatives and Universal board member Budd Rogers celebrated his 35th anni in the film biz with a luncheon for friends and associates at Toots Shor's last week.

Franz Werfel's "Embezzled Heaven" will have its U.S. premiere in Boston March 30. Film, produced by Rhombus Productions, in Vienna and Rome, is being released by Louis de Rochemont. . . . Rupert Allan named a v.p. of the Arthur P. Jacobs pub shop. . . . Columbia prexy Abe Schneider, first veepee Leo Jaffe and veepee Paul N. Lazarus Jr., back at their homeoffice desks after meetings at the studio. . . . Metro's "Green Mansions," starring Audrey Hepburn and Anthony Perkins, set as the Radio City Music Hall's Easter attraction. . . . Samuel Goldwyn Jr. will produce "The Adventures of Huckleberry Finn" for Metro. . . . Eva Gabor is in Gotham for a brief stay before leaving for Europe for her role in Metro's "It Started With a Kiss."

Danny Kaye's new starrer, "The Five Pennies," will be sneaked in San Francisco where Kaye is currently making a personal appearance. His original three-week stint at the Curran Theatre has been extended for two more sessions. . . . Phil Gersdorf may be the first publicity unit man to receive screen credit. His name will appear in the credits of Samuel Bronston's "John Paul Jones," which Warner Bros. will release.

Jack H. Harris is reshooting portions of his "4-D Man" and prints, initially scheduled for delivery on Feb. 26, won't be ready until March 26. . . . Robert J. O'Donnell of Texas' Interstate Circuit booked Columbia's "Gidget" to coincide with the gimmick premiere the film company will stage in Dallas in the home of a winner of NBC-TV's "The Price Is Right" showcase. The home premiere was a bonus award.

Sheilah Graham gave the Women's National Press Club in Washington a brief insight into her life as a Hollywood columnist and named her candidates for the forthcoming film of her book, "Beloved Infidel." For her own role, Miss Graham said she would like to have Jean Simmons, Joanne Woodward or Marilyn Monroe.

Nicole Maurey opposite Robert Taylor in "The House of Seven Flies," David E. Rose production for Metro. . . . Columbia Pictures changed Morningside's "The Werther von Braun Story" to "Give Me the Stars" . . . "Swiss Family" . . . budgeted at \$3,000,000, will be filmed by Walt Disney in Lc. . . . Kenya and on Caribbean island

(Continued on page 10)

# ASK KEFAUVER PROBE DISTRIBS

## Old 'Stilted' Acting Style

"It seems to us that many of the older generation who find films vulgar and shallow simply miss what is there. If we look at movies even 10 years old, we see how quickly nuances of expression and phrasing replace the (as it now seems) strident and stilted acting of the earlier sound films.

"Thus the 'good-bad girl' heroine... is a tissue of ambiguities compared with the clear outline of vamp or good girl in less sophisticated films of the 20s or 30s. While the young people are often unable to appreciate these ambiguities—and certainly to verbalize them—they can take such movies in their stride without any feeling of alienation from contemporary usage and convention."

—From David Riesman's book, *Individualism Reconsidered*.

## Who-Got-What Wages at Universal

**Rackmil Tops, \$125,000—Daff, Muhl 2-3 for Fiscal 1958—Blumberg, \$78,000**

Directors and officers of Universal received total remuneration of \$767,535 during the fiscal year ended Nov. 1, 1958, according to the proxy statement summoning shareholders to the annual meeting in New York March 11.

Salaries of top-ranking officials were as follows: Milton R. Rackmil, president, \$125,000; N. J. Blumberg, chairman of the board, \$78,000; Alfred E. Daff, former executive vice president, \$105,000; John J. O'Connor, vice president, \$57,200; Edward J. Muhl, vice president and studio chief, \$104,000.

Employment agreements of Blumberg, amended May 14, 1955, and Rackmil, dated May 1, 1956, each provide that in the case of incapacitating illness of six consecutive months, the company may terminate the employment, in which case Blumberg will continue to receive two-thirds of his salary and Rackmil may elect to serve in an advisory capacity to one-half of his salary. In each case to the end of the terms of the contracts, Dec. 31, 1960 and April 29, 1963, respectively.

The proxy statement also discloses that as of Jan. 15, 1959, Decca Records was the owner of record and beneficially of 771,985 shares of Universal stock, constituting 79.6% of the outstanding voting stock. On the same date, the company had outstanding 42,590 shares of 4 1/4% cumulative preferred stock and 927,254 shares of common stock, all having voting rights.

Business before the March 11 meeting will include the election of nine directors and ratification of the management's selection of Peat, Marwick, Mitchell & Co. as its auditors.

Nominated for board posts were Rackmil, Blumberg, Preston Davie, Albert A. Garthwaite, O'Connor, Budd Rogers, Daniel M. Sheaffer, Harold I. Thorp and Samuel H. Vallance. Rackmil, also president of Decca, Garthwaite, Thorp and Vallance also serve on the Decca board.

## Persisting Piracy Of Chaplin Oldies

There appears to be no end at attempts to bootleg prints of old Charlie Chaplin films. The practice has been going on for years and there have been recent reports of unauthorized individuals trying to peddle prints in various cities.

United Artists, although it no longer has any connection with Chaplin except for the distribution of some of his films abroad, is serving as a sort of unofficial watchdog for the comedian. Whenever UA learns of a bootlegging effort in any part of the country, it notifies Chaplin's office in Paris as a courtesy, in light of Chaplin's long former association with the distributing company.

Chaplin, who now lives in Switzerland, is aware of the bootlegging and is making arrangements for legal representation in various cities so that the under-the-table deals can be stopped.

## Ben Thau's Tenure

A new long-term contract for Metro studio administrative head Benjamin H. Thau was approved last week by the newly-elected board of directors of Loew's Inc. Thau, a top M-G executive since 1932, will continue in his present post, working in close association with production v.p. Sol C. Siegel.

## Doll to Levine; Goldwyn Needs 'Porgy' Envoy

Bill Doll has exited as eastern exploitation director of Samuel Goldwyn's "Porgy and Bess," a job which paid him \$1,000 a week. He's taking over the publicity assignment on Joseph Levine's (Embassy Pictures) "Hercules." The Goldwyn post, now vacant, appears something akin to a game of musical chairs.

Lynn Farnol has been on and off the job twice and Maurice Bergman sat in briefly just prior to Doll. Position is that of heading a special exploitation unit working in association with Columbia, which is to release the Goldwyn production.

Doll's new link with Embassy is consistent with the reputation which Levine of Boston appears building. He's pulling elaborate exploitation stunts, such as the upcoming luncheon for 1,000 traders to focus attention on "Hercules." In a manner similar to the way the late Mike Todd did things, Doll was Todd's longtime ad-pub specialist.

**Mike de Lisio on 'Porgy'**  
Mike de Lisio, former Metro magazine contact, has been retained by Columbia for the special publicity unit organized for Samuel Goldwyn's "Porgy and Bess." De Lisio will handle the magazine publicity on the picture.

Joe Hyams, who recently resigned as Coast publicity head for Hecht-Hill-Lancaster, may also join the "Porgy and Bess" unit, headquartered in New York.

## TOA'S KERASOTES IN TOUT OF NEW C. OF E.

Washington, March 3. The emergence of the American Congress of exhibitors has been the greatest development for exhibition, George G. Kerasotes, president of Theatre Owners of America, told the board of directors and executive committee at the opening session here Sunday (1) of the exhibitor organization's mid-winter meeting.

Kerasotes devoted his time to a report of TOA's activities during the four months he has held the top executive post. He covered TOA's work in seeking to ban toll tv, its efforts to get military spots to play pictures after local commercial houses, its purchase of stock in all the film companies, (Continued on page 16)

## WOULD BE NEW THEATRE TACTIC

Washington, March 3. The Kefauver antitrust subcommittee will be asked to look into complaints by small exhibitors against practices of film distributors, particularly as they might involve the consent decrees.

The Senate group, whose recent probes have been the scourge of the auto and steel industries, will be contacted by Sens. Jennings Randolph and Robert C. Byrd of West Virginia for a staff study of gripes by smaller houses.

Randolph told VARIETY that he will also work with the Senate Small Business Committee (of which he is a member) and the Justice Dept. House members of the west vs. delegation will launch moves to get action on that side of Capitol Hill, he said.

Action followed a confab among Randolph, Byrd, a top rep of Allied States Assn., an irked West Virginia exhibitor and Congress' sole theatre owner, Rep. Joseph W. Barr, (D-Ind.), among others.

Staff of Senate Small Business Committee was given a run-down of charges against major film distributors by a number of exhibitors mostly subsequent-run houses. The Small Business group has done considerable work in the field in recent years, but has laid no plans for hearings this year on the problem.

The Senate Antitrust Subcommittee, headed Sen. Estes Kefauver (D-Tenn.), has not delved into Justice Dept. enforcement of the Paramount consent decrees to any extent.

## Byrne, Klune Now Veeps

John B. Byrne, Metro's general sales manager, and Raymond Klune, general manager of the Coast studio, have been elected vice presidents of Loew's Inc. Action was taken by the board of directors at last week's meeting.

Byrne became general sales manager in Dec., 1957. Previously he had been assistant sales manager and prior to that was in charge of the eastern sales division. He joined Metro in 1925 as a salesman in the Denver branch.

Klune came to the Metro studio in August, 1958. Before joining M-G, he had served as production manager for 20th-Fox, David O. Selznick and RKO.

## National Boxoffice Survey Post-Holiday Trend Hits Biz; 'Tables' New Champ, 'Beauty' 2d, 'Journey' 3d, 'Tree' 4th

Post-holiday dip is being felt all over the country this session. Downbeat is being accentuated by the number of holdovers, many of which have not held up too well. Milder weather is regarded by exhibitors in some key cities covered by VARIETY as being a favorable factor, though certainly not helpful in N. Y.

Bally over being nominated for seven Academy awards is giving "Separate Tables" (UA) a real boost, which is elevating it into first place by a wide margin. Playing in some 19 keys, it is cashing in with biz which in many spots is close to what was done during Washington's Birthday holiday week.

Second place is going to "Sleeping Beauty" (BV), which has held up in remarkable style after taking No. 1 spot last week. "Journey" (M-G) again is winding up in third place, same as a week ago. "Hanging Tree" (WB) is taking fourth spot, just as it finished last session.

"Auntie Mame" (WB) continues to amaze by holding steady in fifth position, same as a week ago. "Rally Round Flag, Boys" (20th) is pushing up to sixth spot. "South Seas Adventure" (Cinerama) is capturing seventh money. "Gigi" (M-G), long high on the list, is moving up to eighth place. "Some Came Running," another from Metro, is landing in ninth

## 'Mame' Holds Feb. Lead; 'Running' 'Tables' and 'Furlough' Rate 2-3-4, Thank Messrs. Washington, Lincoln

### February's Faves

1. "Auntie Mame" (WB).
2. "Some Came Running" (M-G).
3. "Separate Tables" (UA).
4. "Perfect Furlough" (U).
5. "6th Happiness" (20th).
6. "South Seas" (Crama).
7. "South Pacific" (Magna).
8. "Gigi" (M-G).
9. "Rally Round Flag" (20th).
10. "Bell, Book" (Col).
11. "Windjammer" (NT).
12. "Horse's Mouth" (UA).

## Post-'48 Payoffs Tollvision Loom As Writer Goals

Hollywood, March 3. Screenwriters seeking a hike in minimums, have devised a new format for a cut of post-1948 pix sold to television, and seek a sizable foot-in-the-door if and when tollvision comes. Demands are part of new contract negotiations to begin late this month with major motion picture and indie producers.

New proposals were approved at a membership meeting of the screen branch of the guild last week. May 15 is the expiration date for the present pact.

Present guild weekly minimum for theatrical film scripting is \$350, and guild seeks a new minimum which "more nearly reflects the contribution of the writer," as one insider close to the situation put it. As to the post-1948 pix situation, the current contract simply allows the guild to cancel a pact with any producer selling his post-'48's to tv without cutting in the guild. This the guild did when Republic sold its post-1948's to tv with no divvy for the writers, but the guild now has devised a format aimed at protecting writers of pix in that category funneled to tv.

As for pay tv, guild has for some (Continued on page 16)

By MIKE WEAR

VARIETY's regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U. S. - Canada market, the monthly report does not pretend to express total rentals.

With two holidays in the month and Washington's Birthday traditionally one of the few cream holidays, February this year followed convention by recording soaring business. There was even amazement for how much money was racked up by lesser film entrants. February saw releases launched late in December still playing in the bigger key cities covered by VARIETY via its weekly issue estimates. These were, respectively, "Auntie Mame" (WB), "Separate Tables" (UA) and "Inn of Sixth Happiness" (20th).

"Auntie Mame" continued in No. 1 spot, being b.o. champion for the last two months. Sustained strength bore out the forecast that it might become, comparatively, as big at the boxoffice as a film as was the case in legit. "Some Came Running" (M-G), which was third in January, was a close second-place winner.

"Separate Tables" (UA), adding a batch of additional playdates late in the month, pushed to third position. It was eighth in January (Continued on page 16)

## Indie Urges Pix Trade With China

Hollywood, March 3. There's a market in this country for films from Red China, the Communists there are anxious to sell them, and the films need not be propagandistic in nature, most of them aren't. So says a tyro filmmaker Robert Cohen, who spent one month in China last year, and asks if we're taking features from Soviet Russia why not the Chinese? (One answer—U.S. does not recognize Red China—Ed.)

Cohen is currently in the bad graces of the U.S. State Department because he went to China despite the ban on travel there. He has been refused renewal of his passport because of his defiance.

Despite this, Cohen, who holds no brief for the Chinese government or its Communist leaders, believes U.S. exhibitors could make money on the deal at very little cash outlay to the Chinese.

Rates for a color feature, he says, are around \$9,000 outright for five-year rights. Cost of a black-and-white feature is one-third this, around \$2,000.

Cohen, who is currently showing three short subjects from China on the lecture circuit, went to Peking on his own, while studying at the Sorbonne in Paris. He says he was allowed to photograph anything and everything he wanted, with both still and motion picture cameras, and found Chinese officials eager and anxious to display their equipment and installations.

Filming facilities are good, he said, in the studios he saw, in Peking and Shanghai. Equipment was modern, with Mitchell cameras and Ampex sound recording units. China does its own color process work, he says, with a processing plant in Shanghai. Results are excellent, he reports.

Cohen, now back at UCLA, where he originally studied, to take his doctorate in motion picture work, says most of the Chinese-produced films he saw were not concerned with propaganda.

(Complete Boxoffice Reports on Pages 8-9-10).

## Make Mine a Million (BRITISH)

**Unsophisticated skit on television with Arthur Askey and Sidney James running a pirate tv station and undermining the non-commercial national company; well-gearred for family audience laughter.**

London, Feb. 24.  
British Lion release of a John Baxter  
production, "Stars Arthur Askey, Sid  
Gibson, Directed by Laurence Compton."  
Screenplay, Peter Blackmore from the  
play by Jack Francis; camera, Desmond Davis;  
editor, Peter Pitt. At Rialto Theatre,  
London. Running time, 82 MINS.

Arthur Ashton	Arthur Askey
Sid Gibson	Sidney James
Marion Russell	Dermot Walsh
Maxine's Husband	Kenneth Connolly
Director-Gen. of National TV	Clive Morton

Chairman of Commercial TV	Martin Bensch
Sally	Sally Barnes
Director of Commercial TV	Lionel Murton
Mrs. Burgess	Olga Linde
Diana	Leigh Madson
Jack	Bernard Cribbins
Police Superintendent	Bruce Seton
Sid's Bodyguard	George Martin
Production Supervisor	Tom Giehl
The Professor	David Newton
Assistant Director-General	Richard Caldico
Ballet Dancer	Gillian Lynne

Arthur Askey is a popular, genial comedian who has made huge impact on stage, tv and radio but whose film appearances have been conspicuously less successful. However, his latest entry, "Make Millions," should ring the bell with unsophisticated audiences and will prove a useful dualer for U.K. houses.

Camera Eye Productions has made its name in the documentary field, winning an Oscar for "The True Story of the Civil War" two years ago. It might be wise for the talented group to take at least a semi-documentary approach to feature filmmaking rather than select a property that ranges so far afield.

Stanley Kallis produced and penned the story which Ed Lakso screenplayed. Director Louis Clyde Stoumen wasn't able to come up with consistently good performances, but some are notable. Miss Meyer is okay, not nearly so grand as her measurements. Chuck Henderson, as the group's leader through rough terrain, is excellent and a likely contender as a successful new face. Don Devlin and Andrew Munro are very good as a couple of soldiers, with Ed Craig equally fine and okay work from Cindy Girard, Barbara Skyler, Byron Morrow, Alice Allyn and Lakso.

Credits—from Edward R. Martin's camera to sound by John Mack, editing by Stoumen and art direction by Mervyn Barbert—are capably accomplished. Richard Markowitz's interesting musical score, expressive and heavy on percussion, is a top bonus. So is Lakso's catchy "Girls, Girls, Girls" sung over titles.

To boost the marquee value, a number of big names make fleet, infrequent guest appearances as themselves. These include Tommy Trinder, Evelyn Laye, Dickie Henderson, Raymond Glendinning, Dennis Lotis, Patricia Bredin and Sabrina. Rich.

Paris, Feb. 24.  
Terra release of Groupe De Quatre  
production. Stars Curd Jurgens; feature  
Mylene Demongeot, Alain Saury, Daniel  
Sorano. Directed by Yves Ciampi. Screen  
play, Jean-Charles Tacchella, H. F. Rev  
J. L. Bost: camera, Armand Thirard  
editor, G. Alepee, At Biarritz, Paris. Run  
time, 95 MINS.

Eric .....	Curd Jurgens
Catherine .....	Mylene Demongeot
Michel .....	Alain Saury
Friedrich .....	Daniel Sorano

Tale of the country cousin trying to make it in the big city, and destroyed in the process, gets off-beat treatment from promising new and youthful director Claude Chabrol. It develops into a looksee at a certain restless youth. Pic possesses probable exploitation aspects for offshore spots on its frankness of theme.

The country cousin comes to stay with his worldly, decadent cousin. His attempts at love and exams fail while his indolent, debauched cousin gets all. It ends in an ironic bit as the visitor is killed by a gun thought to be empty.

Director Chabrol has gone in for a little too much symbolism. The characters sometimes remain murky and literary rather than real form. But a concise progression, fine technical aspects, and a look at innocence destroyed by the pafos keeps it absorbing despite the slightly pretentious treatment at times.

Its wild surprise parties, the lack of sincerity in showing morality destroyed by directionless living and some pungent love scenes make this a bit different from run-of-mill pix. *Musk.*

Lacklustre direction and acting put this tale of a middleaged man's pursuit with a young girl on a dubious basis. Lazing pacing does not help to imbue the characters with feeling for the characters and their problems. The result is a pic with mainly home market possibilities.

Curd Jurgens decides to wreck a ship for the insurance coin a the instigation of a h's filthy young man. Jurgens finally decides to go against it as both a man and a father. He comes of age and realize they have moral duties to society. The aim is high but the execution is lower. Jurgens' impassive acting and Myrna Loy's Demongel's lack of ease, plus a scene dialog, do not help give this a modern feel and direction is poor. Technical aspects are only fair.

Work

# FEAR BIZ-TAX SPREE BY STATES

## Tax Bureau Courts Sympathy

[VIA EXPLANATORY FILM]

The Internal Revenue Service, never the most popular of the Government agencies, has produced its first film in an effort to acquaint the public with the behind-the-scenes details of tax collecting. The 28-minute, partly animated documentary is called "Since The Beginning Of Time." It cost \$48,000 to produce.

Written and directed by Gene Starbucker, the film was shot in color and 35m. It'll be made available gratis to such theatres as may wish to book it, television stations, civic groups and schools, according to Charles Lammond, tv and radio officer of the Internal Revenue Service who coordinated the project.

According to Lammond, the Service is ordering between six and 10 color 35m prints, 100 16m tint copies and 300 to 400 black-and-white 16m prints. This is the first time the Service has used the film medium on "the outside." Films have been used within the offices for training purposes. Aim is to have the documentary shown as widely as possible in the six remaining weeks before the income tax filing deadline on April 15.

Arrangements are set to change or update the film in future years, if this becomes necessary, i.e. if procedure or personnel change. With this revision, Lammond figured the picture may be good for five years. He was frank in saying he didn't think that many theatres, with their "captive" audiences, would go for the subject.

Robert Fenwick directed the animation sequences which, in humorous fashion, trace the history of taxes and provide a frame for the live action. Latter is devoted to showing how the tax returns are processed, coupled with a warning that there's no getting away with anything. Photography is well handled.

## SUPREME COURT OPENS THE WAY

Washington, March 3.

Some pessimistic trade association observers here see the possibility of needy states going on a taxing binge at the expense of important segments of the entertainment industry as well as many other businesses in interstate commerce.

Congressmen and lawyers are still trying to digest fully the significance of last Tuesday's (24) Supreme Court decision which gave states the right to levy taxes on "foreign" (out-of-state) corporations for the calculated net income derived inside their state borders.

A top attorney for National Assn. of Manufacturers said that "the outer limits" of the decision's impact haven't been defined. But he opined that absentee film distributors, jukebox, radio and tv set manufacturers and possibly other phases of the entertainment industry may have to shell out more tax dollars.

Some 35 states now have corporation income taxes, but only five—California, Louisiana, Georgia, Minnesota and Oregon—are trying to levy them on firms not incorporated within their borders. Supreme Court, by a 4-3 vote, upheld income taxes on out-of-state corporations enacted by Georgia and Minnesota.

With the way apparently clear, other states may launch bids for a slice of the new tax pie. Legislatures in many states are now in session.

Taking the dimmest view possible, if all the states enacted income taxes on absentee corporations, some firms might find it less expensive to refrain from carrying their business across state lines. Theoretically, it's possible for a corporation to get socked for more than 100% of its income via the state corporate levies.

This arises from fact that states could apply widely varying formulas in determining how much a certain outfit should pay. One state could put the weight on the percentage of sales, another on tangible property and still another on payroll within a state as compared with the firm's national total.

Moreover, an outfit in interstate commerce might be confronted with the necessity of multiplying his legal and clerical staff manifold to cope with a different tax law in every state it does business.

Congress may be asked to do something about it. NAM is not hiding its concern. But opinion varies widely as to what Congress can do.

Some key legislators think it's constitutionally impossible either to strip the states of its power to enact such taxes (states' rights) would block this anyway, or to require that a uniform formula be used throughout the nation. Other Congressmen believe that the latter action could—and should—be taken.

## Theatremen Live by Obsolete Credo; 'Who's In It?' Is Meaningless If Pic Not Well Made, Sez Willie Wyler

### Sebe Miller's 41 Years

Dallas, March 3.

Fellow employees of the 20th Century-Fox southwestern district headquarters here turned out at the Variety Club last Friday to pay tribute to W. S. (Sebe) Miller on his last day of service with the organization.

Miller, sales manager for the district office here has been with the company for 41 years, all in Dallas. The fellow workers presented Miller with a fishing rod and reel.

Also at the luncheon were Miller's wife and his son, W. S. Miller Jr., who is in the film biz as assistant branch manager here for Walt Disney Productions.

The picture business and its financial backers would do better "if they banked on serious filmmakers rather than on star personalities," William Wyler contends.

Just back from a year in Rome, where he directed Metro's re-make of "Ben-Hur," Wyler complained that it was frequently difficult for topnotch creative directors, producers and writers to obtain approval and financial support for a particular project while certain performers are given carte blanche on any film they want to make.

"It's the creative elements that determine the success of a picture," Wyler maintains. "People will not go to theatres just to see stars. They'll go to see the stars if the picture is a good one."

Wyler criticized exhibitors for continuing the "who's in it?" philosophy. He noted, for example, that in Europe filmmakers obtained financial support from distributors and exhibitors on the basis of their own creative ability and not on who will be in the picture. An experienced picture-maker, Wyler said, will do his best to cast a picture well.

Although Wyler feels that performers as well as creative filmmakers deserve as much coin as they can get, he contends that some stars are getting "far in excess of what their worth" in comparison to the contributions of producers, directors and writers. The industry and financiers, Wyler added, "seem to think a star is a guarantee of security. I think that's their thinking, they're out of touch with the public. The public doesn't go to films any more just to see stars."

Wyler returned to the Coast Thursday (28) to begin supervision of the editing and scoring job on "Ben-Hur." He estimated that if the picture had been made in Hollywood, it would have cost at least \$7,000,000 more.

After completing his assignment on "Hur," Wyler said he would go off on a long vacation. He does not plan to launch any new projects until late in 1960.

## Miami Beach Cops Raid Film Houses; Charge Pix Corrupt Youth Morals

Miami Beach, March 3.

Police here arrested the owner of a south Miami Beach film house Saturday (28) following the last showing of a double-feature bill, which, they charged, tended to "corrupt the morals of youth."

Booked on the charge was Variety Theatre operator Martin Kaplan. The police action followed a statement carried in the local press, by Beach Councilman Melvin Richard, who insisted a double-feature bill "Count Five & Die" and "Unashamed"—a nudist colony film—was attracting patrons of student age, even though the advertising for the bill was top-slugged "Adults Only."

Police say they picked up two boys, 15 and 16, at the last showings on Saturday night. They said scenes contained in the pictures included a bedroom shot with "flagrant suggestion" and swimming pool setting in which the players indulged in "passionate embraces" as well as other "seductive poses."

This is believed to be first arrest of its kind in this city. Councilman Richard, who represents a reform faction, included the attack on the Variety theatre bill during one of his regular blasts on gambling, loose morals and crime. He was one of the leading participants in the Kefauver Committee investigations some years ago, that helped to break up the bookmaking syndicate on Miami Beach and that brought down such as the late Colonial Inn, Green Acres and the Little Palm Club.

## Success Shorts 'Mame' Prints: WB

Tells Judge It Services Best Customers First—Trade Watches Sol Fisher Action for Precedent

Minneapolis, March 3.

Circuit owner Sol Fisher lost his district court action to enjoin Warner Bros. here from releasing "Auntie Mame" to seven of this city's 11 subsequent-run neighborhood houses, but not his. He now speaks of suing for damages.

Following the filing of briefs and their study by district court Judge Paul Jaroschak, a decision is expected this week in circuit owner Sol Fisher's suit to enjoin Warner Bros. here from releasing "Auntie Mame" to seven of the city's 11 neighborhood subsequent-run houses in the earliest clearance slot, 28 days, until two of his own uptown theatres among the 11 are served.

Warner Bros. has only seven prints and it divided up the city into two sections, east and west of the Mississippi river which run through Minneapolis. The four 28-day houses not getting the picture are east of the river. It so happens that the seven west of it include those with the largest grossing potentials.

If Judge Jaroschak denies the injunction and "Auntie Mame" plays the seven theatres where it has been booked day and date, Fisher says he'll bring damage suit against Warner Brothers.

The action is believed to be the first of its kind ever brought in the industry. It is expected to determine how much freedom a distributor possesses in selling his pictures and if he can disregard clearance setups in certain instances in favor of exhibitors who will provide him with the most film rental.

R. W. Johnson, attorney for Warner Bros. here, stated in his brief that the success of "Auntie Mame" has caused a national shortage of prints and that Art Anderson, local branch manager, had obtained as many of them as possible, but not enough to go around so that all 11 of the local 28-day houses can play the picture day and date. The seven ones to which the available prints have been allotted are scheduled to open with it day and date tomorrow (4) and will do so if the injunction isn't issued.

Johnson pointed out that the priority in distributing any film is based on the various theatres' grossing potential. Explaining that boxoffice receipts determine the exchange's film rental income, he explained it's to Warner Bros.' interest to "serve best customers first."

"This is a business decision Warner Bros. has a right to make," declared Johnson. "Traditionally, the seven theatres that will be getting (Continued on page 16)

Arthur L. Mayer and wife on a Peruvian holiday.

### Improved Palace Proj.

Significant steps reportedly have been taken to improve the quality of the projection at the RKO Palace, N.Y.

Improvements were made under the direction of Earl I. Sponable, 20th-Fox's engineering chief, in preparation for the opening of 20th's "Diary of Anne Frank."

## East's Publicists Draw Mediation In 20th-Fox Tiff

The stalemate in the negotiations between the N.Y. Screen Publicists Guild and 20th-Fox has resulted in the entry of Commissioner J. R. Mandelbaum of the Federal Mediation Service. The Government official has met separately with representatives of the pub-ad union and 20th. Another meeting between the union and the film company is scheduled for tomorrow (Thurs.).

The deadlock resulted from 20th's flat turnaround of the Guild's effort to obtain wage parity with Coast publicists for easterners doing the same work. Senior publicists in east receive a minimum of \$140.50 while their Coast counterparts get \$210. As part of the current talks, under a wage re-

(Continued on page 10)

## Uncluttering The Cinerama Federation Of Dispersed 'Rights'—Reeves' Purpose

Cinerama Inc., the patent holding company, has virtually completed negotiations with Stanley Warner Corp. whereby it will take over Stanley chain's full interest in Cinerama. Still to be resolved is the position of Cinerama Productions Corp. The latter company originally held the license right to the medium and turned it over to SW for a percentage of the profits, acting only as a collection agency.

In order for Cinerama Inc., headed by Hazard Reeves, to gain full and free control of the production and exhibition rights to the medium, it must find a way to eliminate Cinerama Productions Corp. Cinerama Inc. can accomplish this either by acquiring the shares of Cinerama Productions now held by Stanley or arranging a merger with the latter company.

It appears likely that the Reeves outfit will follow both courses in order to eliminate completely any outside interest in the medium. For a merger to be arranged between the two Cinerama companies, some sort of stock exchange will have to be resolved. Cinerama Productions is an over-the-counter security now selling at about 3 3/4 while Cinerama Inc., is traded on the American Exchange for a price of about 6.

Dept. of Justice

When the stock of Cinerama Inc. and Cinerama Productions were almost equal in value, at about 3, SW—which held a large block of Cinerama Inc. stock—offered Cinerama Productions shareholders the opportunity to make a share-for-share swap. As a result, Stanley was able to accumulate approximately 750,000

shares of Cinerama Productions. This enabled the theatre chain to live up to its agreement with the Dept. of Justice which required it to dispose of its interests in the patent-holding company.

Since Stanley made the share-for-share swap, the value of the Cinerama Inc. stock has increased, due mainly to the \$12,000,000 loan from the Prudential Insurance Co. and \$3,000,000 from private sources for an expansion program. It seems likely therefore that any exchange of Cinerama Inc. and Cinerama Productions shares will have to be on a different basis, perhaps involving a three for five swap.

In current negotiations, Cinerama Inc. is seeking to acquire all pictures made in the process as well as the losses now held on (Continued on page 16)

# L.A. Lags; 'Tank'-Dames' Dull \$8,500 But 'Tables' Sock 19G, 10th, 'Mame' Ditto; 'Tree' 17½G, 'Beauty' 16G

Los Angeles, March 3.

Despite several strong holdovers, Los Angeles first-runs are taking a sharp drop this week to the lowest point since mid-December last year. "Tank Commandos"—"Operation Dames" lone new bill, is dull \$8,500 in three theatres. "Case of Dr. Laurent," which played in art houses last year, looks okay at the Los Angeles. "Auntie Mame" and "Separate Tables" head the regular holdovers, each having great \$19,000. Former is in 11th frame at Chinese while "Tables" is playing 10th round in one spot and second week in three other houses. "Hanging Tree" looms dandy \$17,500 in three situations.

"Sleeping Beauty" is rated fat \$16,000 in fifth lap at Fox Wilshire. "Some Came Running" looks hefty \$14,000 or over in second frame, three spots. "Gigi" still is hot in sixth session at Fox Star. "Journey" is only fair \$11,500 at Hollywood Paramount in second. Hard-ticket pix generally are still very strong.

**Estimates for This Week**  
Hillstreet, Iris, Uptown (RKO-FWC) (2,752; 825; 1,715; 90-\$1.50). "Tank Commandos" (AI) and "Operation Dames" (AI). Dull \$8,500. Last week, Hillstreet, "White Hunter" (AI), "Naked Africa" (AI), \$3,400. Iris, Uptown with Los Angeles, "Pennypacker" (20th), "Wolf Larsen" (AA), \$14,800.

Los Angeles (FWC) (2,017; 90-\$1.50). "Case of Dr. Laurent" (T-L) and "No Place to Land" (T-L). Okay \$5,000.

Hollywood Paramount (F&M) (1,468; \$1.50-\$2). "The Journey" (M-G) (2d wk). Fair \$11,000. Last week, \$11,900.

Downtown Paramount, Wilshire, Hollywood (ABPT-SW-FWC) (3,300; 2,344; 756; 90-\$1.50). "Hanging Tree" (WB) and "Enchanted Island" (WB) (2d wk). Dandy \$17,500. Last week, \$22,500.

State, Hawaii, El Rey (UATC-G&S-FWC) (2,404; 1,106; 861; 90-\$1.50). "Some Came Running" (M-G) (2d wk) and "Something of Value" (M-G) (reissue) (State, Hawaii) "Anna Lucasta" (UA) (El Rey) (m.o., 2d wk). Good \$14,000 or over. Last week, \$22,400.

Fox Beverly, Vogue, Loyola, Orpheum (FWC-Metropolitan) (1,170; 825; 1,298; 2,213; 90-\$2). "Separate Tables" (UA) (10th wk), Fox Bev; 2d wk, others and "Kings Go Forth" (UA) (reissue) (Vogue) (1st wk), "Tunnel of Love" (M-G) (Loyola) (2d run), "Wink of an Eye" (2d wk). (Continued on page 10)

## 'Tables' Bangup \$10,000, Frisco 3d Week; 'Bell' Brisk 12G, 'Journey' 10G

San Francisco, March 3.

First-run trade here is on mild side generally although there are some strong spots. "Separate Tables" looms standout being great in third session at the United Artists, and not far from second week. "Bell, Book and Candle" also looms great in second at the St. Francis. "Hanging Tree" is rated good in second at Paramount as is "The Journey," in same stanza, at Warfield.

Of newcomers, "I, Mobster" is only fair at Fox while "Stranger in My Arms" is fairish at Golden Gate. Most longruns still are powerful.

**Estimates for This Week**  
Golden Gate (RKO) (2,859; \$1.25). "Stranger in My Arms" (U) and "Arson for Hire" (U). Fairish \$9,000 or near. Last week, "Never Steal Anything Small" (U) and "Young Captives" (U), \$8,500.

Fox (FWC) (4,651; \$1.25-\$1.50). "I, Mobster" (20th) and "Intent to Kill" (20th). Light \$7,500. Last week, "Pennypacker" (20th) and "Alaska Passage" (20th), \$10,500.

Warfield (Loew's) (2,656; 90-\$1.25). "Journey" (M-G) (2d wk). Nice \$10,000 or close. Last week, \$14,000.

Paramount (Par) (2,646; 90-\$1.25). "Hanging Tree" (W-B) and "Man Or Gun" (W-B) (2d wk). Good \$10,000. Last week, \$13,500.

St. Francis (Par) (1,400; \$1.25-\$1.50). "Bell, Book and Candle" (Col) (2d wk). Great \$12,000. Last week, \$18,000.

Orpheum (SW-Cinerama) (1,456; 90-\$1.25). "Journey" (M-G) (2d wk). (Continued on page 10)

## Key City Grosses

**Estimated Total Gross**  
**This Week** ..... \$2,468,000  
(Based on 22 cities and 233 theatres, chiefly first runs, including N.Y.)  
**Last Year** ..... \$2,534,700  
(Based on 23 cities and 249 theatres.)

## Tables' Sockeroo \$19,000, Pitt Ace

Pittsburgh, March 3.

Holdovers are the big noise downtown, with "Separate Tables" doing almost as well as it did on smash first week at the Penn. "Auntie Mame" is continuing to keep the Stanley management in a complete state of disbelief. Pair of new entries, "These 1,000 Hills" at Harris and "Never Steal Anything Small" at Fulton, are not going far. "Cinerama South Seas Adventure" is holding up well at Warner while "South Pacific" is winding big at Nixon. Rave notices are pushing "He Who Must Die" into winner's circle at Guild.

**Estimates for This Week**  
Fulton (Shea) (1,700; 80-\$1.25). "Never Steal Anything Small" (U). Running about same as last week's "Remarkable Mr. Pennypacker" (20th), so-so \$4,500.

Guild (Green) (500; 90-\$1.25). "He Who Must Die" (Kassler). Great notices and they're helping. Shapes big \$4,000 opening stanza. Last week, "Mitsou" (Indie) and "Naked Eye" (Indie) (2d wk), \$1,800.

Harris (Harris) (2,165; 80-\$1.25). "These 1,000 Hills" (20th). Shapes fair \$5,500 if that. Last week, "Bell, Book, Candle" (Col) (2d wk), \$6,000.

Nixon (Rubin) (1,500; \$1.50-\$3). "South Pacific" (Magna) (rerun) (10th wk-4 days). Should do big \$6,500. Last week, \$6,000.

Penn (UA) (3,300; 90-\$1.50). "Separate Tables" (UA) (2d wk). Very little drop over previous stanza. Heading for smash \$19,000 or better; naturally stays again. Last week, \$20,000.

Squirrel Hill (SW) (900; 99-\$1.25). "Horse's Mouth" (Lopert) (5th wk). Looks to be a cinch for big \$3,500. Last week, \$3,700.

Stanley (SW) (3,800; 90-\$1.50). "Auntie Mame" (WB) (9th wk). Still in the chips and still holding on. Over \$10,000, biggest thing in money and run house has ever had. Last week, \$12,500.

Warner (SW-Cinerama) (1,500; \$1.20-\$2.40). "South Seas Adventure" (Cinerama) (10th wk). Same as last week at \$10,500, and plenty okay during Lent at this stage of run.

## Det. Dandy; 'Bikini' Brisk \$26,000, 'Bell' Boff 21G, 'Tables' Wow 20G, 3d

Detroit, March 3.

Two newcomers are doing great biz this week to pace downtown deluxers to another great week. "Girl in Bikini" shapes hotly at the Fox. "Bell, Book and Candle" is burning brightly at the Michigan. "The Trav" shapes good at the Palms. "The Journey" looms big at the Adams.

"Separate Tables" continues doing sensational biz in third week at the Madison, with Academy Award nomination boosting take ahead of second round. "South Seas Adventure" continues its great pace in 22d week at Music Hall. "South Pacific" winds a sensational 47-week run at United Artists.

**Estimates for This Week**  
Fox (Fox-Detroit) (5,000; \$1.25-\$1.49). "Girl in Bikini" (Indie) and "Flesh and Woman" (Indie). Loud \$26,000. Last week, "Remarkable Mr. Pennypacker" (20th), \$11,000.

Michigan (United Detroit) (4,000; \$1.25-\$1.49). "Bell, Book, Candle" (Col) and "Life Begins at 17" (Col). Great \$21,000. Last week, "Perfect Furlough" (U) and "Silent Enemy" (Rank) (2d wk), \$13,000.

## 'Beauty' Potent \$27,000, Buff; 'Tables' 11G, 3d

Buffalo, March 3.

Biz at first-runs is better this session at nearly all spots. "Sleeping Beauty" looms capacity in second stanza at the Center. "Never Steal Anything Small" is rated neat at Lafayette opening round. "Journey" looks rousing in first frame at the Teck. "Separate Tables" still is very sturdy in third session at the Buffalo.

**Estimates for This Week**  
Buffalo (Loew) (3,500; 70-\$1.25). "Separate Tables" (UA) (3d wk). Sturdy \$11,000. Last week, \$11,400.

Center (AB-PT) (3,000; 70-\$1.25). "Auntie Mame" (WB) (8th wk). Good \$10,000 in 9 days. Last week, \$9,000.

Century (UATC) (1,410; 70-\$1.50). "Sleeping Beauty" (BV) (2d wk). Capacity \$27,000. Last week, \$20,000.

Lafayette (Basil) (3,000; 50-90). "Never Steal Anything Small" (U) and "Step Down to Terror" (U). Neat \$9,000. Last week, "House on Haunted Hill" (AA) and "Cosmic Monster" (AA) (2d wk), \$7,500.

Paramount (AB-PT) (3,000; 70-\$1.1). "Old Man and Sea" (WB) and "Enchanted Island" (WB). Okay \$8,500. Last week, "Hanging Tree" (WB) and "Thunder Over Tangier" (Indie), \$12,000.

Teck (Loew) (1,200; 70-\$1). "Journey" (M-G). Rousing \$8,000. Last week, "Some Came Running" (M-G) (9th wk), \$5,000.

Cinema (Martina) (450; 70-\$1). "Night Heaven Fell" (Kings) (6th wk). Oke \$2,000. Last week, \$2,100.

## Hub Big; 'Stranger' Sock \$17,000; 'Tables' Mighty 20G, 'Tree' \$13,000, 2d

Boston, March 3.

Biz continues hotly with locked in pix holding sock. Only two new entries, "Stranger in My Arms," lusty at Met and "Crawling Eye," fat at Pilgrim. Biggest take goes to hard-ticket "Windhammer" in 28th round at the Boston. Standout, however, is "Separate Tables" at State in second week, where huge. "Sleeping Beauty" is great at the Gary in third week. "Anna Lucasta" holds hotly at Memorial in second. "Some Came Running" is holding very stout at Orpheum in ninth week. "Gigi" is slick at the Beacon also in ninth.

**Estimates for This Week**  
Astor (B&Q) (1,371; \$1.25-\$1.50). "Rally Round Flag" (20th) (2d wk). Slick \$15,000. Last week, \$18,000.

Beacon Hill (Sack) (678; \$1-\$1.50). "Gigi" (M-G) (9th wk). Good \$7,500. Last week, \$9,000.

Boston (SW-Cinerama) (1,354; \$1.25-\$2.65). "Windhammer" (NT) (28th wk). Whopping \$29,000. Last week, \$17,000.

Capri (Sack) (1,150; 90-\$1.50). "Horse's Mouth" (Lopert) (5th wk). Good \$10,000. Last week, \$9,000.

Exeter (Indie) (1,376; 75-\$1.25). "Patner Panchali" (Indie) (3d wk). Third week began Sunday (1). Last week, nice \$8,000. Opener was \$6,000 for 6 shows.

Fenway (Indie) (1,376; 75-\$1.25). "Inn of Sixth Happiness" (20th) (2d run) and "Chasing Sun" (Indie). Oke \$3,200. Last week, "Sinners" (Continued on page 10)

## 'Lucasta' Wow 22G, Philly; 'Tables' Great 21G, 2d, 'Running' Sock 20G, 4

## Broadway Grosses

**Estimated Total Gross**  
**This Week** ..... \$444,300  
(Based on 21 theatres)  
**Last Year** ..... \$514,100  
(Based on 25 theatres)

## 'Hill' Nice \$16,000, D.C.; 'Tables' 9G

Washington, March 3.

Healthy biz this round as recent arrivals stay strong. "Sleeping Beauty" heads for rousing take in second round at Uptown. "Journey" at Capitol is rated sturdy in second. "Rally Round Flag" at Palace shapes hefty in first hold-over stanza. "I Want to Live" holds firm at Keiths. "House on Haunted Hill," one of few newbies, is nice at two Stanley-Warner houses. "Separate Tables" continues to amaze at the Columbia, with big takings in 11th week and topping the 10th round.

**Estimates for This Week**  
Ambassador-Metropolitan (SW) (1,490; 1,000; 90-\$1.25). "House on Haunted Hill" (AA). Nice \$16,000. Last week, "Auntie Mame" (WB) (8th wk), \$14,000.

Capitol (Loew) (3,434; 90-\$1.25). "Journey" (M-G) (2d wk). Sturdy \$15,000 after \$19,500 opener. Stays on.

Columbia (Loew) (904; 90-\$1.49). "Separate Tables" (UA) (11th wk). Pushing to big \$9,000 or near. Last week, \$8,000.

Keith's (RKO) (1,850; 90-\$1.25). "I Want to Live" (UA) (3d wk). Strong \$10,000. Last week, \$14,000.

MacArthur (K-B) (900; \$1.10). "Lucy Jim" (Kings). Good \$3,000. Last week, "Patner Panchali" (Indie) (3d wk), same.

Ontario (K-B) (1,240; 90-\$1.25). "Night to Remember" (Rank) (2d wk). Solid \$8,000. First was \$12,000.

Palme (Loew) (2,390; 90-\$1.25). "Rally Round Flag" (20th) (2d wk). Hefty \$15,000. Last week, \$20,000.

Plaza (T-L) (276; 90-\$1.49). "Night Heaven Fell" (Kings) (10th wk). Neat \$3,500. Last week, ditto.

Trans-Lux (T-L) (600; \$1.25-\$1.80). "Bell, Book, Candle" (Col) (10th wk). Good \$5,000. Last week, ditto.

Uptown (SW) (1,100; \$1.25-\$1.49). "Sleeping Beauty" (BV) (2d wk). Smash \$18,000 or near. Opener was \$25,000.

Warner (SW-Cinerama) (1,300; \$1.25-\$2.40). "South Seas Adventure" (Cinerama) (11th wk). Nifty \$17,000, helped by two extra showings. Last week, \$12,000.

## 'FLAG' ROBUST \$8,000, L'VILLE; 'TABLES' 6G, 2D

Louisville, March 3.

Despite a heavy downpour and colder weather, downtown houses have no complaint on weekend biz. "Rally Round Flag, Boys" at Rialto is leading the newcomers but is only fairly good. "10 Commandments" at the Brown is solid and "Separate Tables" at United Artists looks strong, both in second weeks. "Never Steal Anything Small" at Kentucky and "Up Periscope" at the Mary Anderson are rated only fair.

**Estimates for This Week**  
Brown (Fourth Ave.) (1,200; 50-\$1). "10 Commandments" (Par) (2d run) (2d wk). Solid \$7,500, about same as opening week's \$8,000.

Kentucky (Swiftow) (900; 60-90). "Never Steal Anything Small" (U). Fair \$4,000. Last week, "Trap" (Par), same.

Mary Anderson (People's) (1,000; 60-90). "Up Periscope" (WB) Fair \$5,000. Last week, "Old Man and Sea" (WB) (2d wk), \$4,500 at \$1.25 top.

Rialto (Fourth Ave.) (3,000; 60-90). "Rally Round Flag" (20th). Fairly good \$8,000 or near. Last week, "Pennypacker" (20th) and "Alaskan Passage" (20th), \$7,000.

United Artists (UA) (3,000; 60-\$1). "Separate Tables" (UA) (2d wk). Still going strong, with word-of-mouth and excellent press assisting, nice \$6,000 or near, after first week's \$9,000.

Philadelphia, March 3.  
Lineup of blue-chip pix is making for neat biz here currently. Preview day of "Anna Lucasta" broke house record at Stanton, with Sammy Davis' cafe date here obviously helping since he's one of stars of the pic. "Lonelyhearts" is barely okay at Viking while "Tosca" shapes great at Trans-Lux. "Separate Tables" still is socko in second round at Midtown while "Some Came Running" is rated great in fourth at the Randolph. "Auntie Mame" looms hotly in ninth session at Stanley, one of all-time long-runners at house.

**Estimates for This Week**  
Arcadia (S&S) (536; 99-\$1.80). "Black Orchid" (Par) (4th wk). So-so \$5,000. Last week, \$7,000.

Boyd (SW-Cinerama) (1,480; \$1.10-\$2.60). "South Seas Adventure" (Cinerama) (2d wk). Fast \$19,000. Last week, \$20,000.

Fox (National) (2,250; \$1.10-\$1.80). "Inn Sixth Happiness" (20th) (10th wk). Great \$10,000 in 9 days. Last week, \$9,000.

Goldman (Goldman) (1,200; 94-\$1.49). "Hanging Tree" (WB) (2d wk). Sturdy \$10,000 or less. Last week, \$14,500.

Midtown (Goldman) (1,200; 99-\$1.80). "Separate Tables" (UA) (2d wk). Smash \$21,000 or better. Last week, \$27,000.

Randolph (Goldman) (1,250; 94-\$1.80). "Some Came Running" (M-G) (4th wk). Socko \$20,000. Last week, \$22,500.

Stanley (SW) (2,900; 99-\$1.80). "Auntie Mame" (WB) (9th wk). Smash \$12,000. Last week, \$15,000.

Stanton (SW) (1,483; 90-\$1.40). "Anna Lucasta" (UA). Hot \$22,000. Last week, "I Want to Live" (UA) (6th wk), \$9,000.

Studio (Goldberg) (385; 95-\$1.80). "Three Strange Loves" (Indie) and "Illicit Interlude" (Indie). Good \$3,500. Last week, "Girl in Bikini" (3d wk), same.

Trans-Lux (T-L) (500; 99-\$1.80). "Tosca" (Indie). Loud \$8,000. Last week, "Doctor's Dilemma" (M-G) (4th wk), \$2,700.

Viking (Sley) (1,000; 75-\$1.49). "Lonelyhearts" (UA). Okay \$8,000. Last week, "Pennypacker" (20th), \$10,000.

World (Pathe) (604; 94-\$1.80). "Horse's Mouth" (UA) (Lopert) (10th wk). Big \$2,500. Last week, \$3,500.

## K. C. Loaded With H.O.s; 'Tree' Nifty at \$7,000, Tables' 6G, Years' 4G

Kansas City, March 3.

Early lenten season is making itself felt somewhat although the town is solid with holdovers which are slowing down action. "Hanging Tree" at Paramount is following a fine first week with big holdover. "Separate Tables" at Midland is satisfactory on holdover. "Auntie Mame" in 10th week at the Romy is joining the great recent ones. "South Seas Adventure" is holding well at the Missouri in 12th round. Fox Midwest is holding "Rally Round Flag, Boys" for second week at Uptown and teaming it with first-run at Granada for fancy returns. Weather turned pleasant, the best trend in months.

**Estimates for This Week**  
Brookside (Fox Midwest) (900; 75-\$1). "Doctor's Dilemma" (M-G) (2d wk). Mild \$1,500. Last week, \$2,000, beginning first-run policy here.

Isis, Fairway (Fox Midwest) (1,360; 700; 75-90). "Restless Years" (U) and "Money, Women and Guns" (U) (2d wk). Modest \$4,000. Last week, including Granada, \$8,500.

Kimo (Dickinson) (504; 90-\$1.25). "God Created Woman" (Kings) (56th wk). Steady \$1,300. Last week, \$1,400.

Midland (New) (3,500; 99-\$1.25). "Separate Tables" (UA) (2d wk). Pleasant \$6,000. Last week, \$9,000.

Missouri (Cinerama) (1,194; \$1.25-\$2). "South Seas Adventure" (Cinerama) (12th wk). Handsome \$9,000. Last week, \$10,000, holding well via good play from groups.

Paramount (1,900; 75-\$1). "Hanging Tree" (WB) (2d wk). Nifty \$7,000. Last week, \$10,000.

Romy (Durwood) (879; 90-\$1.25-\$1.50). "Auntie Mame" (WB) (10th wk). Bright \$5,000. Last week, \$6,500.

Uptown, Granada (Fox Midwest) (2,043; 1,217; 75-\$1). "Rally Round Flag, Boys" (20th) (2d wk Uptown, 1st wk Granada). Fancy \$9,000; may hold again. Last week, Uptown only, \$10,000.

# Chi B.O. Bullish; 'Night' Bright 14G, 'Gigi' Great 24G on Grind, 'Beauty' Big \$43,000, 'Journey' 23G, 'Tree' 17G

Chicago, March 3.

First-run biz looks nice for current session, continuing the bullish tone of recent weeks. Loop has an array of solid pix that are being helped by hints of spring in week-end weather. Todd's Cinescape, in switch to grind with "A Night to Remember," expects a fine \$14,000 opener. "Gigi," out of its Cinescape roadshowing, is now on continuous performance at the Loop with great \$24,000 in first stanza.

Second frame of "The Journey" is figured hotly at the Oriental while "Sleeping Beauty" looks boff in third State-Lake term. "Hanging Tree" on second Roosevelt session is rated fine. "Black Orchid" blooms dandy at Esquire third.

"Some Came Running" is a fancy fourth-weeker at the Woods while "Rally Round Flag, Boys" is tabbed hep in fourth at United Artists.

"Auntie Mame" is still luring fancy coin in sixth at the Chicago. Of the hard-ticket pix, the 25d week of "South Seas Adventure" at Palace is steady while "South Pacific" is rated nice in 49th round at McVickers.

## Estimates for This Week

Capri (Dowd) (585; \$1.25-\$1.50)—"Adulterers" (Times) and "Devil's Daughter" (Times) (2d wk). Good \$4,700. Last week, \$8,500.

Chicago (B&K) (340; 90-\$1.80)—"Auntie Mame" (WB) (6th wk). Sock \$32,000. Last week, \$38,000.

Esquire (H&E Balaban) (1,350; \$1.50)—"Black Orchid" (Par) (3d wk). Dandy \$12,000. Last week, \$16,500.

Loop (Tele-T) (606; 90-\$1.50)—"Gigi" (M-G). Great \$24,000 for initial grind session. Last week, "Tom Thumb" (M-G) (10th wk), \$6,500.

McVickers (JL&S) (1,580; \$1.25-\$3.30)—"South Pacific" (Magna) (49th wk). Fine \$16,000. Last week, \$16,500.

Monroe (Jovan) (1,000; 65-90)—"Green Eyed Blonde" (WB) and "Stakeout on Dope Street" (WB). Good \$5,900. Last week, "Badman's Country" (WB) and "Man-hunt in Jungle" (WB), \$5,600.

Oriental (Indie) (3,400; 90-\$1.50) (Continued on page 10)

# 'Beauty' Boffo \$18,000 In Balto; 'Flag' \$11,000, 'Tables' Stout 8G, 3d

Baltimore, March 3.

"Sleeping Beauty" is still the lead item here, doing boff biz in second week at the New. Other bright spots are "Rally Round Flag, Boys," good in first round at Century. "Separate Tables" looms strong in third at the Town while "Doctor's Dilemma," oke in fourth at the Playhouse.

Elsewhere, it's rather slow. "Never Steal Anything Small" is rated only fair at the Mayfair. "Remarkable Mr. Pennypacker" is very slow in second at Stanley while "House On Haunted Hill" is dipping in third at the Hipp.

## Estimates for This Week

Century (R-F) (3,100; 50-\$1.50)—"Rally Round Flag" (20th). Good \$11,000. Last week, "Auntie Mame" (WB) (9th wk), \$6,000.

Cinema (Schwaber) (460; 90-\$1.50)—"Marianne" (UMPO) (2d wk). Fair \$2,100.

Five West (Schwaber) (460; 90-\$1.50)—"Horse's Mouth" (Lopert) (10th wk). Oke \$2,000 after same in ninth.

Hippodrome (R-F) (2,300; 50-\$1.25)—"House on Haunted Hill" (AA) (3d wk). Down to fairish \$6,000 after \$10,000 in second.

Little (R-F) (300; 50-\$1.25)—"Silent Enemy" (U). Slow \$1,500. Last week, "Henry V" (Rank) (re-issue) (2d wk), \$1,300.

Mayfair (R-F) (900; 50-\$1.25)—"Never Steal Anything Small" (U). Fair \$5,000. Last week, "Un-Periscope" (WB) (2d wk), \$4,200.

Playhouse (Schwaber) (460; 90-\$1.50)—"Doctor's Dilemma" (M-G) (4th wk). Nice \$3,100 after \$3,200 in third.

New (R-F) (1,600; 90-\$1.50)—"Sleeping Beauty" (BV) (2d wk). Boff \$18,000 after \$25,000 opener.

Stanley (R-F) (3,200; 50-\$1.25)—"Remarkable Mr. Pennypacker" (20th) (2d wk). Slow \$4,000 after \$7,000 in first.

Town (R-F) (1,125; 50-\$1.50)—"Separate Tables" (UA) (3d wk). Strong \$8,000 after \$9,500 in second.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

# 'Flag' Snappy 8G, Mpls., 3d; 'Tree' 7G

Minneapolis, March 3.

A preponderance of holdovers for the stand at hand is spelling slower trade currently. In fact, the only new bill is a pair of reissues. Final three days for "South Pacific" at Academy shapes capacity. The other hard-ticket entry, "Windjammer," is chalking up a hefty 16th week at Century. "Inn of Sixth Happiness" and "My Uncle" are in their seventh and fifth weeks, respectively. "Rally Round Flag, Boys" in third still is lively. "Hanging Tree" shapes strong, while "Pennypacker" is good, both in second weeks. Unseasonably mild weather helped biz.

## Estimates for This Week

Academy (Mann) (947; \$1.50-\$2.65)—"South Pacific" (Magna) (36th wk). Winding up in plenty of boxoffice glory today (3). Capacity for three nights and matinee. Huge \$7,500. Last week, \$14,000. "Sleeping Beauty" opens as non-hard ticket film Thursday (5).

Century (S-W) (1,150; \$1.75-\$2.65)—"Windjammer" (NT) (15th wk). Still fast at \$16,000. Last week, \$16,500.

Gopher (Berger) (1,000; 85-\$1)—"Remarkable Mr. Pennypacker" (20th) (2d wk). Good \$5,500. Last week, \$6,000.

Lyric (Par) (1,000; 90-\$1.25)—"Rally Round Flag" (20th) (3d wk). Lofly \$6,000. Last week, \$8,500.

RKO Orpheum (RKO) (2,800; 85-\$1)—"Hanging Tree" (WB) (2d wk). Lofly \$8,000. Last week, \$10,000.

RKO Pan (RKO) (1,800; 75-90)—"Place in Sun" (Par) and "Stalag 17" (Par) (reissues). Smash \$6,000. Last week, "At War With Army" (Par) (reissues) and "Hot Angel" (Par), \$6,000.

State (Par) (2,200; 85-\$1)—"Paratroop Command" (AI) and "Submarine Seahawk" (AI). Opened Monday (2), following a fortnight of legit shows.

St. Louis (Park) (Field; 1,000; \$1.25)—"Horse's Mouth" (Lopert) (5th wk). Has had a highly successful first run at this name which ordinarily plays its pix in earliest subsequent-run clearance slot. Good \$3,000. Last week, \$4,000.

Suburban World (Mann) (800; 85)—"My Uncle" (Cont) (6th wk). Hot \$2,500. Last week, \$3,000.

World (Mann) (400; 85-\$1.50)—"Inn of Sixth Happiness" (20th) (7th wk). Hefty \$4,500. Last week, \$5,000.

## 'Tables' Sharp 15G In St. L.; 'Gigi' 16G, 4th

St. Louis, March 3.

Sparked by the Academy Award nominations, "Gigi," in a fourth week at Loew's, and "Separate Tables," in a third at the Orpheum, loom as the big ones currently. "Bell, Book and Candle" is smash in a second stanza at the St. Louis. "South Pacific" finally closed its long run of 45 weeks at Pageant, which now has "Around World in 80 Days," big in first round on this time around. "Hanging Tree" shapes lofty opening week at Fox.

## Estimates for This Week

Apollo Art (Grace) (700; 90-\$1.25)—"Tide of Passion" (Indie). Good \$2,000.

Fox (Arthur) (5,000; 60-90)—"Hanging Tree" (WB) and "Gideon Scotland Yard" (WB). Lofly \$20,000. Last week, "Up Periscope" (Col) and "Enchanted Island" (Col), \$16,000.

Loew's (Loew) (3,600; 60-90)—(Continued on page 10)

# 'FLAG' LIVELY \$17,000, CLEVEL.; 'LUCASTA' 13G

Cleveland, March 3.

"Rally Round Flag, Boys" looks best bet currently among new entrants, with a big take at the Allen. "Anna Lucasta" is okay at Hipp but not big enough for a holdover. "Separate Tables" is okay in third round at Stillman while "Journey" is fair in second at State.

## Estimates for This Week

Allen (SW) (3,800; 85-\$1.50)—"Rally Round Flag" (20th). Best in town, big \$17,000 or over. Last week, "Bell, Book, Candle" (Col) (2d wk), \$12,000.

Continental Art (Art Theatre Guild) (850; \$1.25)—"Henry V" (Indie) (reissue). Average \$2,000. Last week, "Seventh Seal" (Indie) (reissue), \$1,100.

Heights Art (Art Theatre Guild) (925; \$1.25)—"Horse's Mouth" (Lopert) (3d wk). Swell \$5,000. Last week, \$6,000.

Hippodrome (Tele-T) (3,700; 85-\$1.50)—"Anna Lucasta" (UA). Just okay at \$13,000. Last week, "Tonka" (BV), \$12,000.

Lower Mall (Community) (500; 70-90)—"Confessions of Felix Krull" (Indie) and "Colbitz Story" (Indie). Fair \$1,800. Last week, "Savage Triangle" (Indie) and "Stella" (reissue), \$1,600.

Mayfield Art (Great Films Inc.) (700; \$1.25)—"Great Dictator" (Indie) (reissue) (2d wk). Average \$1,500. Last week, \$2,500.

Ohio (Loew) (1,244; \$1.25-\$2.50)—"South Pacific" (Magna) (47th-final wk). Hefty \$12,000 after \$15,000.

Palace (SW-Cinemas) (1,523; \$1.25-\$2.40)—"South Seas Adventure" (Cinemas) (13th wk). Fancy \$16,000. Last week, \$17,000.

State (Loew) (3,500; 70-90)—"Journey" (M-G) (2d wk). Fair \$10,000. Last week, \$12,000.

Stillman (Loew) (2,700; 85-\$1.50)—"Separate Tables" (UA) (3d wk). Okay \$8,000 after \$9,000 in second. Moves to the Ohio.

# 'Tables' Tall 14G, Toronto; 'Flag' 25G

Toronto, March 3.

Newcomers doing big are "Up Periscope," "Party Girl" and "Question of Adultery." However, "Auntie Mame" is still leading the city in seventh stanza with week-end turnaround biz. "Separate Tables" looks great in third round. "Rally Round Flag, Boys," also in third frame shapes sturdy.

"Inn of Sixth Happiness," in eighth stanza, is rated fine. "South Seas Adventure," in 14th week, looks excellent.

## Estimates for This Week

Carlton (Rank) (2,518; 75-\$1.25)—"Rally Round Flag" (20th) (3d wk). Swell \$10,000. Last week, \$12,000.

Century, Downtown, Glendale, Midtown, Oakwood, Odeon, Prince of Wales, Scarborough, State (Taylor) (1,338; 1,059; 995; 1,059; 1,393; 1,250; 684; 694; 50-75)—"Up Periscope" (WB) and "Badman's Country" (WB). Fine \$25,000. Last week, "Escort" (UA) and "Enchanted Island" (WB), \$13,000 via four-house tieup with seating capacity of 3,949.

Fairlawn (Rank) (1,165; 75-\$1.25)—"Henry V" (Rank) (reissue). Fair \$4,000. Last week, "Madame Butterfly" (Indie) (3d wk), \$4,500 at \$1.50-\$2 scale.

Hollywood (FP) (1,080; \$1-\$1.25)—"In Sixth Happiness" (8th wk). Fine \$8,000. Last week, same.

Hyland (Rank) (1,057; \$1)—"Horse's Mouth" (UA) (4th wk). Okay \$6,000. Last week, \$8,000.

Imperial (FP) (3,343; 75-\$1.25)—"Auntie Mame" (WB) (7th wk). Still pacing city with terrific \$16,000; still turnaround weekend biz. Last week, ditto.

International (Taylor) (557; \$1.25)—"Gigi" (M-G) (31st wk). Upped to \$4,000 on Academy nominations. Last week, \$3,500.

Loew's (Loew) (2,098; 75-\$1.25)—"Separate Tables" (UA) (3d wk). Holding big at \$14,000 or over. Last week, great \$16,000.

Tivoli (FP) (995; \$1.75-\$2.40)—"South Pacific" (Magna) (35th wk). Fine \$8,000. Last week, ditto.

Towne (Taylor) (695; \$1)—"Question of Adultery" (IFD). Big \$5,000. Last week, "Wee Georgie" (IFD) and "Hobson's Choice" (IFD) (reissues), \$3,000.

University (FP) (1,255; \$1.50-\$2.40)—"South Seas Adventure" (Cinemas) (14th wk). Good pickup to excellent \$14,000. Last week, \$13,500.

Uptown (Loew) (2,745; 75-\$1.25)—"Party Girl" (M-G). Fine \$10,000. Last week, "Stranger in Arms" (U), \$7,500.

# B'way Awaits New Pix to Bolster B.O.; 'Journey' Strong 130G, 2d, 'Beauty' 50G, 2d, 'Street' Oke 10G

Usual post-holiday dip at the wickets is being felt this stanza at Broadway first-runs, the downturn being accelerated by some product which is now in final weeks or pictures that leave something to be desired. Several new bills are being launched midweek as theatres square away to bring in strong fare for Easter later this month. Mild weather, if anything, was an adverse factor.

Biggest coin is being racked up by "The Journey" with stage-show, which looks to hit fine \$130,000 in second session at the Music Hall. Holding up remarkably well is "Sleeping Beauty" despite not having the benefit of vacationing youngsters in current round. It is winning the second frame at the Criterion with a great \$50,000 or close.

Lone newcomer, "Cry From Street," got a nice \$10,000 at the arty Guild. Second week of "Last Mile" was weak at \$8,000; "Lonelyhearts" is being opened at the Victoria today (Wed.) as an early replacement. Both the Capitol and Roxy are changing their bills today (Wed.). Former opens "Night of Quarter Moon" while the Roxy is launching "Up Periscope" while retaining the same stage-show until "Rio Bravo" comes in as the Easter pic later this month. Both sagged in third rounds with "Never Steal Anything Small" at Cap and "Hanging Tree" at Roxy.

Helped by the bally anent the film's seven different Oscar nominations, "Separate Tables" is showing unusual strength this round, especially at the Astor where a great \$24,000 is likely in current (11th) week. It looks big \$10,000 in same stanza at the Normandie.

"Stranger in My Arms" opened yesterday (Tues.) at the Odeon after nine weeks and five days of "Bell, Book and Candle." Second round of "Remarkable Mr. Pennypacker" looks like mild \$23,000 at the Paramount. "Rally Round Flag, Boys" finished its 10th week at the Palace with an okay \$10,000.

Of the hard-ticket pictures, "South Seas Adventure" soared to a sock \$30,900 in its 32d session at the Warner, which took in Sunday-Monday at the Washington's Birthday week. "South Pacific" which did not benefit from the holidays in current (21st) stanza, looks like nice \$16,000 at the Rivoli.

"Gigi" soared in the 17th week ended last Saturday (28) to a great \$23,000 at the Sutton, this taking in the Sunday-Monday of the holiday week. "He Who Must Die" is holding strongly with a wow \$12,100 in ninth round at Beekman, it too benefiting from the holiday weekend.

## Estimates for This Week

Astor (City Inv.) (1,094; 75-\$2)—"Separate Tables" (UA) (11th wk). This round ending today (Wed.) is heading for an amazing \$24,000 or close. The 10th week was \$26,000, which topped the ninth session. Stays. Being helped currently via nominations for seven Academy awards.

Baronet (Reade) (430; \$1.25-\$2)—"My Uncle" (Cont) (18th wk). The 17th week completed Sunday (1) perked to big \$7,700. The 16th week, \$7,400. Being taken out because of locked booking, and fact that benefit preem is set for March 10 on "The Law Is the Law" (Cont).

Beekman (R&B) (590; \$1.20-\$1.75)—"He Who Must Die" (Kassler) (10th wk). Ninth session finished Saturday (28) was wow \$12,100, having benefit of holidays. This is holding in sensational style for such a longrun. Eighth was \$10,400.

Capitol (Loew) (4,820; \$1-\$2.50)—"Night of Quarter Moon" (M-G). Opens today (Wed.). Last week, "Never Steal Anything Small" (U) (3d wk), swelled up with lean \$13,000 after \$19,000 for second.

Criterion (Moss) (1,671; \$1.25-\$2.50)—"Sleeping Beauty" (BV) (3d wk). First holdover round finished last night (Tues.) held with wow \$50,000 or near. Initial week was mighty \$58,000.

Fine Arts (Davis) (468; 90-\$1.80)—"Two-Headed Spy" (Col). Opened Monday (2). In ahead, "Bell, Book, Candle" (Col) (10th wk-5 days), was lean \$4,500 after \$6,100 in ninth.

55th St. Playhouse (Moss) (300; \$1.25-\$1.80)—"Miracle of St. Therese" (Ellis) (3d wk). This stanza looks like hep \$4,400 after \$5,500 in second.

Guild (Guild) (450; \$1-\$1.75)—"Cry From Streets" (Indie) (2d wk).

First week ended Sunday (1) was fine \$10,000.

Normandie (Trans-Lux) (592; \$1.80-\$2.80)—"Separate Tables" (UA) (11th wk). This round ending today (Wed.) looks like great \$10,000 after \$10,500 for 10th week. Stays on.

Palace (RKO) (1,642; 90-\$2)—"Rally Round Flag, Boys" (20th) (11th). The 10th stanza ended yesterday (Tues.) was okay \$10,000 after \$13,500 in ninth. "Diary of Anne Frank" (20th) opens March 17.

Odeon (Moss) (813; 90-\$1.80)—"Stranger in Arms" (U). Opened yesterday (Tues.). Last week, "Bell, Book" (Col) (10th wk-4days), fair \$6,400 after \$10,200 for ninth full week.

Paramount (AB-PT) (3,665; \$1-\$2)—"Remarkable Mr. Pennypacker" (20th) (2d wk). This round ending tomorrow (Thurs.) looks to hit mild \$23,000. First was \$35,000. Stays, with "Sheriff of Fractured Jaw" (20th) pencilled in to open March 13.

Paris (Pathe Cinema) (568; 90-\$1.80)—"Horse's Mouth" (Lopert) (17th wk). The 16th session ended Sunday (1) was big \$13,200 after \$12,800 in 15th week. Stays on indefinitely.

Radio City Music Hall (Rockefellers) (6,200; 90-\$2.75)—"The Journey" (M-G) and stage-show (2d wk). First holdover week ending today (Wed.) is heading for fine \$130,000. Initial week, \$165,000. Stays on.

Rivoli (UAT) (1,545; \$2-\$3.50)—"South Pacific" (Magna) (22d wk). The 21st week ended Monday (2) was hep \$16,000. Last week, \$21,200. "Compulsion" (20th) is due in here next, likely sometime in April.

Plaza (Lopert) (525; \$1.50-\$2)—"Black Orchid" (Par) (3d wk). This stanza winding up today (Wed.) is heading for good \$7,100. Second was \$12,000.

Roxy (Indie) (5,705; 90-\$2.50)—"Up Periscope" (WB) and same stage-show. Opens today (Wed.). In ahead, "Hanging Tree" (WB) and stage-show (3d wk), was mild \$35,000 after \$68,000 in second round.

Sutton (R&B) (561; 95-\$1.80)—"Gigi" (M-G) (18th wk). The 17th round completed Saturday (28) soared to great \$23,000, getting the benefit of Washington's Birthday (Sunday-Monday). The 16th week was \$19,100.

Trans-Lux 52d St. (T-L) (540; \$1.50)—"Doctor's Dilemma" (M-G) (12th wk). The 11th session finished yesterday (Tues.) was rood \$6,000. The 10th was \$7,000. "Shaggy Dog" (BV) opens March 19.

Victoria (City Inv.) (1,003; 50-\$2)—"Lonelyhearts" (UA). Opens today (Wed.). Last week, "Last Mile" (UA) (2d wk), dipped to thin \$8,000 or close. Opener was \$14,000, also not strong.

Warner (SW-Cinemas) (1,600; \$1.50-\$3.50)—"South Seas Adventure" (Cinemas) (33d wk). The 32d stanza finished Saturday (28) was socko \$30,900. The 31st was \$21,200. The 32d week was helped by two extra holiday shows (Mon-Tues.) plus two student performances.

# 'Tables' Paces Prov. Biz Whopping \$14,600, in 2d; 'Simbad' Fair 5½G, H.O.

Providence, March 3.

Holdovers are in the spotlight in three of the four first-runs this week. Loew's State riding high on Oscar nominations for "Separate Tables," with a wow take for second. Majestic is solid with "Rally Round Flag, Boys," also second. "Seventh Voyage of Sinbad" at Albee looks fair in second.

## Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Seventh Voyage of Sinbad" (Col) and "Naked Earth" (Col) (2d wk). Fair \$5,500. Last week, \$10,000, with healthy boost from vacationing school children.

Majestic (SW) (2,200; 75-\$1.00)—"Rally Round Flag" (20th) (2d wk). Happy \$7,000. First was \$9,000.

State (Loew) (3,200; 90-\$1.25)—"Separate Tables" (UA) (2d wk). Wow \$14,000. First was \$17,000.

Strand (National Realty) (2,200; 65-80)—"Restless Years" (U) and "Appointment With Shadow" (U). J. J. fair \$9,000. Last week, "Inn of Sixth Happiness" (20th) (4th wk), \$6,500.

# Cincy Still Lofly; 'Running' Fancy \$11,000, 'Flag' 12G, 2d; 'Periscope' 9G

Cincinnati, March 3. Cincy film front retains winning form for third straight Lenten session. Prospective Oscar plumage is a shot-in-the-arm for strong holdovers "Some Came Running," in second week at Albee; "Auntie Mame," still nifty in 10th round, and "Separate Tables," plenty big in second week at Keith's. Lone new bill, "Up Periscope," fairly at the Palace. "Rally Round Flag" has subbed deluxer Valley happy in second week to equal solid take of preem session. Influx of spring weather was a biz builder in first half.

**Estimates for This Week**  
Albee (RKO) (3,100; 90-\$1.25)—"Some Came Running" (M-G) (2d wk). Fire \$11,000. Last week, \$15,000.

Capitol (SW-Cinera) (1,376; \$1.20-\$2.65)—"South Seas Adventure" (18th wk). Hotsy \$14,000 on heels of upsurge to \$18,000 for 17th round.

Grand (RKO) (1,400; 90-\$1.50)—"Auntie Mame" (WB) (m.o.) (2d wk). Nifty \$6,500, and likely to hold for 10th downtown week. Last week, \$7,500.

Keith's (Shor) (1,500; 90-\$1.25)—"Separate Tables" (UA) (2d wk). Academy Award nominations bolstering for repeat of hotsy \$8,400 preem. Ho'ds for third.

Palace (RKO) (2,600; 90-\$1.10)—"Up Periscope" (WB). Fair \$9,000. Last week, "I Want to Live" (UA). At \$1.25 top, \$10,000.

Valley (Wistler) (1,200; \$1-\$1.50)—"Rally Round Flag" (20th) (2d wk). Keeping step with last week's solid \$12,000. Stays for third week. Satisfactory "ceta" in bid for first-run policy in this suburban location.

## 'Hill' Hotsy \$14,000 in Indpls; 'Tables' 7G, 2d

Indianapolis, March 3. Biz is good at many spots here this stanza despite first round of month-long annual state high school basketball tournaments which tied up teenagers Friday and Saturday. "House on Haunted Hill" is big at the Indiana to lead town. "Auntie Mame" is still smash in fourth week at Keith's. "Separate Tables" is okay second at Loew's. "Remarkable Mr. Penny-packer" looks okay at Circle in first.

**Estimates for This Week**  
Circle (Cockrill-Dolce) (2,800; 75-90)—"Remarkable Mr. Penny-packer" (20th) and "Alaska Passage" (20th). Okay \$8,000. Last week, "Hanging Tree" (WB) and "No Place to Land" (Rep). \$7,500.  
Indiana (C-D) (3,200; 75-90)—"House on Haunted Hill" (AA) and "Wolf Larsen" (AA). Big \$14,000. Last week, "Anna Lucasta" (UA) and "Guns, Girls, Gangsters" (UA). \$6,500.

Keith's (C-D) (1,300; 90-\$1.25)—"Auntie Mame" (WB) (4th wk). Smash \$11,000. Last week, \$11,500.  
Loew's (Loew) (2,427; 75-90)—"Separate Tables" (UA) (2d wk). Okay \$7,000. Last week, \$10,000.  
Lyrie (C-D) (850; \$1.25-\$2.20)—"South Pacific" (Magna) (45th wk). Big \$7,000. Last week, \$8,000. Closing tomorrow (Wed) on this longest film run on record here.

## LOS ANGELES

Continued from page 8

Fye (UA) (Orpheum) (2d wk). Socko \$19,000. Last week, \$22,200.  
Pantages (RKO) (2,815; \$1.25-\$2)—"Rally Round Flag" (20th) (4th wk). Nice \$8,000 or close. Last week, \$9,200.

Fox Wilshire (FWC) (2,296; \$1.50-\$2.40)—"Sleeping Beauty" (BV) (5th wk). Great \$16,000. Last week, \$26,200.

Four Star (UATC) (868; \$1.25-\$2)—"Gigi" (M-G) (6th wk). Snappy \$12,000. Last week, \$14,900.

New Fox (FWC) (765; \$1.25-\$3)—"Windjammer" (NT) (10th wk). Sturdy \$6,000. Last week, \$7,100.

Chinese (FWC) (1,408; \$2-\$2.40)—"Auntie Mame" (WB) (11th wk). Sharp \$19,000. Last week, \$22,400.

Fine Arts (FWC) (631; 90-\$1.50)—"My Uncle" (Con) (11th wk). Big \$3,000. Last week, \$3,100.

Warner Hollywood (SW-Cinera) (1,389; \$1.20-\$2.65)—"South Seas Adventure" (Cinera) (m). Started 23d week Sunday (1) after big \$24,400 last week.  
Egyptian (UATC) (1,392; \$1.65-\$3.30)—"South Pacific" (Magna) (39th wk). Hefy \$13,700. Last week, \$14,100.

Carthay (FWC) (1,135; \$1.75-\$3.50)—"Around World in 80 Days" (UA) (115th wk). Trim \$12,000. Last week, \$13,700.

## PACIFIC PERKY 9G, OMAHA; '10 C's' \$6,500

Omaha, March 3. Biz is holding well at downtown first-runs this stanza, thanks to continued good weather. Best of lot is "Hanging Tree" rated hotsy at the Omaha. "South Pacific" remains wham at the Cooper in Round No. 19. "10 Commandments" is fine in its re-release date at the State. On the other side, "Man Inside" is pale at the Brandeis and "Anna Lucasta" shapes light at the Orpheum.

**Estimates for This Week**  
Brandeis (Cooper) (694; 90)—"Man Inside" (Col) and "Kill Her Gently" (Col). Pale \$3,000. Last week, "Last Blitzkrieg" (Col) and "Murder Reported" (Col). same.

Cooper (Cooper) (708; \$1.50-\$2.20)—"South Pacific" (Magna) (19th wk). Looks trim at \$9,000. Last week, \$9,500.

Omaha (Tristates) (2,066; 75-\$1)—"Hanging Tree" (WB) and "Enchanted Island" (WB) (2d wk). Hotsy \$7,500. Last week, \$8,000.

Orpheum (Tristates) (2,980; 75-\$1)—"Anna Lucasta" (UA). Light \$7,600. Last week, "Up Periscope" (WB) (2d wk). \$6,000.

State (Cooper) (850; 90-\$1.25)—"10 Commandments" (Par) (reissue). Nice \$6,500. Last week, "Night of Quarter Moon" (M-G) (2d wk). \$4,000.

## CHICAGO

(Continued from page 9)

"Journey" (M-G) (2d wk). Nice \$23,000. Last week, \$36,000.

Palace (SW-Cinera) (1,434; \$1.25-\$3.40)—"South Seas Adventure" (Cinera) (23d wk). Steady \$23,000. Last week, \$22,500.

Roosevelt (B&K) (1,400; 90-\$1.80)—"Hanging Tree" (WB) (2d wk). Busy \$17,000. Last week, \$23,000.

State-Lake (B&K) (2,400; 90-\$1.80)—"Sleeping Beauty" (BV) (3d wk). Big \$43,000. Last week, \$60,000.

Todd's Cineaste (Todd) (1,036; 90-\$1.80)—"Night to Remember" (Rank). Trim \$14,000. Last week, "Gigi" (M-G) (33d wk). \$15,000 for final hard-ticket round.

United Artists (B&K) (1,700; 90-\$1.80)—"Rally Round Flag" (20th) (4th wk). Slick \$16,500. Last week, \$21,000.

Woods (Essaness) (1,200; 90-\$1.50)—"Some Came Running" (M-G) (4th wk). Strong \$23,000. Last week, \$28,000.

Surf (H&E Balaban) (685; \$1.25)—"Mad Little Island" (Rank). Mild \$3,200. Last week, reissue.

World (Teitel) (606; 90)—"Capt. von Kopenkeik" (DCA) (3d wk). Okay \$3,200. Last week, \$4,900.

## BOSTON

(Continued from page 8)

"Indie" and "Torment in Flesh" (Indie). \$2,000.

Gary (Sack) (1,240; 90-\$1.50)—"Sleeping Beauty" (BV) (3d wk). Great \$21,000. Last week, \$30,000.

Kenmore (Indie) (700; 90-\$1.50)—"Times Gone By" (Indie) and "Boot Polish" (Indie) (3d wk-final). Oke \$6,000. Last week, \$7,000.

Memorial (RKO) (3,000; 60-\$1.10)—"Anna Lucasta" (UA) and "Escort West" (UA) (2d wk). Fine \$14,000. Last week, \$17,000.

Metropolitan (NET) (4,357; 70-\$1.10)—"Stranger in My Arms" (U) and "Mark of Hawk" (U). Neat \$17,000. Last week, "Auntie Mame" (WB). \$16,000.

Paramount (NET) (2,357; 70-\$1.10)—"Hanging Tree" (WB) and "Up in Smoke" (Indie) (2d wk). Slick \$13,000. Last week, \$14,000.

Pilgrim (ATC) (1,000; 60-\$1.10)—"Crawling Eye" (Indie) and "Cosmic Monsters" (Indie). Fat \$7,500. Last week, "Mobster" (20th) and "Dangerous Exile" (Rank). \$6,000.

Saxon (Sack) (1,000; \$1.50-\$3.50)—"South Pacific" (Magna) (47th wk). Sturdy \$11,000. Last week, \$15,000.

Trans-Lux (T-L) (730; 75-\$1.25)—"Lady Chatterley's Lover" (Indie) and "Romantic Summer" (Indie). Good \$4,000. Last week, "Girl on 3rd Floor" (Indie) and "Flesh and Desire" (Indie). \$3,200.

Orpheum (Loew) (2,900; 90-\$1.50)—"Some Came Running" (M-G) (9th wk). Fast \$13,000. Last week, \$13,000.

State (Loew) (2,600; 75-\$1.25)—"Separate Tables" (UA) (2d wk). Wham \$20,000. Last week, \$23,000.

## American-International In Talk-About-It at Vegas

Hollywood March 3. American International Pictures will toss its first international conclave April 5-6 in Las Vegas, immediately following the Variety Clubs convention there.  
Nat Cohen, of Anglo Amalgamated Film Distributors, which distributes AIP product in England and the United Kingdom; Jerry Solway, Canada; Henry Sandberg, Scandinavia; and reps from Australia, France, Germany, Italy and South America, will attend. U.S. personnel also will be present.

## 'TABLES' STURDY 9G, PORT.; 'HILL' HEFTY 8G

Portland, Ore., March 3. Strong holdovers aided by two big newcomers will keep biz brisk along the local mainstem. "Auntie Mame" is in for a 10th rousing session at the Broadway. "Gigi" heads for a near new record with its 28th round at the Guild. "Separate Tables" shapes sturdy in first stanza at Paramount. "House on Haunted Hill" is rated lofty at Orpheum.

**Estimates for This Week**  
Broadway (Parker) (1,890; \$1-\$1.50)—"Auntie Mame" (WB) (10th wk). Torrid \$10,000. Last week, \$9,200.

Fox (Evergreen) (1,536; \$1-\$1.49)—"Hanging Tree" (WB) and "10 Days Tulara" (UA) (2d wk). Okay \$6,000. Last week, \$7,000.

Guild (Indie) (400; \$1-\$1.50)—"Gigi" (M-G) (28th wk). Sturdy \$4,000. Last week, \$4,200.

Orpheum (Evergreen) (1,600; \$1-\$1.49)—"House on Haunted Hill" (AA) and "From Hell It Came" (AA). Softy \$8,000. Last week, "Pennypacker" (20th) and "Show-down Boot Hill" (20th). \$6,200.

Paramount (Port-Par) (3,400; \$1-\$1.50)—"Separate Tables" (UA) and "Cop Hater" (UA). Solid \$9,000 or near. Last week, "Perfect Furlough" (U) and "Kathy-O" (U) (2d wk). \$5,600.

## SAN FRANCISCO

(Continued from page 8)

\$1.75-\$2.65)—"South Seas Adventure" (Cinera) (14th wk). Soaring to great \$26,000. Last week, \$19,000.

United Artists (No Coast) (1,207; 90-\$1.25)—"Separate Tables" (UA) (3d wk). Great \$10,000 or over. Last week, \$11,800.

Stagedoor (A-R) (440; \$1.25-\$3.00)—"Gigi" (M-G) (34th wk). Fine \$8,800. Last week, \$9,300.

Presidio (Hardy-Parsons) (774; \$1.25-\$1.50)—"Love Maker" (T-L). Fair \$2,800. Last week, "Marianne Of My Youth" (Indie) (2d wk). \$3,500.

Vogue (S.F. Theatres) (364; \$1.25)—"Seventh Seal" (Indie) (15th wk). Fine \$2,100. Last week, \$2,300.

Alexandria (United California) (1,170; \$1.50-\$3.50)—"South Pacific" (20th) (35th wk). Sturdy \$10,000. Last week, \$12,000.

Coronet (United California) (1,250; \$1.49-\$1.75)—"Sleeping Beauty" (BV) (3d wk). Excellent \$12,000. Last week, \$23,000.

## ST. LOUIS

(Continued from page 9)

"Gigi" (M-G) (4th wk). Smash \$16,000. Last week, \$12,000.

Orpheum (Loew) (1,900; 60-90)—"Separate Tables" (UA) (3d wk). Sorko \$15,000. Last week, \$14,000.

Pageant (Arthur) (1,000; 50-\$1)—"Around World in 80 Days" (UA). Big \$7,000 for second time around. Last week, "South Pacific" (20th) (45th wk). \$7,500.

Richmond (Arthur) (1,000; 60-90)—"Mad Little Island" (Indie). Fine \$1,600. Last week, "Wee Georgie" (Indie) and "Ship Was Loaded" (Indie). \$1,400.

St. Louis (Arthur) (3,800; 60-90)—"Bell, Book, Candle" (Col) (2d wk). Smash \$12,000. Last week, \$15,000.

Shady Oak (Arthur) (760; 60-90)—"Mad Little Island" (Indie) (reissue). Big \$2,500.

## 'CORDURA' FOR HARD DUCATS

Goetz Feature To Run Three Hours Sans Smoke

Hollywood, March 3. Columbia Pictures' first road-show attraction since "Bridge on the River Kwai" in 1957 will be William Goetz' "They Came to Cordura" tollpiling Gary Cooper, Rita Hayworth, Van Heflin and Tab Hunter.

Pic, running approximately three hours, will be shown with an intermission. Elie Siegmeister, American longhair composer, will do a special overture as well as entree music.

## Soundtrack

Continued from page 4

of Tobago on six-month schedule starting in July. . . Duke Ellington will compose an original score for Otto Preminger's "Anatomy of a Murder," marking his first assignment for a film. . . Christine Carere into 20th-Fox' "The Love Maniac" . . . Vincent Price of "The Fly," repeats in Associated Producers' "Return of the Fly," for 20th-Fox release.

The Italian "Cannon Serenade," starring Vittoria DeSica, has been acquired by Times Film Corp. via a deal with the German UFA which controls the rights. . . Frank Gervasi's wife joined him in N.Y. from Rome. Mrs. Gervasi's mother is ailing. MPEA's Mediterranean topper flies back to Spain this week. . . The Soviets are making a big "aid" pitch to the Egyptian film industry, offering cameras, dollies and scripts, of course. . . Susan Heather Silverstone, daughter of Murray Silverstone, 20th-Fox International prez, engaged to Paul Darrer of the Bronx. There'll be a June wedding. . . Sam Spiegel checked in at the Imperial Hotel, New Delhi. Wants to make another deal with director David Lean. . . Joseph Brenner will handle the yet-to-be-made film, "Morals Squad" . . . Continental Distributing has bought the Swiss Heinz Ruehmann starlet, "It Happened in Broad Daylight." Parts of the picture have been reshot in English in Berlin for U.S. release, with Continental sharing the cost as part of the advance guarantee.

## Hilton's Showbizmanship

Continued from page 2

shielding from the autograph-seekers.  
Jane Russell had a particularly bad time of it, just making it to the bus under her own power after running ahead of her police interference and shedding coats and hand luggage in the process.

Something new in autograph-seeking was added when fans drove their cars in front of the Hilton buses to form road blocks so that boarding parties could try to scramble aboard.

On the way into town an American radio correspondent stationed in Cairo explained that pix are bigger than ever in the Egyptian capital, where they represent just about the only entertainment the general populace can afford.

The tallest hotel in the Middle East and Egypt's largest and most modern hotel, the 12-story, 400-room Nile Hilton cost \$6,500,000 and occupies a 6½-acre site on the east bank of the Nile. It's just to the north of the famed Semiramis Hotel which, in turn, is just to the north of the new Shepherd's. It's built in the shape of a broad, open V paralleling the Nile. One side overlooks Cairo's Liberation Square the Egyptian Museum and the Citadel; the other looks out over the Nile to the Great Pyramids at the edge of the desert.

Egyptian materials and furnishings were used wherever possible, but much of the hardware came from the U.S. timber and pipes from Russia, the telephone switchboard from Sweden, the tiles from Italy, Spain, East Germany and China, hardwood floors from Poland, and glassware from Czechoslovakia. The U.S. firm of Welton Becket was the architect and decorator and landscaping was planned by Cornell, Bridgers & Troller of Los Angeles.

Although two Sudanese mounted on camels guarded the entrance of the hotel during the dedication ceremonies, and five Russian jet fighters of the Egyptian Air Force roared by just as the Egyptian Economy Minister cut the traditional ribbon, the highspot of the opening was the unannounced inspection tour of President Nasser, escorted by Yugoslavia's Marshal Tito, who was in Cairo on a state visit. The unscheduled event was the Egyptian counterpart of a papal blessing on the new hotel.

The two heads of state whizzed up in open-top convertibles shortly after the flag-raising. Showy Room 704 by Hilton veep Rudy Basler, Nasser remarked that it was very nice, but since he was a big man he liked bigger bathrooms. Inez Robb extended an invitation to Tito and Nasser to visit the U.S. on behalf of herself, the N.Y. World-Telegram & Sun and United Features Syndicate. Reaching hard for a local angle, Leo Carrillo told Nasser that he accepts no horses on his California ranch unless they have Arab blood, and the President of the United Arab Republic said that this was very interesting.

Nasser and George Washington At the dedication luncheon, Conrad N. Hilton managed to raise a few American eyebrows in the audience by comparing Nasser to George Washington (it was Washington's Birthday and the first anniversary of the founding of the United Arab Republic), and by likening the Egyptian worker to the American worker in their ability to get a job done.

Inaugural dinner show included

an Egyptian ballet, American singer, Diahann Carroll and an Egyptian belly dancer, which prompted one of the American reporters to remark that the Arabs were the first to develop the navel into a national institution.

In Athens, Hilton junketeers were the guests of the Greek government for the cornerstone-laying of the new \$7,000,000, 480-room Athens Hilton, expected to be completed in 1960. Greek Prime Minister Karamanlis took part in the ceremonies, and observers noted a warmer official welcome, and many more references to American friendship than had been evident in Cairo.

Although Hilton Hotel International has opened four new hotels in the past 11 months, and work is under way or contracts have been signed for new hotels in Trinidad, Tokyo, Bangkok, Rome, Baghdad, Amsterdam and Rotterdam, no new international opening is slated before 1960, when Athens, Trinidad and Amsterdam are expected to be ready. For the favored members of Hilton's guest list, who have found in junketeering hotel dedication a fine new way of life, this is too bad.

## East's Publicists

Continued from page 7

opening agreement, the SPG is also seeking a 20% wage increase for all senior publicists.

The senior publicists, the Guild stresses, have received no wage hike since April, 1956. The \$210 minimum has been in effect for several years in the companies' agreement with the Publicists Assn. in Hollywood.

Similar negotiations are scheduled to take place between the SPG and Warner Bros., Universal, Metro and Columbia. The Warner talks are set for March 6, because of alleged stalling on the part of WB in setting the date of the meeting, the SPG, in a letter to the film company, warned that WB must come in with concrete counter proposals at that time. The Guild pointed out, that under the contract agreement, the union has the right to notify WB of its intention to terminate the present agreement on March 27, with the termination taking effect on April 11.

Meanwhile, the Guild feels it has established an important industry precedent by getting Columbia to agree that all members of the special publicity-exploitation unit hired for Samuel Goldwyn's "Porgy and Bess" are required to join the SPG. As such, they are eligible for all Guild benefits guaranteed by the contract, including severance pay. The special unit becomes part of the Col bargaining unit for the life of the special setup.

At the same time, the Guild's proposed conference of all AFL-CIO unions of advertising and publicity employees is said to be making progress. Approval of the idea of such a get-together has come from the Assn. of Theatrical Press Agents and Managers, Publicists Local 872, International Alliance of Theatrical Stage Employees, Hollywood Publicists Assn., Local 818, IATSE, and ABC-TV publicists. ATPAM has named Merle Debuskey and Sam Brody as a subcommittee to explore the possibility of the joint meeting.

**ORDER NOW! PUBLIC PREMIERE MARCH 18th**  
**TICKETS NOW AVAILABLE BY MAIL OR AT BOX OFFICE**  
**ALL SEATS RESERVED!**  
**RKO PALACE BROADWAY and 47th ST. | EXCLUSIVE "The Diary of Anne Frank" will not be shown**  
**PLAZA 7-2626 at any other theatre in this area during this engagement.**

EVERY EVENING AT 8:30 P.M. MATS: WED., SAT. & SUN. HOLDS: AT 2:30 P.M.  
 PRICES: EYES (Sun. and Thurs) ORCHESTRA & MEZZANINE \$2.50; BALCONY \$1.75; EYES:  
 ORCHESTRA & MEZZANINE \$3.50; BALCONY \$2.50; BEAR BALCONY \$1.75; EYES:  
 ORCHESTRA & MEZZANINE \$2.50; BALCONY \$1.75; BEAR BALCONY \$1.50.  
 Sun. & Thurs ORCHESTRA & MEZZANINE \$2.50; BALCONY \$1.75; BEAR BALCONY \$1.50.  
 Extra Easter Week Matinees at 2:30 P.M. Monday, March 30 thru Friday, April 3.  
 YOU MAY ALSO PURCHASE TICKETS AT ALL BOWMY TELLER STORES - N. Y. & MINNESOTA OR WHITE PLAINS.  
 FOR THEATRE PARTIES AND GROUPS PHONE PLAZA 7-2626, EXT. 50.

RKO PALACE Theatre Broadway & 47th St., New York 36, N. Y.

Please send \_\_\_\_\_ tickets at \$ \_\_\_\_\_ for Mat. ☐ Eve. ☐

Performance on \_\_\_\_\_ (date) Alternate Dates \_\_\_\_\_

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

Please Print Name \_\_\_\_\_ Address \_\_\_\_\_ City \_\_\_\_\_

Send check or money order for amount payable to "RKO PALACE, Broadway & 47th St. N.Y.C." and will deliver and forward promptly.

*The*  
*Nation Picture*  
*Screen*  
*Is Honored*  
*to present*  
**GEORGE STEVENS'**  
*production of*

# THE DIARY OF ANNE FRANK

WINNER OF THE PULITZER PRIZE  
 AWARD OF THE NEW YORK DRAMA CRITICS AWARD  
 WINNER OF THE ANTOINETTE PERRY AWARD  
 PUBLISHED IN 29 DIFFERENT LANGUAGES  
 DRAMATIZED IN 21 DIFFERENT COUNTRIES



# Mar del Plata Festival, March 10-20, Takes on Int'l Status, Attracting Films From 13 Different Nations

Buenos Aires, Feb. 24.

The executive committee of the Asociacion de Cronistas Cinematograficos Argentinos (ACCA) or local film critics organization, has reported the progress in all sectors of film business here on the organization of the Mar del Plata Film Festival, scheduled for March 10-20. The committee has turned hostile obstruction into friendly collaboration on almost all sides while resisting some attempts to absorb it into an official, instead of a free initiative event.

The meeting where progress was reported was attended by many critics but no producers were present. This may be because producers are vacationing. As the Mar del Plata event has been projected mainly to sell Argentine films to foreign distributors and entire foreign producers for co-production deals, the producers will be the major beneficiaries. Stars present at the meeting were Olga Zubarry, Elsa Daniel, Gilda Louisek, Narciso Ibanez Menta, Lautaro Murua, Santiago Gomez Ceu, Nathan Pinzon among others.

## Figured Sales Booster Event

To objections from some quarters that the event is inappropriate at a time of economic distress, it was pointed out that it is designed as sort of an industrial congress to boost production and sales. The festival is expected to create a wave of tourism for Mar del Plata, and already achieves public relations miracle, since the groups in the resort city which were estranged from each other, have got together again and are working in unison. The event is being organized with a paid staff of only 20 whereas the usual number would be 50.

ACCA's major victory over opposition was in changing the American distributors' attitude. It's no secret that local managers were divided on the pros and cons of supporting the event, and at first declined. But after the crisis appealed to the Motion Picture Producers Export Assn. Robert Corkery changed the local men's minds. Also once ACCA had secured the International Federation of Producer Assn.'s okay of this as an international event, the U.S. opposition had to give way. Possible American entries are "I Want to Live" (UA), "Me and Colonel" (Col) and "The Journey" (MG), but latest advice is that the final selections are up to MPEA. The Americans have been asked to appoint two reps to assist in programming entries. It's been decided that whichever companies have pix entered will be the ones to send their men to Mar del Plata.

Getting international status on the event led to support from President Frondizi, who signed Decree 1405 exempting all entries from paying customs dues of the 300% exchange surcharge. ACCA proudly stresses that the decree officially defines the festival as the first such private initiative event in Argentina.

**13 Countries Lateral So Far**  
Under International rules each country with production of more than 50 pictures per year may submit two feature pix and two short entries; ACCA may select another feature film for each country, based on exceptional quality or interest, but such exceptions will not compete for the three awards. Entries will be exempt from duty or tax payments but may not be released commercially until three months following close of the Fest.

Participating countries and probable entries are: Austria, "My Dear Beast"; Czechoslovakia, "Black Battalion" and "Journey of Life"; "La Vida por Delante" and "Distrito Quinto"; France, "Mon Oncle," with Jacques Tati appearing in person; Hungary, "Iron Flowers" and "House by the Rocks"; Britain, "Orders to Kill," "A Night to Remember" and "Wind Cannot Read"; Italy, "The Law"; Japan, "Vacation in Tokyo" and "Crimson Wings"; Norway, "Man of 7 Lives"; Poland, "The Idiot," and "Captain's Daughter"; and

second part of "Ivan the Terrible"; and Greece, "Lake of Desire."

France's Abel Gance, Dr. Alfred Bauer (head of the Berlin Festival), the writer Marcos Victoria and Argentine Director Fernando Ayala will sit on the jury, possibly assisted by Andre Malraux, Alf Sjoberg, Brazilian critic; essayist Salles Gomes, and Charles Laughlin and Edward G. Robinson.

German actresses Sabina Sesselman and Marion Michael; possibly Curt Jurgens, John Mills, Jenny Moan, from Norway; Margit Bara (Hungary), and Sonia Zoides (Greece) are expected while a reservation has been made for Kirk Douglas.

Successful in so much else, ACCA has failed to win support where it should have most readily found it, from Argentina's Screen Institute. There are vague rumors that INC will be shamed into making the Fest a grant, since funds already have been forthcoming from legit's "Fondo de las Artes." Eyebrows are raised over the apparent lack of funds, despite the enormous 100,000,000 peso a year take from the 10% boxoffice tax.

## CEA Outlines Needs Of Yank Exhibitors As Per ACE Study

London, Feb. 24.

The Cinematograph Exhibitors Assn. is circularizing among British production interests an excerpt from a report of the American Congress of Exhibitors stressing that more foreign films should be produced with a specific American market aim.

CEA had the excerpt in the first place from the Theatre Owners of America, with whose sentiments the British exhibitors express themselves in agreement. Suggestion among others in the report was that added concentration on the U.S. market would probably require the use of American stars and, more especially, Yank directors.

Basic motive behind the report, incidentally, was not to secure more employment for U.S. personnel but merely to get more pix for American theatres.

CEA had one reservation to make in its endorsement of the aim-for-America slant. This was, that the element in British films that portrays the British way of life should be retained to a reasonable extent.

# It's 'Individualism' vs. 'Unity' As Cos. Give Vacillating Support to MPEA

Though they're grouped in Europe under the nominal umbrella of the Motion Picture Export Assn., the U.S. film companies are maintaining a sharply individualistic and competitive style of operations. It's a policy absolutely geared to the need of the instant moment, without much consideration either for the overall European pattern, the benefits of unity or the economic shape of things to come.

(Pressure by independent producers is cited as one reason. However, there are those who maintain the negative actions are over-emphasized in the light of overall MPEA cooperation.)

There's furthermore a tendency to make Paris the hub of the European universe and to relegate the rest of the Continent to comparatively unimportant stature. This results from the fact that all of the companies have their European headquarters in the French capital and—psychologically—this has taken its toll, with Paris used as a yardstick for virtually everything, from grosses to ad-pub campaigns. It's, in a sense, a repetition of what's happened in the States, that is to say, New York vs. the rest of the country, though there's much less justification in Europe.

Some film executives, both in

## See Yugoslavia Taking Place of Spain, Italy As Film Location Site

Rome, Feb. 24.

Yugoslavia is rapidly replacing such countries as Spain and Italy as the Continental film industries' most popular location site. Currently a big spurt in such plans is principally ascribed to remarkable production values put together by Dino DeLaurentiis' "Tempest," which exemplified the obvious manpower and production savings possible in that country via well-studied co-production efforts.

While DeLaurentiis himself has more such plans for the future ("Jovanka," etc.), other major productions set in Yugoslavia have been announced in recent weeks: "Taras Bulba," in which Robert Aldrich's "Associates" is teaming with Belgrade's Avala Films; and the Gina Lollobrigida-Anthony Quinn starrer, "Madame Sans-Gene," which producer Maleno Malenotti is packaging (with Yank intervention) for a September start.

The Yugo "location" was not actually discovered by the Italian industry though they have probably got the most from this relationship. In fact, among the first to location in Titoland were the Germans ("The Last Bridge," etc.) and the French. The Italian "invasion" proper came on the heels of "Tempest" during the course of 1958, when such pix as "The Avenger" (William Dieterle, with John Forsythe and Rosanna Schiaffino); "The Volga Boatman" (John Derek, Dawn Addams, Elsa Martinelli); "The White Devil" (Steve Reeves, Georgia Moll); and several others were made. Currently on Yugoslav location is "The Empress and the Horseman," with Isa Miranda, Andree Debar, Gabriele Ferzetti, directed by Jacqueline Audry.

## Is This Clear?

London, Feb. 24.

Arising out of a discussion at the General Council of the Cinematograph Exhibitors Assn., on the newly created National circuit, Jack L. Prendergast tabled the following resolution which was referred back to the Board of Trade committee for further consideration:—

"That the General Council requests the Kinematograph Renters Society to remove any restriction or recommendation to their members which prevents any exhibitor who is bidding for films with a circuit or booking combine from entering into a booking arrangement with other exhibitors in competition with the same circuit or booking combine which would have the effect of enabling them to book films as a single unit for their cinemas."

## Germans' Title Duplication

Frankfurt, March 3.

Three German film companies have come up with the title "La Paloma," based on the same song. Nobody knows whether the rights will go to Arca, CCC or Kurt-Ulrich-Film, and their respective distributors, Constantin, Europa and Gloria, are equally befuddled.

Just to further complicate things, two companies are filming "Patricia," both claiming they have exclusive rights to the song, a top hit in Germany. Zeyn Film is making "Patricia" for Union, with shooting beginning March 9 in Hamburg, and the claim that they have the world rights to the song. Oafa-Schoenbrunn is making "Patricia" for Neue Film, claiming to have its music rights from Peer Music in Hamburg.

"Patricia" is likewise being used as the musical background of another German film, "Meine 99 Braute" (My 99 Brides).

# French Film Biz Feels Optimistic Over New Govt. Setup, Pix Money Aid

Paris, March 3.

## Paris Prods. Stalling Pending Malraux's Final Nod On Aid

Paris, March 3.

In spite of the Ministry of Cultural Affairs' Andre Malraux' assurances that some sort of Film Aid will be promulgated before May 1, many French film producers are holding up production. It is felt here that this might lead to a cut in production total for the year since producers would not be able to catch up if and when Aid is definite. Aid money comes via percentages from local and foreign income on the last production advanced to filmmakers via offers financed by special taxes on film admission duets. Though producers have coin to go ahead on, they feel that by the time new pix can amortize themselves for Film Aid coin the whole concept of Aid may be changed.

In principle, present Aid continues until January, next year. Then it may be extended for six more months if a new working Aid replacement is worked out. Malraux reportedly has many plans for the new Film Aid measures before him but nothing is definite on which he may decide. Nor does he know who exactly will be in charge of the governmental film setup under him.

Michel Plouvier, formerly a favorite of the post, seems to have dropped out because of industry pressure, according to some sources. Jacques Jaujard, Malraux's cabinet head, is now confabing with the Centre Du Cinema head Jacques Flaud on a man for this position. Flaud, incidentally, reported in and out recently, looks to stay on as CDC head permanently.

Though the period during which needed Film Aid laws could be passed by decree has passed, the industry generally feels optimistic about Andre Malraux, Minister of Cultural Affairs, who now supervises the film industry. It's felt that he is conscious of its needs and the necessity of continuing Film Aid in some form. Malraux still has not designated who in his cabinet will preside over film matters. It is no longer sure that Michel Plouvier will have these powers. This might mean that Jacques Flaud could stay on as head of the administrative governmental Centre Du Cinema for some time as yet.

It's reported that Malraux would like film director Rene Clair to take this position but it's doubtful if he has the time or inclination for the job. Clair recently met with Malraux and stressed the need for Film Aid. Falling cinema attendance, rising prices and lower consumer buying power are also seen as a new plague to films, along with burgeoning production costs. Finance Minister Antoine Pinay also has admitted that some sort of assistance to films is necessary. He feels, however, that it should be done on a credit basis and should confine itself only to production and not exhibitor help.

This has put producers in a delicate position because there is enough friction already between exhibitors and filmmakers. As it stands, Film Aid will continue through next December, and then get extended to July 1960, provided a workable alternative is presented to the Ministry of Finance in the next three months.

## Flaud Outlines Changes

Flaud has presented a new project which has not been accepted as yet. It calls for a general replacement of actual Film Aid money, given to producers on percentages of their local and foreign income to go towards their next films, by a percentage of credit loans to get bigger each year until aid is eventually replaced by credit.

Producers previously have shunned this system because of the needed interest and guarantees called for. However, Flaud feels that with the Common Market in operation, the economics of the industry also will change. This time lapse will give the industry an opportunity to streamline itself.

Producers recently met to try to form one solid syndicate rather than the splinter groups which have existed up until now. It is felt that if the producers can clarify their needs in cutting production costs, and making fewer but better films, a modus operandi with the government may be easier to achieve.

So far, there is no definite change in the French film setup. But the next few months should tell the story as to the future of the CDC, Film Aid and the path the industry will follow under the Common Mart setup.

## LUBITSCH PRIZE TO RUEHMANN

Berlin, Feb. 24.  
This year's Ernst Lubitsch Prize, annual award of Club of Berlin Film Journalists, went to actor Heinz Rühmann. Latter captured the prize for his teacher portrayal in "The Crammer" (Kurt Ulrich-Gloria).

Local film journalists founded the prize in order to foster good German comedies. It's not limited to actors and directors but can also be given to authors.

# UA LEADS THE INDUSTRY!

## Our Congratulations To:

### BEST MOTION PICTURE

**"THE DEFIANT ONES"**  
**"SEPARATE TABLES"**

### BEST STORIES AND SCREENPLAYS

**"THE DEFIANT ONES"**  
NATHAN E. DOUGLAS  
and HAROLD JACOB SMITH

### BEST CINEMATOGRAPHY Black & White

**"THE DEFIANT ONES"**  
SAM LEAVITT  
**"I WANT TO LIVE"**  
LIONEL LINDON  
**"SEPARATE TABLES"**  
CHARLES LANG, JR.

### BEST SOUND RECORDING

**"I WANT TO LIVE"**  
GORDON E. SAWYER

### BEST ACTORS

**TONY CURTIS**  
in **"THE DEFIANT ONES"**  
**DAVID NIVEN**  
in **"SEPARATE TABLES"**  
**SIDNEY POITIER**  
in **"THE DEFIANT ONES"**

### BEST SCREENPLAYS

**"THE HORSE'S MOUTH"**  
ALEC GUINNESS  
**"I WANT TO LIVE"**  
NELSON GIDDING  
and DON MANKIEWICZ  
**"SEPARATE TABLES"**  
TERENCE RATTIGAN  
and JOHN. GAY

### BEST ACTRESSES

**SUSAN HAYWARD**  
in **"I WANT TO LIVE"**  
**DEBORAH KERR**  
in **"SEPARATE TABLES"**

### BEST SUPPORTING ACTORS

**THEODORE BIKEL**  
in **"THE DEFIANT ONES"**  
**BURL IVES**  
in **"THE BIG COUNTRY"**

### BEST MOTION PICTURE SCORE

**"THE BIG COUNTRY"**  
JEROME MOROSS  
**"SEPARATE TABLES"**  
DAVID RAKSIN

### BEST DIRECTION

**"THE DEFIANT ONES"**  
STANLEY KRAMER  
**"I WANT TO LIVE"**  
ROBERT WISE

### BEST SUPPORTING ACTRESSES

**WENDY HILLER**  
in **"SEPARATE TABLES"**  
**MAUREEN STAPLETON**  
in **"LONELYHEARTS"**  
**CARA WILLIAMS**  
in **"THE DEFIANT ONES"**

### BEST FILM EDITING

**"THE DEFIANT ONES"**  
FREDERIC KNUDTSON  
**"I WANT TO LIVE"**  
WILLIAM HORNBECK

# Topping Every Other Motion Picture Company!

# Arguments and Partisans As Expected As Albany Group Mulls New Censoring

The "N. Y. State Joint Legislative Committee to Study the Publication and Dissemination of Offensive and Obscene Material" held a one-day hearing in Manhattan last week. On the docket: Four bills designed to extend the power of the N. Y. censor to general advertising, to license theatres by way of achieving that end, and to create a classification system for films without actual enforcement powers at the boxoffice.

For most of the day, the arguments of the motion picture industry against the bills—learned, manufactured, emotional, at times sincere and at times cynical—pounded and sprayed against the committee, a sea of endless repetition, legal niceties, self-justification, even polite defiance and—to a much lesser degree than at the same kind of hearings before the same committee last December—mea culpa breast-beating.

If this flood of vigorous opposition had any effect on the committee, its chairman Joseph R. Young, love, and its counsel, James A. Fitzpatrick, it was not apparent. What was apparent was that some of the arguments left their mark on State Sen. Harold Jerry of Elmira, N. Y., an alert, to-the-point young man who was not beyond asking some pertinent questions, and who was frank in stating that he was present "to establish the pro and con facts in this case."

**Dramatic Angles**  
There were some dramatic moments during the hearings. To wit: Attorney Ephraim London's flat statement that, if the current censorship setup in the state were eliminated, he'd favor enforced classification to keep children under 17 from seeing certain films; Harry Brandt's argument that censorship represents "an open sesame for exhibitors," the implication being that, once censor approval has been forthcoming, theatres will show some objectionable films and advertise them accordingly.

Mrs. Jesse Bades' (Protestant Film Council) quietly dignified statement in opposition to censorship ("... Unfortunately we live in a violent world. We cannot wrap our kids in cellophane.") and the testimony of Sidney Schreiber, the general counsel for the Motion Picture Assn. of America, who literally laid the law down to the committee, pointing out that the legislation sought was already on the books.

Comparatively few voices were raised in favor of the bills. Louis M. Pesce, the N. Y. censor, spoke for them of course. So did a representative from the N. Y. State Catholic Welfare Committee, and so also did the Rev. Albert J. Salmon, a Roman Catholic priest from Lake Placid, N. Y. ("We must separate young people from the source of moral danger.")

**Protection of Young**  
In essence, the issues appear to shape up something like this: The emphasis is on protection for the young. It is this concern which the committee uses as a stepping stone for its entire censorship philosophy, which it is now seeking to extend to advertising. The committee also is clearly dissatisfied and frustrated by various Court decisions which are being thrown at it as a reminder that, whatever the moral justifications may be, pre-release censorship already has been ruled largely unconstitutional.

Furthermore, the Albany legislators obviously want to believe what they cannot prove, i.e., that there is a direct relationship between motion pictures—particularly those made with an eye to youthful audiences—and juvenile delinquency.

Attorney London in his testimony aimed straight at the target. The really obscene films aren't being submitted to the censor in the first place, he argued. ("The New York censor laws are not designed to control the material which the Supreme Court would define as being obscene.") Furthermore, "There is nothing to justify the assumption that pictures can either create evil or do evil. What influences in the various media is what appears to already formed attitudes."

And then London let fly with his most potent argument: "Each of the bills introduced here betrays

complete ignorance of the various U. S. Supreme Court decisions," he said. "Their language is full of the very terms which the Court specifically outlawed as being too vague."

The industry opposition to the bills is motivated as much by an honest sense of outrage at being discriminated against in a state that, as someone put it, is going in the exact opposite direction from the rest of the country, as it is rooted in a deep concern over the effects of any restriction on the young audiences which today make up the largest single block of paying customers. This has, from time to time, led to charges of a lack of responsibility on the part of the industry, i.e. that it's more concerned with the dollar than with the possible harm its products may do to the young.

The compromise attitude is, in a sense, expressed in the Committee bill, which calls for classification by the censor into three categories: (1) For adults only. (2) For adults and adolescents, and (3) For general patronage. The industry would be made responsible for carrying these classifications in its ads, but no attempt would be made to enforce them. As a matter of fact, all hands acknowledged that enforcement would be difficult.

The bill sees the final responsibility in the hands of the parents. But, of course, the judging would be done by Pesce's office, which—to the industry—doesn't appear competent to do such a job. In its statement to the committee, the Council of Motion Picture Organizations took the odd position of seemingly upbraiding the Committee for not framing a bill that included enforcement.

"There is no responsibility on the part of the parent to see to it that attendance... is in accordance with the terms of classification," COMPO said. "The state would usurp the parent's judgment as to what is good or not good for the children—particularly as to what the parent or the child is allowed to think." And COMPO argued further that, since the responsibility is not up to theatres, "one wonders why such licensing would be required at all."

**Parents Lax?**  
The committee feels that parental responsibility lags and that forced publication of the categories would help revive it. The film biz, also wholly devoted to leaving such questions up to the family, thinks parents already have enough guidance, and that the Production Code in itself is sufficient protection. Actually, few industry executives pretend that what is passed by the Code today is automatically suitable for children. To admit this in public, however, would in effect be courting disaster.

What is frustrating to both sides is the combination of the Code, for economic and other reasons, becoming laxer, the Courts curbing censorial activities at the legal level, drawing the line only at the pornographic, and the industry itself a mine of a fairly constant stream of exploitation films at its young customers who, being able to identify in their own situations, respond satisfactorily.

Both when it comes to film content and film advertising, the issues frequently are based on questions of taste, with none readily able to agree on what is good or what is bad, what is moderate or what is excessive. One of the bills would ban ads if, among other things, they're "disgusting." But, as Gordon White, the advertising code administrator, told the committee: "Disgusting to whom?" And he added: "Can anybody think that courts which have found such words as 'sacrilegious' and 'immoral' too indefinite of meaning to be enforceable, would ever support the application of a ban on ads called simply 'disgusting?'" White pointed out that no exhibitor in the state has, in recent years, been prosecuted for obscene advertising, as now defined in the statutes.

Somewhere along the lines in the proceedings, Sen. Jerry asked Brandt whether he'd favor doing away with the New York censor and taking his chances with local police chiefs sans pre-release blue-pencilling. Brandt's answer: An enthusiastic "yes."

## OHIO'S GOV. DISALLE DEPLORES CENSORSHIP

Columbus, March 3.

Though there is currently a bill pending to re-impose film censorship in Ohio during the present session of the Legislature, Gov. Michael V. DiSalle indicated at a recent press conference that he was against film censorship "as a matter of principle."

"To set up someone to try to act as a censor, to say what a person should see, could be something very well violative of the First Amendment to the Constitution. It would be difficult to write a censorship law under the rules laid down by the Ohio Supreme Court, which nullified Ohio's movie censorship law in 1954."

The governor said he would support strong regulation of the distribution of pornographic literature of any kind, including films.

## Loew's Eyes

Continued from page 4

return of cumulative voting at the 1950 annual meeting. Gilbert's attempt to adjourn the meeting was defeated, with more than 4,000,000 of the 5,336,777 shares outstanding being cast against his tactical motion. Gilbert and Mrs. Soss unleashed bitter attacks against certain members of the board during the meeting. Other shareholders came to the defense of the directors and the management. Despite her outward bitterness, Mrs. Soss praised Vogel during the meeting and, according to reports, purchased shares of Loew's stock after the session.

In the formal portion of the meeting, the shareholders, voting for the first time in 30 years under the direct voting system, elected the management-proposed 15-man board. Elected were Vogel, O'Brien, Cummings, Elsworth C. Alvord, Omar N. Bradley, Bennett Cerf, Ira Guilden, George L. Killian, J. Howard McGrath, Benjamin Melniker, William A. Parker, Philip A. Roth, Charles H. Silver, John I. Snyder Jr., and John L. Sullivan. More than 4,000,000 of the 4,182,696 shares present by proxy or in person were cast for the management's unopposed slate.

Following the meeting, the board reelected Killian as chairman of the board, Vogel as president, and all other officers of the company. The present executive committee, consisting of Vogel, Guilden, O'Brien, Parker, Roth and Snyder, was also renamed.

## Dudley, Brown

Continued from page 3

release, currently is in N.Y. discussing possibility of filming his own story, "Innocents Abroad," as the next film in three-strip process. Producer is far enough along with screenplay and production breakdown to make filming possible in April.

On this basis, pic could be completed by October as a follow-up to "Adventure," thus insuring continuity of product in the Cinerama installation. "Innocents" (no connection with the Mark Twain yarn) has a dramatic story line—first to be made in Cinerama—and would be lensed in England and on the Continent.

It's known, too, that several other indies are prepping material for submission to Cinerama.

## Lider to Disney

Continued from page 7

"to have opened in 450 to 600 theatres instead of 10 or 20."

Disney's policy, Luder adds, makes a second class citizen out of the small theatre owner. "The disappointed fans may very well resent the switch in policy of Disney," Luder notes. He points out that instead of being able to see the picture in their local theatres patrons have to transport their children "50 miles or so to the 70m houses and pay through the nose."

# Amusement Stock Quotations

Week Ended Tuesday (3)  
N. Y. Stock Exchange

1958-'59		*Weekly Vol. Weekly		Weekly		Tues.		Net	
High	Low	in 100s	High	Low	Close	Change	for wk.		
21 1/4	14	ABC Vending	89	19 1/2	19 1/4	..	..		
24 1/8	13	Am Br-Par Th	405	24 1/8	22 5/8	24	+1 3/8		
84 1/2	67 3/4	Amplex	558	84 1/2	72 1/2	75 3/4	+5 1/2		
41 7/8	24 1/8	CBS	274	41 7/8	33 3/4	39 1/4	-1 7/8		
21 3/8	12 1/2	Col Pix	50	21 3/8	20 1/4	20 1/4	—		
21 1/4	13 7/8	Decca	235	20 1/4	18 1/2	19 5/8	+ 3/8		
51	14	Disney	188	51	47 5/8	48 5/8	+ 3/4		
154	97 1/4	Eastman Kdk	118	154	150 3/4	157 5/8	+ 3 3/4		
9 1/4	7 1/8	EMI	345	8 3/4	7 1/2	8	+ 1/4		
11 7/8	6 3/4	List Ind.	991	11 7/8	10 1/4	11	+ 7/8		
23 1/2	12 7/8	Loew's	1053	23 1/2	21 1/2	21 7/8	—		
12 1/8	7 3/8	Nat. Thea.	315	11 1/4	10 3/8	10 1/2	- 5/8		
47 3/4	30 5/8	Paramount	61	47 3/4	42 3/4	45 1/4	+1 1/4		
30 1/2	12 3/8	Philco	1125	30 1/2	27	30	+2 1/2		
123 1/4	43 1/2	Polaroid	409	123 1/4	106 7/8	120 1/4	+13		
52	30 1/4	RCA	445	52	48 1/2	51 7/8	+4 7/8		
9 7/8	5	Republic	101	9 7/8	8 3/4	8 3/4	—		
14 3/4	9 1/2	Rep., pfd.	12	14 3/4	14 1/8	14 1/8	..		
26	14 1/2	Stanley War	155	24 1/8	23 1/4	23 1/2	- 5/8		
32	20	Siorer	95	32	29 3/8	31 1/2	+1 7/8		
42 1/8	21 3/4	20th-Fox	121	39	37 1/2	38	- 1/2		
27 1/8	15 1/4	United Artists	131	26 1/4	25 1/2	26	- 1/4		
29 3/8	18 1/2	Univ. Pix	10	28 3/4	28	28 3/4	—		
96	57	Univ., pfd.	1310	82 5/8	81	81	- 1/4		
30 3/4	16 7/8	Warner Bros.	113	30 3/4	29 1/8	29 7/8	- 5/8		
233	67 1/2	Zenith	230	233	200 1/2	233	+32		

## American Stock Exchange

	Bid	Ask	
Chesapeake Industries	3	3 1/4	- 1/4
Cinerama Prod.	3	3 1/2	..
Magna Theatre	2 5/8	3	- 5/8
Metropolitan Broadcasting	13 7/8	14 3/8	- 5/4
Seranton Corp.	9 1/2	10 1/2	+ 3/4
U. A. Theatres	8 3/8	9 1/8	- 1/4

\* Week Ended Monday (2)  
† Actual Volume  
‡ Ex-dividend

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith Inc.)

# Jets, Phones Close O'Seas Gaps

Continued from page 3

whether this is the prelude to a new policy which will, perhaps, see 20th concentrating on fewer and bigger pictures, much as some of its competitors have done.

In any case, being accompanied by no explanations of any kind, the axing of the Paris staff and the threat of general economies down the line at home and abroad has seriously affected morale at the company. Speculation on future moves is rife in virtually every department and ranges from execs to secretaries. Everybody is aware that 20th's domestic business hasn't been what it should be, but that foreign earnings are tops (in fact 20th's overseas rentals in 1958 slightly topped the domestic take).

Both at 20th and on the outside, the Europe shakeup is pinned squarely on Skouras himself, with company execs portrayed as flabbergasted at the drastic nature of the move.

Yet, 20th's competitors admit that the "new order," i.e. the trend toward local autonomy, will be watched very closely, as is any new move abroad. When Warner Bros. pulled back in Britain, handling distribution out of London and keeping only salesmen in the field.

It'll be the same thing with 20th. If its efficiency level is retained, and billings aren't affected, it's a sure bet that other companies will shake up their organizations and conform. Those close to the foreign market see a need for supervisory personnel, and most don't dig the argument that Europe can be run from New York, particularly if—as it appears to be Skouras' intention—the branch managers are to be natives of the country where they operate.

What makes 20th so distinctly different from some of the other outfits, like Warners or Paramount, is that it has product whereas the others do not. It's an open secret in Europe that some of the majors are woefully short on releases, which in turn reflects in the desire to trim operational overhead.

What some are wondering now is whether Skouras' streamlining actions are designed simply to reduce the cost of selling, which is high abroad, and whether in so doing he's just repeating an (oft-praised) tendency of his in the past to take the bull by the horns and "shake out" the organization, or

## Paris Hope: 'Not Precedent'

By GENE MOSKOWITZ

Paris, March 3.

Opinion here, after the elimination of the 20th Century-Fox Continental supervisory setup, has most film sources feeling this is not a "precedent" or a "shadow of things to come" as far as the other majors headquartered in Paris are concerned.

However, since 20th was always held up as the company with the greatest foreign take and until recently the most impact some gloom has been inevitable.

As 20th overseas head, Murray Silverstone, told VARIETY, a future range of specialized, roadshow features could be handled by one man in the various world territories. It is thought that some of the displaced Continental office execs, like Jean Lefevre, Giulio Ascarelli, Oscar Lax, David Raphael may be offered this type of new assignment. But this is unconfirmed.

Actually the Paris and French 20th headquarters remain intact while the Continental supervisory office is annulled. Besides the execs, this also means a staff of about 25 also goes out. Accounting policies and work will probably not be affected too much except for becoming more directly answerable to Gotham.

# NEVER SO PERFECT AN EASTER ATTRACTION!

The great adventure-romance actually filmed in South America . . .  
W. H. Hudson's unforgettable story of Rima, mysterious as she was beautiful  
. . . of the Strange Secret that lay in a forgotten land unknown to man.



M-G-M presents

AUDREY HEPBURN  
ANTHONY PERKINS

In

## ***GREEN MANSIONS***

*... the forbidden forests beyond the Amazon*

co-starring

LEE J. COBB

SESSUE HAYAKAWA • HENRY SILVA

Screenplay by DOROTHY KINGSLEY

Based On the Novel by WILLIAM HENRY HUDSON

In METROCOLOR And CinemaScope

Directed by MEL FERRER

Produced by EDMUND GRAINGER

An M-G-M Picture

### PRE-SOLD!

Ads reach more than 120 million readers:  
Reader's Digest, Look, Satevepost, True Story,  
Redbook, Cosmopolitan. Special "Green" issue  
of Seventeen: 6-page ad and 30-page editorial  
sections. All fan magazines. Nationwide radio.  
M-G-M Records Sound Track Album. Bantam  
book and countless other items in press book.



SELECTED BY RADIO CITY MUSIC HALL  
AS ITS EASTER HOLIDAY OFFERING!

# N.Y. Distributors Hit Ho-Hum on Belated Pact With Under-Counter-Sold Spain

Proposed Spanish deal was submitted to the Motion Picture Export Assn. board in N. Y. last week with the personal recommendation of Frank Gervasi, MPEA's Mediterranean manager, for acceptance. However, the board failed to act.

Deal would make available 80 licenses for U.S. films, including 40 for the companies. Rest would go to Spanish independents who've bought American product but must now wait for a license to be able to release it. There'd be a 30% remittance from Spain, conditional on dollar availabilities.

One of the reasons why the board didn't act on the deal was that one of the pic mopany reps who attended had to check back with their outfits. While the companies don't feel the Spanish proposal is anything much to shout about, they're also resigned to accepting the fact that it's probably the best deal to be had at this time. "At least it'd give us five licenses each," commented one foreign exec.

Universal, which has sold out to a local Spanish distributor, is a major stumbling block on the Spanish deal.

One of the reasons why the Spanish deal is so hard to come by is that the companies, stirred into action by United Artists, have been selling pictures to Spanish indies left and right, starting the moment the embargo on sales to Spain was lifted. Quite apart from inter-departmental friction in the Spanish government, these sales have tended to cut the ground from under Gervasi in his attempts to negotiate an overall deal.

## 'Me & Colonel,' 'Journey' Official for Arg. Fest; 'I Want to Live' Added

Three American films (one invite and two "official" entries) will participate at the Argentine film festival at Mar del Plata March 10-20. Robert Corkery, Latin American supervisor and v.p. of the Motion Picture Export Assn., is flying to Argentina to represent the industry.

The two official entries at the fest are "Me and the Colonel" and "The Journey." Participating by invitation is "I Want to Live." Fest is non-competitive and has the approval of the International Federation of Film Producers Assns.

U.S. participation at the fest comes in the wake of news that, as expected, American films were put into a preferred category under newly issued Argentine import regulations. This means that the Hollywood product will have to pay neither an import deposit nor a surcharge.

## Rossellini May Direct In Italy After 5 Years

Rome, March 3. After almost five years of work abroad, Roberto Rossellini may direct a film in this country this year. Zebra Film producer Morris Ergas has revealed the director is already working on the script for "General Della Rovere," together with Sergio Amidei (who collaborated on "Open City") and Diego Fabbri. Pic is based on a story by Indro Montanelli.

Cast has not been set, with Rossellini undecided as to whether to use a name or an unknown.

## Uncluttering C'rama

Continued from page 7

Cinerama-geared theatres in the United States and abroad. Cinerama Inc. would also take the contract agreement with Robin International Cinerama, which holds the rights to exhibit Cinerama films in certain foreign countries.

### 15 Houses

A total of 15 Cinerama theatres are currently operating in the U.S. and Canada. There were a total of 25 Cinerama outlets at the peak of the medium's operation. Cinerama houses are running in New York, Chicago, Detroit, Hollywood, Philadelphia, Washington, San Francisco, Boston, Minneapolis, Cincinnati, Cleveland, Kansas City, Montreal, Toronto, and Vancouver. The K.C. and Toronto installations will be closed shortly.

Twelve theatres are currently operating abroad, with seven more scheduled to open shortly. Those running include London, Paris, Osaka, Tokyo, Caracas, Havana, Buenos Aires, Honolulu, Sydney, Melbourne, Madrid and Barcelona. Set to open soon are outlets in Berlin, Dusseldorf, Rio de Janeiro, Sao Paulo, Singapore, and Kuala Lumpur in Malay. Robin International, headed by Nicolas Reisini, has the rights to operate the Cinerama houses in London, Paris, Osaka, Tokyo, Rome, Milan, Marseille, Dusseldorf and Berlin. The Rome, Milan and Marseilles installations have been temporarily closed, but are expected to reopen. Robin also operated the Cinerama installation at the recent Brussels World's Fair.

## Film & Dance

Continued from page 1

not act to renew it the cities of Minneapolis, St. Paul and Duluth are empowered to enact it because of previous legislation, according to a State Attorney General ruling. This unless the lawmakers pass a bill requiring standard time throughout the state.

At last week's hearing the Farmers Union, Farm Bureau and Grange representatives told the legislators that DST doesn't work for farmers. A dance-band complaint was sounded by polka orchestra leader Fetz Fritzsche of the New Ulm Goose-Town band.

"I've seen ballroom operators pulling their hair as they looked out their windows and the sun was still up in the sky and wondering when the crowd would come. People just will not dance in the afternoon."

DST proponents were heard on two afternoons the week before and included officials from Chambers of Commerce throughout the state.

There are a number of bills on the subject in the legislature. Charlie Winchell, United Paramount circuit president-general manager here, heads the Committee for Standard Time which is in the fore of the fight against DST.

## TOA's Kerasotes

Continued from page 5

the activation of TOA's group insurance plans, its role in the organization of the Congress of Exhibitors, its call for a training program for projectionists and theatre operators, its urging of local advertising for saturation openings, and the improvement in its public relations program under Al Floersheimer Jr.

Kerasotes also disclosed that TOA hopes to bring its Constitution up to date. Proposed changes will be acted upon at the association's annual convention in the fall.

The TOA topper revealed that an agreement had been reached although contracts have not yet been signed, to stage a trade show with the National Assn. of Concessionaires at the next annual convention in Chicago, Nov. 8-12, at the Sherman Hotel. TOA will meet alone in Los Angeles in 1960.

Kerasotes also reviewed the new efforts of states and municipalities to introduce censorship and licensing bills. He termed these efforts as "a real menace to our freedom of action" and he noted that "the threat appears to be spreading."

# Bos the Lecturer Vs. Clubwomen

Liz Taylor Ought Not Be Embarrassed Professionally, He Says—But Ladies Don't Agree

## Big Industrial Cable Day; Pontiac's 27-City Loop, 14 in Clay Products Tie

Closed-circuit television business meetings entered the "double-header" class last week with same-day telecasts in the automotive and building industries.

The first telecast originated in Detroit at 1 p.m. and brought together 12,000 Pontiac dealers and salesmen in 27 cities for a national closed-circuit sales meeting produced and networked by Theatre Network Television.

The second telecast, handled by TNT for the Structural Clay Products Institute, originated from New York at 4 p.m. The program brought together architects and building trades executives in 14 U.S. and Canadian cities in an educational seminar on architectural esthetics and materials for modern design.

## Annual Goldwyn Award Via Foreign Pressmen

Hollywood, March 3.

An annual Samuel Goldwyn International Film Award has been set up by producer for the best foreign film each year as selected by the Hollywood Foreign Press Assn.

First award, in form of a bronze plaque, will be made by Goldwyn personally at org's banquet Thursday (5) at the Cocoanut Grove.

## 'Mame' Feb. Lead

Continued from page 5

when only playing in four or five spots.

"Perfect Furlough" (U) copped fourth spot while "Inn of Sixth Happiness" (20th), second in January, wound up fifth. "South Seas Adventure" (Cinerama) copped sixth money. Pic has been fourth in January.

"South Pacific" (Magna) finished seventh as against sixth in the preceding month. "Gigi" (M-G), long high in this monthly reprise, took eighth money. It had been 12th in January.

"Rally Round Flag, Boys" (20th) captured ninth place, doing better around the country, where on continuous run, than in N.Y. where it started on hard-ticket policy. "Bell, Book, Candle" (Col), which finished ninth in January, wound up 10th.

"Windjammer" (NT), which has been around for some time and was a runner-up pic in the preceding month, was 11th. "Horse's Mouth" (Loptop-USA), a newbie, rounds out the Top 12 list.

"I Want To Live" (UA), which was 10th in January; "Up Periscope" (WB) and "Anna Lucasta," another from United Artists, were the runner-up films.

Several new vehicles were launched just as the month neared its end, and a majority showed excellent promise, notably "Sleeping Beauty" (BV), "The Journey" (Metro), "Hanging Tree" (WB), and "Black Orchid" (Par), torrid so far in Chi and N.Y. "Never Steal Anything Small" (U), another newbie, was fair in N. Y. and Frisco while "The Trap" (Par), also new, so far has been disappointing.

"House on Haunted Hill" (AA) has done so well to date that it promises to be one of the year's big grossers for Allied Artists. "Remarkable Mr. Pennypacker" (20th), a February opener has been uneven.

French "My Uncle" (Continental), a runner-up film in the preceding month, still was showing enough to rate that category three different weeks in February. "Doctor's Dilemma" (M-G) also racked up some pleasing engagements. "I, Mobster" (20th) and "Night To Remember" (Rank) hinted nice future possibilities.

Argus Films Inc. has been authorized to conduct a motion pictures business in New York, with capital stock of 200 shares, no par value. Emanuel Silverman, was filing attorney at Albany.

Minneapolis, March 3. "Despite her reported involvement with Eddie Fisher," N. Y. Times film critic Bosley Crowther hopes that Elizabeth Taylor will win the Academy Award for which she has been nominated, he said here.

In a talk at the Womens Club, Crowther acclaimed Miss Taylor one of "our most distinguished younger actresses" and said he feels that "it's a great misfortune that a personal embarrassment can become a professional embarrassment."

Crowther's expressed attitude in the matter brought an "ominous murmur of 'oh, no's'" in the audience of women, as reported by staff writer Helen De Haven in the Minneapolis Morning Tribune.

Crowther indicated he isn't at all certain that "movies for exhibition...will survive their present fight against television for existence." But if they do, he believes, they'll be "better than ever."

"I call the group that films have lost the 'Pavlov's dog audience,'" said Crowther. "They react from habit, like the dogs that Pavlov trained to be hungry when they hear a bell. They're satisfied with what tv has to offer."

Crowther said he considers Alee Guinness' performance in "The Horse's Mouth" the past year's best acting job and he recommended the French film, "He Who Must Die," as "one of the most powerful pictures" he has seen.

"Response to 'Die' will indicate how much the American public wants to see strong drama excellently acted," said Crowther.

"As a discriminating audience, you must prepare to tolerate topics in films which hitherto have been taboo," concluded Crowther. "There will be arbitrary censorship, but you must encourage the best films have to give."

## 'Hard-Sell' Levine

Continued from page 3

importer circles is that it couldn't be too much more than a guarantee of a few hundred thousand dollars. But in doing it up so big on the exploitation end he'll need a gross of well over \$1,000,000 just to break even.

Distribution will be via states rights, according to the present plan. However, at least a couple of major companies have expressed interest in taking over the releasing rights.

Levine has started something new and, yet, very old. It's old-fashioned, hard sell showmanship, of the type that hasn't been seen lately. And 1,000 traders are in line for the exploitation luncheon to see how it works.

## Post-'48

Continued from page 5

time taken the stand that its members are entitled to a cut of any pix made or shown for toll-tv, and its newest demands reiterate that policy.

There are other demands, still being drafted, but the hike in minimums and tv proposals are the highlights.

Membership of the screen branch at the same meeting unanimously okayed strike action against a number of producers who have licensed or sold post-'48 pix to tv with no cut for the writers of those pix. Action will be taken if no satisfactory agreement is reached between the guild and producers regarding a split for the scripts.

Prexy Ken Englund of the screen branch presided at the meeting.

## New York Theatre

RADIO CITY MUSIC HALL

Rockefeller Center • CI 6-4500


DEBORAH KERR • YUL BRYNNER

in ANATOLE LITVAK'S Production of

"THE JOURNEY"

From M-G-M in METROCOLOR

and GALA NEW STAGE SPECTACLE



**VIDEOTAPE**

Dynamic new dimension in TV programming

PROFESSIONAL **AMPEX** CORPORATION PRODUCTS DIVISION

REDWOOD CITY, CALIFORNIA

# WHAT'S HAPPENED TO SUMMER?

## TV 'Bell' to Toll After All

The "Playhouse 90" two-parter, an adaptation of Ernest Hemingway's "For Whom the Bell Tolls," which has already gone over budget to the tune of nearly \$100,000, will be brought in (first installment next week) as probably the most expensive dramatic entry in the history of television.

It's been in preparation (with a N.Y. origination) for a couple of months, a project so immense in scope that the production components are literally spread all over town. Yet, only as recently as two weeks ago a major situation arose with Music Corp. of America (which holds the tv rights on the property by virtue of its ownership of the \$50,000,000 Par library) which threatened to send the major undertaking toppling down on CBS' head. In fact, only as recently as last weekend producer Fred Coe and the others were still involved in the final resolution of the problem and pulling all the pieces together.

The crisis arose over the decision (dictated by necessity because of the unwieldiness of the production) to pre-tape the show. It appears that MCA, in releasing the rights for the telecast, stipulated that the Hemingway story be brought in as an all-live presentation. Apparently overlooked was the fact that it would be necessary to tape the show.

Taping of the show brought up the whole still-unresolved jurisdictional hassle as to whether tape has a closer affinity to film or live and whether CBS or MCA, for that matter, could get away with it, with MCA restricted to dickering on live rights for the property.

The show will go on. Half will be tape. Half will be live. But apparently the legalites concerned aren't quite certain even at this point to what extent they're treading on dangerous ground.

## NBC-TV Taps Y & R's Dave Levy As Program Boss in 'Creative Buildup'

NBC-TV prexy Robert Kintner last week tapped David Levy, veepee of the Young & Rubicam radio-tv sector, as head of television programming for the network. Designation of Levy ended a several months prowl and series of auditioning for a candidate for the key job held by the late Manie Sacks. Levy's exact status, subject to ratification by the NBC board of directors at its meeting on Friday (6), will be vice-president of programs and talent.

In his new job Levy will report to Walter Scott, the exec veepee in charge of the tv network. Robert Lewine, who has been the No. 1 program man, will retain his present title of v.p. in charge of network programs, but henceforth he'll report to Levy. Latter exits Y&R after a 21-year association with the agency. He'll assume his NBC functions about March 15.

Appointment of Levy is seen as the initial move by Kintner to bring about a new emphasis on program development and creativity from within the organization, with several additional appointments seen in the offing.

## Benny and Gobel Alternate Team?

Negotiations are being carried on by Lever Bros. to woo George Gobel over to CBS and install him as an every other week replacement for Jack Benny when the fall tv season opens.

Final negotiations between Benny and Lever Bros. are being ironed out with the main problem boiling down to time slot for the comedy show. If the deal is consummated, it will bring to an end Benny's 15-year association with the American Tobacco Co.

Benny is definitely committed to CBS-TV but is said to be unhappy over his Sunday at 7:30 time slot because of the strong competition of "Maverick" on ABC.

It is believed "Bachelor Father" which is currently on an alternate week basis with Benny will become a full 39-week program occupying a different time berth with American Tobacco continuing to bankroll on alternate weeks.

Executives of American Tobacco felt that the expense of the Benny show, an estimated \$70,000 in production costs, was too much to handle. Notice was given to MCA, agenting Benny, which spread the word that the comedian's show was available for sponsorship next season.

## IT'S STRICTLY A POSTSCRIPT

Around the agencies, they're wondering what ever happened to summertime programming on the networks. Apparently there's so much concentration on firming up the fall schedules for next season that the webs are practically bypassing any concerted drives toward ambitious summer skeds.

One agency tv topper, making inquiries as to summertime availabilities for a client, was practically told to "go away, boy, you're bothering me." In previous years he would have gotten the red carpet treatment.

It's just one more illustration of the determination of the networks to go to the '59-'60 post in the fall with a best-foot forward projection. Summertime thinking is being ad libbed and done on the run.

Actually there are but slim pickings around the webs on June-July-August availabilities, for aside from an occasional attempt to make with a big replacement show (in the area of live programs) it's the time of year when sponsors take advantage of those bargain-price reruns on vidpix with their 39-plus-13 commitments. Few sponsors are throwing away this levelling-off opportunity to bring down their total season's cost.

CBS-TV's summertime concentration is pretty much restricted to the Ed Sullivan-Garry Moore-"Perry Mason"-Arthur Godfrey areas. Revlon, for example, is

(Continued on page 38)

## Ho Hum, Another Probe of Network Programming, This Time by FCC

Washington, March 3.

Taking a page from Congress' book, Federal Communications Commission will stage its own public investigation of network programming.

The quiz will be carried out by FCC Chief Hearing Examiner James D. Cunningham in cooperation with the Justice Dept., which already has some of the answers.

A followup of the Network Staff Study, the hearings are slated to embrace such complained-of practices as "tying-in" of programs with network time, efforts to control programming and attempts to shut the door on independent shows.

Although no date was set, chances are the FCC proceedings will run concurrently with the Senate Communications Subcommittee's probe of tv ratings, certain to be a springboard for an overall look at network programming structures. This might get underway in the next month.

There was a hint that some of the FCC hearings might be held outside Washington. The announcement stated they will be convened "and carried on at such times and places as the public interest and the proper dispatch of business may require."

Justice Dept., FCC said, has turned over some of the information it has garnered during the course of antitrust inquiries and has offered to assist the investigation anyway it can.

FCC noted Congressional investigations which aired complaints against the networks and said it was decided the public interest required resolution of these questions.

Cunningham will be assisted by attorneys from FCC Broadcast Bureau. The hearings will be public except when Cunningham thinks more progress could be made in closed sessions.

## Allen's Domicile: Coast, New Slot

Steve Allen is moving lock, stock and barrel to the Coast when he winds up his current season for NBC-TV. Understood he's already acquired a house.

What still has to be resolved, however, is Allen's new time slot for next season. It's now definite that he's going out of the Sunday time, but the network is projecting a new hourlong Allen showcase (on another night) for next season. He's been handed a new ticket for the '59-'60 ride.

The 7 to 9 p.m. Sabbath periods may be filled by the two newly-acquired MCA-Revue packages, the hourlong "Mississippi River Boat," which may get the 7 to 8 slotting, and the 60-minute "Bonanza" series 8 to 9. Latter is a variation on a western dealing with Virginia City, Nevada.

## PHILIP MORRIS HOT ON 'LAWLESS YEARS'

Hottest prospect for NBC-TV's "Lawless Years" series next fall is said to be Philip Morris, which would take the entire Sunday 8:30 half-hour for its Marlboro and Parliament brands. Since there hasn't been an actual signing yet, there's another cigaret in there pitching for the show. P. Lorillard wants the telefilm, but would like to move it to the NBC Thursday-9 anchorage, with Whitehall Pharmaceutical as co-sponsor.

At the moment, Whitehall, which controls Thursday-at-9 on NBC, is pushing a live panel show called "Laugh Line" as the ultimate replacement for "Behind Closed Doors," but reportedly the network isn't any too keen on the program.

## New NBC Radio Biz

Twelve-week order from General Foods for Jell-O capped new biz for NBC Radio totaling more than \$314,000 in net revenue during latter part of February.

# IT'S GETTING CLOSE...

to **VARIETY's** ad deadline (March 12) for the NAB Convention issue March 18. As a midweek publication, **VARIETY** insures a fresh, hot news issue distributed to convention delegates while they are still in the midst of the Chicago business meetings.

Don't wait, act now and take advantage of mid-convention "demand" readership to give your sales message the showcase it deserves.

Space reservations at any office listed below:

**VARIETY**

NEW YORK 36  
154 West 46th St.

HOLLYWOOD 28  
6404 Sunset Blvd.

CHICAGO 11  
612 No. Michigan Ave.

## 75% of All TV Shows on Tape In Next 3 Years Sez Terry Clyne

McCann-Erickson tv-radio top-per Terry Clyne, while on the Coast, will see a flock of new pilots. He's of the opinion that "there are at least 12 better ideas at this time than last year." He estimates that of the 500 projected pilots of new series, some 250-300 will be ready by April 1. Trend, he says, seems to be to comedy and adventure.

He may also hop to Europe for a quick couple of days to see United Artists' made-in-Germany "The Vikings," offshoot of the Kirk Douglas film (sans Douglas) and one that Jack Wrather's ITC is making, "Four Just Men," with Jack Hawkins, Vittorio De Sica, Dan Dailey and Richard Conte in the title roles.

Clyne envisions 75% of tv programming three years from now being on tape. He feels that tape is the same as doing a live show; it has the excitement tantamount to doing it live; everything plays through in straight sequence and he is "convinced this is the answer to better entertainment."

Clyne has long argued that tv is not motion picture production; i.e., shooting an end-scene in the beginning, a middle scene at the end, etc., and then splicing it together. Via tape, the show is captured as if done live; the advantage then is in any possible tightening. "If 'Lucy' had fluffs, when done on film and/or tape, it wasn't edited; the boo-boos remained locked-in and that is what always gave the show the feel and flavor of instantaneity."

Clyne points to signal tv click shows such as "Gunsmoke," "Dragnet" and "I Love Lucy" as benefiting from their many years of radio seasoning. "Gunsmoke" had four years' backlog of scripts, Desi Arnaz and Lucille Ball bought the rights to "My Favorite Husband" and got its producer, Jess Oppenheimer, to transmute it in the "Lucy" series. "Today," Clyne deprecates, "they put everything into that first pilot but often there's no point-of-view where it will go or where to take it, if perchance the

(Continued on page 40)

## Either Eigen Or Chez Goes: WMAQ

Chicago, March 3.

Troublesome radio commentator Jack Eigen will have to sweat out his status with WMAQ here until May. That's when the Chez Paree's contract with the station runs out. Caught in the middle of a serious squabble between Eigen and the nitery from which his nighttime show originates, WMAQ will have to decide in the meantime whether it has been the club or the controversial interviewer that has made the show the success it has been over the past seven years. One will have to go.

Eigen's contract with the station terminates in June. It is known that the Black Orchid, among other Chicago clubs, has offered him the same accommodations he now has at the Chez, but the station, which earlier stated it would back Eigen to the hilt, is now not so sure it will retain him.

It's clear Eigen will have no trouble getting another station to take him on, should WMAQ decide to stick with the Chez. The blowup between Eigen and the club came during an interview with Sammy Davis Jr. recently which caused a rift in the latter's friendship with Frank Sinatra. Davis has said he would not play the Chez again if Eigen continued to do his show from the nitery's lounge.

## Mars Candy Sweetens Up ABC-TV's Coffers

Mars Candy Co. has made a \$2,700,000 package deal with ABC-TV for next fall which includes an alternate-week half-hour buy in the Friday-at-8 "Walt Disney Presents" stanza and an alternate-week half-hour in a 4:30 p.m. Sunday rerun film show.

Sunday stanza will be "Broken Arrow," it's reported.

## 'Last Word' Reprieve

Last word on "The Last Word" is that it gets a reprieve on CBS-TV and will continue, at least for a spell. Network had originally decided to kill it in mid-March, then grew soft-hearted and agreed to carry it until June. Show, however, will be moved to an earlier Sunday time, 12 (noon).

Also undergoing a shift—all resulting from upcoming baseball coverage in Sunday mid-afternoon—will be "World of Ideas" which moves to 6 p.m. "Small World," now in the 6 p.m. slot will go off for the season after April 5 show, with intention of returning in the fall.

## \$1,000,000 Extra TV Rap as Dems, GOP Split Cities

Washington, March 3.

Democrats and Republicans are forcing a \$1,000,000 contribution out of the television webs.

The networks figure coverage of the two national political conventions will cost them an extra million if the meetings are held in different cities. And different cities it'll be.

This was cinched Friday (27) when the Democratic National Committee claxxed several hours of arguing about Los Angeles' smog and the high cost of Democrats from the East going there by voting 71 to 35 to hold the national convention there starting July 11. Earlier, the party's site subcommittee (by a one-vote margin had recommended selection of Los Angeles).

Republicans will pick their convention site in April, but party leaders confide there is "no chance" Los Angeles will be chosen. Reason is that Republicans are determined to avoid California and New York in '60 because they are home states of GOP Presidential frontrunners, Vice President Richard M. Nixon and Gov. Nelson Rockefeller.

Philadelphia or Chicago are safest bets for GOP meeting, with Philadelphia the safer of the two.

Democratic National Committee discarded Chicago as a convention city by a voice vote, while the tally on roll call went against Philadelphia, 67-39.

## Epitaph for Lar Daly

By LES BROWN

Chicago, March 3.

Twenty-time loser Lar Daly may have finished last in another election, but his memory will linger on in the hearts of broadcasters here, and perhaps everywhere.

It was he who made them search their hearts about pre-election political news and public service messages by government leaders during the campaign periods. It was he who made them change their minds about the wisdom of editorializing on the air, and it was even he who caused the tv blackout this year of St. Patrick's Day Parade in Chicago.

Not only because he caused them weeks of grief by demanding equal time as a token candidate—for newfilm clips as well as for interviews and public service announcements—but mainly because he demonstrated the pitfalls of the "equal time" rule, Section 315 (a) of the Communications Act, will he be remembered. Even though, by his own deeds, he may never again get video exposure as a political candidate, he has inspired two networks to take up arms against the rule that gave him his rights and set a third—NBC—to thinking about it.

It was only the latter, i.e., its local anchor, WNBQ, which "paid back" Daly for new films of his opponents, Mayor Richard J. Daley

## Bing's Runaway Rating

ABC-TV's Bing Crosby special Monday (2) at 9:30 p.m. rang up a 28.4 for the full hour against NBC's 18.3 and CBS' 14.8.

Against Ann Sothern (CBS) and "Goodyear Playhouse" (NBC) in the first half hour, Crosby hit his stride with 33.1, dropping in the 9:30-10 segment to 23.7 as "Arthur Murray Party" got a 20.0 and Desilu Playhouse" got 14.6.

## There's Nothing Like Having Good Residual Around

Milton Berle last week walked away from six one-hour specials which Kraft, via J. Walter Thompson, was anxious for the comedian to do next season in lieu of his present half-hour weekly series. (Perry Como takes over the weekly Wed. 9 to 10 Kraft hour on NBC-TV starting in the fall).

Berle winds up his weekly stanzas on May 13. That's give him 29 tapes to play around with on the residual circuits. There's a bundle of coin to be had, via sales overseas and as a domestic syndication skein. But unlike Jackie Gleason, who sold off to CBS the repeats on his "Honeymooners," which eventually became a smash in the "syndication time," Berle still owns—and intends to keep owning—his 29 Kraft show tapes. If the Berle segs duplicate like "Honeymooners" it can spell beaucoup loot for the comic.

## Nat Wolff Dies Suddenly at 59

Nat Wolff died yesterday (Tues.) at 59 as a N.Y. surgeon was operating on him for a suspected cancer of the throat. Wolff, who only two months ago returned to Young & Rubicam after a stint at NBC, had a wide array of friends, especially among entertainment talent. The nature of his friendships were as intense as they were broad.

Wolff began his career in show biz in 1926, in his home town, for the Buffalo Broadcasting Corp. In 1934, he moved to Hollywood to write, direct and produce the Mary Pickford show. Later, he established a radio department, the first of its kind in Hollywood, for H. N. Swanson, a writers' agent. Then he joined Myron Selznick as his

(Continued on page 42)

## TV Grapplers Back In Fashion

Wrestling can now be watched in N.Y. five nights a week. Four of the seven stations in town are carrying the grunts-and-groans in film, live and taped editions.

Comparing it with last season, there is now three times as many shows televised. It looks as though wrestling is trying to push its way into popularity, similar to the westerns.

Major station participating in the live side is WNEW-TV, N.Y., bringing shows three nights a week. First is Tuesday at 9 p.m.-11 p.m., from Sunnyside, L.I., Second is Wednesday 8:30-10:30 p.m., from Bridgeport, Conn., and, Thursday, two hours from Washington, D.C., starting at 9 p.m.

Next contender is WOR-TV, in N.Y., whose main attraction is the taped wrestling from Boston on Friday and Saturdays, starting at 9 p.m. and varying from one-and-a-half to two hours.

WPIX-TV and WNTA-TV, also in N.Y., are the only other two matched in this field with Tuesday night films for WPIX and Saturday (also filmed) for WNTA.

The "comedy dramas" star such talent as "The Great Antonio Rocca"; Paul Anderson, all 300 pounds of him (U.S. champion weight lifter); Haystack Calhoun and Happy Humphrey, 600 and 750 pounds, respectively; the fair haired Gallaghers and their contemporaries, the Graham brothers (both sets act mean towards the audience and opponents). Also, on the fair and "weak" side, are the women grunTERS and the midgets. These two groups do not have the limelight as often as the bigmen, but are just as colorful, vicious and interesting. They can mostly be seen on film, occasionally live.

## Option Time: The Panic Is On

Anti-Trust Suit Now Appears To Be Inevitable In  
FCC-Justice Dept. Aftermath

## Dodge-Sponsored Welk Going to Another Web

Hollywood, March 3.

Lawrence Welk, who is parting company with Plymouth on his Wednesday night ABC-TV hour, has signed an exclusive contract with the web for that night only. His Saturday hour show on ABC-TV will be moved by its sponsor, Dodge, to either NBC or CBS. Both nets have been asked for time availabilities.

Plymouth billing was moved to N. W. Ayer from Grant agency.

By LES CARPENTER

Washington, March 3.

That "ouch" you hear from the networks' execs and attorneys may not represent total pain.

There are, these gents figure privately, two ways of looking at the fix option time is in, following the U. S. Supreme Court precedent-setting decision last week in the Philadelphia-NBC case. The court said, in effect, that the Justice Dept. can ignore any opinion held by the Federal Communications Commission (or any action FCC takes) when Justice wants to institute an antitrust suit.

The result is widely interpreted as a stage-setter for Justice to sue the webs for antitrust violations in forcing option time in its contracts.

As things now stand (before any suit), FCC by a narrow 4-3 vote has stated the policy that option time is "reasonably necessary" for network operations. But that's not all. The Justice Dept. has been pressuring FCC since the reverse itself (possible by the switch of one commissioner) and outlaw option time.

This, at best, is a nervous climate for the webs who panic at the thought of losing option time.

Emerging, therefore, is a "bad news may be good for us" philosophy. It is built on the reasoning that settling the option time antitrust issue once and for all in federal court (where everybody gets an equal break toward an impartial judgment) may be far better than a frantic effort to hold a thin FCC majority immobile indefinitely. And the webs believe they have a good case to make in court.

An antitrust suit seems inevitable now. Both Victor R. Hansen, chief of Justice's antitrust division, and his top assistant, Robert Bicks, have been quoted as saying they consider option time to be

(Continued on page 42)

## Max Factor Deal On MBS Collapses; Web Up for Grabs

With cosmetic firm Max Factor out of the Mutual picture as a buyer of the troubled web, spotlight is on other negotiations. MBS exec v.p. Blair Walliser is reported to be holding talks with other parties for a possible takeover. Two of the parties are reported by MBS to be broadcast groups.

In any event, the word is out in Wall St. that the web of 453 independently owned stations is "up for grabs."

Representing MBS in the talks are exec v.p. Blair Walliser and v.p. Robert Husleigh. Web is going to form an exec committee, at least one member of which will represent MBS affiliates, to pass many deal. Agreement also would be subject to N. Y. Federal District Court approval.

The Max Factor-Mutual negotiations blew up after Davis Factor, chairman of the Hollywood-based firm, flew in for final talks. The two sentence official announcement simply stated that "both parties

(Continued on page 40)

## PAR'S 'CONQUEST' AS CBS-TV SKEIN

Hollywood, March 3.

Paramount Pictures today made its first telefilm sale. Major has a commitment from CBS-TV for "Conquest of Space," a weekly 60-minute skein. (In N.Y., web said it only bought one pilot and 12 scripts).

"Conquest" is Par's own package, developed by Par production v.p. Jim Schulke over the past 10 months. Show will be produced and written by Rip Van Ronkle, who work a feature called "Destination Moon."

Filming of a prototype for the Par stanza will start here April 1. This pilot will be done to shake down whatever rough edges may remain, but meantime, Par will continue preparing 13 complete 60-minute scripts for CBS.

## WRCA-TV Pulls Out of Arbitron

WRCA-TV is evidently not happy with Arbitron service and has asked out, effective immediately.

NBC-TV flagship station's reported complaint was that the rating service depressed the total number of sets in use in the Gotham area whereas Nielsen and Tele-Pulse showed far more viewers catching video fare.

WRCA-TV was said to be paying approximately \$2,700 monthly for the service. With the bowout of WRCA-TV, this leaves Arbitron with five customers, namely WBSB-TV, WOR-TV, WNTA-TV, WPIX and WNEW-TV. WABC-TV never subscribed to the service.

Arbitron is currently covering video home viewing in 16 counties in N.Y., N.J. and Conn. with some 250 samplings. It expects to up its nightly coverage to 300 homes within several months.

# CREATING NEW GODFREY IMAGE

## The Eddie Fisher Story

Indicative of public reaction to l'affaire Debbie Reynolds-Elizabeth Taylor (and why Chesterfield pulled out), Eddie Fisher's final show on NBC-TV found him low man on the totem pole in the newest Nielsen rating appraisal of the nine hourlong variety programs on tv. The best he could come up with was a 13.5, which adds up to a cost-per-thousand clambake for productions costing in the area of \$100,000.

Here's how the hour variety entries square off on the Nielsen AA (average audience) charts:

Perry Como (NBC)	26.8
Ed Sullivan (CBS)	25.8
Garry Moore (CBS)	23.0
Lawrence Welk (Sat.) (ABC)	21.1
Steve Allen (NBC)	19.2
Dinah Shore (NBC)	18.9
Lawrence Welk (Wed.) (ABC)	16.3
George Gobel (NBC)	16.1
Eddie Fisher (NBC)	13.5

## Martin Block, at 25-Year Mark, Looks Back on Retardo Pill Days

Twentyfive years and millions of dollars ago, Martin Block migrated from Los Angeles to New York, where a very short while later he began his "Make Believe Ballroom" for WNEW Radio. Though he's doing his platter spinning these days at rival WABC at about \$225,000 a year instead of at an average of about \$72.50 per week, "Ballroom" hasn't changed much in a score and five.

Block arrived in N. Y. in a borrowed Ford and short on change on Dec. 22, 1933. Before that, he'd spent about three years gabbing on the then primitive radio in L. A. Two days after his arrival and after a brash approach to part-owner Milton Blow, he went to work as an underpaid staffer at the new WNEW. On Feb. 4, 1934, he began the "Ballroom."

Without a sponsor to his name but with the novel idea that records could be used as the body of a radio program instead of as incidental filler, as they generally had been used up to that time, he went out to Liberty Records, he says, and bought himself his first day's recordings. He paid for the handful of disks out of pocket. (It wasn't until the second or third day, he recalls, that Bernice Judis, the boss of WNEW, began supplying them out of the station's small, if not invisible, budget.)

The sales staff wouldn't touch a record show, especially since WNEW had used only live music up to that time. So, according to Block, Miss Judis fired the sales department (after Block went out and got his first customer on his own) and found new account executives, who evidently weren't adverse to selling canned music and the unknown Block baritone speaking voice.

Reminiscing the other day, Block, who not very long ago finished one \$1,225,000 five-year contract with (Continued on page 42)

## Sarnoff's Bid For TV Pulitzer Prizes

NBC board chairman Bob Sarnoff reveals in his March letter to tv editors that he has asked the Advisory Board on the Pulitzer Prizes to consider original tv plays and broadcast news and documentaries in the Pulitzer competitive lists.

Sarnoff points out that a Bob Sherwood, an Archibald MacLeish, a Sidney Kingsley obtain Pulitzer honors "when their dramatic or poetic skill has a theatrical or print outlet—but not when they employ tv, as each has done or is doing, as their means of creative expression."

What Sarnoff describes as the "essential inequity of this situation" struck him during the recent Sylvania tv awards ceremonies. James Costigan's original "Little Moon of Alban" copped a flock of prizes and Sarnoff wondered how it would have stacked (Continued on page 40)

## CBS MAN-SIZE ASSIGNMENT

With Ed Murrow about to stuff his sabbatical bag with liberal ideas and foreign travel folders and Arthur Godfrey taking over the former's "Person to Persons," CBS-TV is reportedly embarking on an arduous campaign to keep the many Murrow viewers from scuttling the Friday night program.

CBS-TV's public relations boys, aided in a measure by Godfrey's own publicrelations counselors, will attempt to de-emphasize Godfrey's hyper-thyroid exclamations about big biz and fashion him more in the image of a progressive gent with lenient sentiments toward civil rights and egghead thinking. Campaign is to enlist non-sectarian, human relations outfits to think more kindly of the Godfrey figure. In the past, these and similar organizations cited and kudosd Murrow for his efforts to promote harmonious understanding of all races and creeds.

Godfrey, meanwhile, took to the airwaves Friday (27) on his daytime show to deny the Newsweek story that he had impugned the content of the present "Person to Person" program. Newsweek attributed to him the remark that he didn't want any phonies and social climbers on the Godfrey-emceed "Person to Person."

"Why is it that I have such difficulty getting intelligent reporters once in a while—not many of them, thank the good Lord—but once in a while, I bump into a thing like this," he told his viewers. "Why? Now, that makes me look like a real first class—you name it. Well, maybe I am, but not about Murrow. Gee, he's the greatest guy. He's a wonderful fellow. Anything he does is, I'm sure, alright. I have not seen his show. But whatever it was, it had to be good. It has a rating that's darn near twice mine so it has to be good. But why—why—obviously what's happened here—perhaps the correspondent did write everything I said, and then when they clipped it for space, they cut out a lot of things and they put a couple of sentences together that make it look very bad."

Newsweek, this week, rebukes Godfrey for denying his original quotes anent "Person to Person" and carries a "fuller version" to prove he said it.

Dr. Bergen Evans, CBS-TV's etymological entertainer, who was a guest on the program, tried to ease Godfrey's conscience by recalling that "even more people than you have been misrepresented in that way." Evans recalled that some 300 years ago an edition of the Bible appeared, now known to collectors as "the wicked Bible" because someone dropped the word "not" out of the 7th Commandment (Continued on page 40)

## Mike Wallace Moderates NBC's 'Who Pays?' Pilot; Warner-Lambert Bankrolls

Pilot kine of Lester Lewis Associates-produced panel show, "Who Pays?" will be made by NBC-TV Sunday (8). Pilot has Mike Wallace as moderator with panel consisting of Cedric Hardwicke, Eloise McElhone and Gene Klavan. Warner-Lambert Pharmaceutical is bankrolling through Lambert & Feasley agency.

Bob Wald is producing "Who Pays?" with Lloyd Gross directing. Others on the staff are Bob Warner, Bob Howard and Gene Wood.

Lewis outfit is also concerning itself currently with two other projects, a nighttime tv show with Shari Lewis and Mel Tormé, and a half-hour dramatic show with Dr. Joyce Brothers.

Lewis office also set Jean Sullivan for a Lilt commercial, Bill Malone for Esquire Polish, Pat Hernon for General Foods, Sharon K. Ritchie for Shulton and Billie Merritt for Pepsodent.

## 'Built-In TV' Now Part & Parcel Of Ringling Bros., Even Vidpix Trailers

By JO RANSON

### General & the Pilot

Hollywood, March 3. Has General David Sarnoff joined the ranks of the "pilot viewers" at NBC-TV? The RCA board chairman was doing the "Bill Paley bit" here the other day looking at the pilot of a prospective tv series for the network.

## ABC's Trouble In 'Paradise' As Ralston Beefs

Hollywood, March 3. "Adventures in Paradise," the 20th-Fox hourlong tv entry which ABC last week announced will take the 8:30-9:30 Monday slot on the network, is not anywhere near as set as the web indicated. Ralston-Purina, reportedly doing a quick burn over the premature announcement, let it be known here that they control the 8:30-9 p.m. slot and, at least they have an option on the ABC Monday time period until the end of March.

Although Ralston is finishing off "Bold Journey," its longtime Monday ABC entry, next July, the company has definitely not decided to go along with ABC on "Paradise," which is based on James Michener short stories. It appears that the adventure show, at least at the moment, doesn't fit in with the cereal's overall school and teacher promotion and merchandising plan, and the sponsor is still seeking a replacement for "Journey," which the company says is not being cancelled for its relatively low-ratings but only because producer Jack Douglas wanted to pull out due to the limited amount of travel-documentary adventure material available to the show. R-P noted that with 85% of its cereal budget in "Journey," it was several times ahead of the cereal field in sales returns.

ABC's Monday night situation is rife with trouble. Another angle to the situation kicked off by the alleged placement of "Paradise" between 8:30 and 9:30 on ABC is that Firestone, as might have been expected, was greatly miffed at the turn of events. Network hopes to put "Voice of Firestone" at 10 Mondays, but whether the tire (Continued on page 40)

## PAAR, GARROWAY PARIS SHOWS OFF

Those Jack Paar and Dave Garraway originations from Paris in April are off. Each was scheduled to do two weeks of taped shows from France. Reason given by NBC is that suitable theatres are not available.

However, it's known that NBC and the National Assn. of Broadcast Employees & Technicians couldn't get together on a NABET global jurisdictional pattern, which would have necessitated sending a technician crew abroad. So the whole thing was called off.

### 'Cimarron'—Fadeout

Hollywood, March 3. Revue's hour western, "Cimarron City," will be replaced in September by another western now in the process of development and still uncast. "Cimarron" shoots its final episode at Revue this week. Western, which stars George Montgomery but on which he appears only occasionally, only lately attracted sponsors and lagged in the Saturday night ratings against the competition of "Have Gun" and "Gunsmoke" and Lawrence Welk.

Charleston, W. Va., March 3. Culture-conscious Charleston, W. Virginia's capital city, birthplace of mammoth mammary-endowed Dagmar and wily moonshiners, played the Ringling Bros. and Barnum and Bailey Circus Friday (27) and Saturday (28) in the newly-built chromium-poshed, multiple-use Civic Center.

Gone were the traditional trappings of the Big Top—sawdust, flapping canvas and the heady fragrance of circus midway. Instead, there was the Orwellian touch of IBM gadgetry, incestuously merged with percheros, rope dancers and jugglers. It was, to be sure, efficient Big (Ringling) Bros. management under a transistorized highly-metallic Big Top.

Gotham newsmen, circophiles from yesteryear, had been transported here to meet circus execs and to gander some of the acts slated for the Edsel-sponsored telecast of the new hard Big Top over ABC-TV Monday (9), from 7:30 to 8:30 p.m. Above the time charges, it was reported, that the motor car maker would be giving the Ringling show in the region of \$100,000 for the rights to air 60 minutes of circus highspots, a price said to resemble previous video rights for similar pickups. It is also said that performers would receive one-third of the proceeds.

Circus execs here currently regard Big Top telecasting with more affection than in 1955 when General Foods sponsored the first big hour-long circus telecast over NBC-TV. Once looked upon as a definite boxoffice enemy, outdoor showmen now consider tv versions superb publicity getters and as whopping trailers. Furthermore, the 100G's snared this year will go to pay for new wardrobes and much needed prop replacements. Ops observe that the "reduced" version of (Continued on page 38)

## Decline & Fall Of Network U's

It's now three down and one to go on the NBC-CBS ownership of UHF stations.

Last weekend CBS-TV threw in the sponge on its U operation in Milwaukee—WXIX, after an uphill struggle to make it pay off in a three-station VHF market.

Instead CBS is affiliating with WITI-TV (Channel 6), which was acquired by George B. Storer after the latter called it quits on his Philly V indie.

That leaves CBS-TV minus any o&o UHF operation, having previously disposed of its Hartford station in joining forces with Travelers' Insurance WTIC-TV in that city.

NBC-TV alone is now carrying the o&o U torch (but for how long is speculative). Network has already given up on its Buffalo U operation and, from all accounts, wouldn't be averse to calling it quits on its WNBC-TV UHF station in New Britain, Conn., except that it has no place to go in establishing a V affiliation.

## SCHICK WANTS OUT ON PHIL SILVERS

Schick, co-sponsor of Phil Silvers aired on CBS-TV Friday nights at 9, wants out.

The razor company has made a plea through Benton & Bowles to get it off the CBS hook. Schick, in an unusual deal for these days, signed a firm 52-week pact when it inked for Silvers last fall.

Whether the razor company gets relief from the skein depends on whether CBS can come up with another bankroller. So far, the network has been unsuccessful. Alternate week backer is R. J. Reynolds.

**Web I American,  
indicates Feb 1**



# Nielsen

February was short—and sweet. Even better than January.

ABC-TV, according to the February 1st Nielsen, landed five shows in the Top Ten — as many as the other two networks combined!

And ABC again is the No. 1 network four nights of the week\*—*more* than the other two networks combined!

And ABC's nighttime audience is up 1,244,000 homes over the same period last year. In the same period, the combined audiences of the other two networks have declined by 648,000.\*

And ABC is not standing pat. Already, four spectacular new programs are set for Fall premieres.

There's James Michener's *Adventures in Paradise*.

There's Robert Taylor's first TV series — a walloping series called *Captain of Detectives*.

There's a brand-new series starring Gale Storm.

There's *The Alaskans* — a great new full-hour adventure series out of Warner Bros.

There'll be more.

Forecast for Fall — even hotter!

## ABC TELEVISION

Source: National Nielsen February I Report Average Audience Per Minute. \*Sunday-Saturday 7:30-10:30 PM all sponsored evening programs.

## WPIX Parlays Blocknight Concept, Educ'n & Baseball Into TV Winner

With profits before taxes showing an increase of 122% for WPIX, N.Y., the indie is sure to stick to its "blocknight programming" concept next season.

The 122% profit rise was experienced in the four months, running from October through January, the first four months of the "blocknight programming" approach. Taken in comparison was the same period the previous year.

WPIX, one of the most heavily telefilm programmed station in the country, is non-commercial during midweek daytime hours, up to 5 p.m. That time is devoted to educational tv via a State Board of Regents fund allocation.

With the daytime hours devoted to educational tv, and with the station possessing a heavy backlog of telefilms, Fred Thrower, v.p. and general manager, launched the "blocknight programming" concept this season. The concept groups half-hour telefilm series thematically, i.e. one night of the week devoted to comedy skeins, another night to mystery half-hours, still another to sports, etc. It's paid off, with some 55 clients placing orders in a one-month period ended Feb. 26. Station topper Thrower declined to furnish any further breakdown of his profit picture.

Most of the coin on the station is spent on participations, as opposed to program buys. About 98% of the station's coin comes from national accounts and only 2% from local advertisers.

With spring approaching, the N.Y. Daily News outlet is in an enviable position with its Yanks tieup. Again, the sponsors of the games will be B. Ballantine Beer and R. J. Reynolds, via William Estey. Calling the games will be Red Barber, Mel Allen and Phil Rizzuto. Barber also will do the quarter hour pre and post game show of home games, with Bill Stern doing the 15-minute stunts on road games.

The pre and post game sponsors include Palmolive and General Mills, with Bardahl and Hertz Systems inking for game participations and I.D.'s. In short, the Yanks are virtually sold out for their season of 123 games, which kicks off with an exhibition contest on March 14. Yanks at this point are the only major ball club slated to be video-cast by a N.Y. station. With the Giants and Dodgers moving to Coast berths, WOR-TV last season telecast the Philadelphia Phillies and WNTA-TV a number of National League games, many featuring the Dodgers and Giants. But the heavy interest in the rating charts was retained by the Yanks.

Station, which has about 70 telefilm properties, remains in the market for additional skeins. Already on its shelves for next season airing are Jaywalk's "Bozo the Clown," strip, "23 Men," two season production on that one with the initial 39 being reruns off WABC-TV; "Air Power," and "Boots and Saddles."

## BOB CINADER EXITS HAL ROACH STUDIOS

Hollywood, March 3. Bob Cinader has resigned as v.p. in charge of programming for Hal Roach Studios. Cinader was brought in last July to concentrate on program development, but because of the involvement of the studio in the F. L. Jacobs Co. and Scranon Corp. financial tangle, had been unable to proceed with development of new properties, and requested his release.

Prior to joining Roach, Cinader was program v.p. of California National Productions, which he joined after a term with the William Morris agency in New York.

## Morton Exits as Prexy Of TV Film Producers

Hollywood, March 3. Maurice Morton has resigned as prexy of the Alliance of Television Film Producers because the job consumed too much of his time, he said here.

Morton, who has been prez for the past two-and-a-half years, had six months to go on his present term. The exec board of the Alliance has accepted his resignation, and at the same meeting Morton appointed a nominating committee to nominate candidates for the top spot.

Armand Schaeffer of Flying A Productions is chairman of the committee and other members are Jack Finletter of MCA-TV and Ed Rothman of Ziv TV. They will select nominees and election of a new prez will take place at a membership meeting March 18. Morton, a v.p. of McCadden Productions, will continue as prexy until then.

## ABC Exclusivity On WB's Product

Hollywood, March 3. Warner Bros. has dropped its plans to sell new telefilm programs to CBS and NBC, and will continue to deal on an exclusive basis with ABC-TV for the coming year. Behind the decision, reached with ABC-TV topper Leonard Goldenson last year, lies the fact that the studio currently has about as much in present and future production for ABC as it can handle.

Already in work is filming on the new Clint Walker "Cheyennes," of which there will be only 13 this year, with ABC filling out the cycle of 39 with reruns of Walker's previous shows. The 13-only situation stems from picture commitments made to Walker by the studio as part of the settlement which effected his return. His first feature is "Yellowstone Kelly," due to shoot in May in Yellowstone Park.

Beyond this, there's filming on "The Alaskans," already in progress on location, plus the current WB roster of "Bronco," "Sugarfoot," "Maverick," "77 Sunset Strip," "Lawman" and "Colt 45." Already completed is the "Doc Holiday" pilot, and upcoming are new pilots on "Public Enemy" and "Torrid Zone," as well as a one-hour "Bourbon Street Beat," which will be aired as a "77 Sunset Strip" segment.

## Composing-for-TV Emerging As New Art Form; Elmer Bernstein's Status

Hollywood, March 3. Infant of the telefilm industry is the art of composing for television, and one of the busiest practitioners of the art is Elmer Bernstein, who did the motion picture scores for "Man With the Golden Arm" and "The 10 Commandments," to name just a pair.

Bernstein's under an exclusive-for-tv pact to Revue Productions and is concentrating major attention on "General Electric Theatre," on which he's musical director. He's also on call for other projects—latest is the scoring of the pilot of "Johnny Staccato," the new John Cassavetes private-eye-with-jazz entry.

The composing-for-tv art is a new one because it was only this season that the musicians unions opened up for real on use of live music in telefilms. Occasionally, for a musical-slated series, there was a per-show contract, but these were the exception. Then came Revue's precedential blanket deal with the AFM, followed shortly thereafter by Desilu.

Bernstein finds scoring for tv a specialized task, and while unwilling to say whether it's tougher than picture scoring, does point out

## OF's Tape-to-Film

Official Films is pulling a switch. It's picking up a taped show for syndication, but instead of leaving it on tape which has limited distribution possibilities today, Official will film the series.

Title of the series is "Police Station," currently on video tape, being telecast on KTLA, Los Angeles. It's a Sandy Howard Productions property. Filming of the 39 episodes will start on the Coast today (Wed).

## Towers' \$1,000,000 Dickens TV Series

London, March 3. Towers of London Ltd. has put into production a skein of 39 vid-pix based on stories from Charles Dickens. Company topper Harry Alan Towers, who recently announced plans to do a series on Sir Winston Churchill's "History of The English-Speaking Peoples," has tied up an Eastern hemisphere deal on this new project with ABC Television and is shooting at the Associated British Picture Corp. studios at Elstree.

Towers told VARIETY that he's made no commitments yet in the States but proposes to set a deal when he's got several pilots ready for screening. He expects to travel to America about April 1.

Towers stresses that this "Tales From Dickens" setup is not a serial but that each 30-minute vidpic tells a self-contained story, with the emphasis on character rather than plot. First one has James Donald in the lead, it being "Christmas At Dingley Dell," second is a Dickens short story "The Runaways" with Athene Seyler and Bobby Howes. Also lined up are Sir Donald Wolfitt, Robert Morley, Dame Sybil Thorndike, Sir Ralph Richardson.

Towers is planning to sign an international actor as "continuing host" to the skein. Overall budget is around \$1,000,000.

## Bare Tapped by MGM-TV

Hollywood, March 3. Richard L. Bare, who copped the Screen Directors Guild Award for television direction two weeks ago, has been signed by MGM-TV to produce and direct pilot of "You're Only Young Once," Dean Jones comedy starer.

Bare succeeds Milo Frank Jr., who exited as producer on the project but continues as a Metro staff producer. Bare will double as director on the project, with Metro-TV production chief Richard Maibaum taking exec producer post on the show. Bare was set by the Frank Copper agency.

## Top 20 National Syndicated Shows

(Pulse Top Twenty Syndicated Shows for January, 1959)

Compilation of the top 20 syndicated markets in the U.S. is based on 22 basic markets, representing about 16,391,500 tv homes. Pulse, in compiling the list, utilizes a weighted average keyed to the number of sets in each of the 22 markets. The weighted average takes in only the markets in which the program has been telecast. In order to qualify, a property must be telecast in at least ten of the 22 markets. Total number of the 22 basic markets included in the rating compilation per each series is listed in the brackets.

The markets include Atlanta, Baltimore, Birmingham, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Columbus, Dayton, Detroit, Los Angeles, Milwaukee, Minneapolis-St. Paul, New Orleans, New York, Philadelphia, Providence, San Francisco-Oakland, Seattle-Tacoma, St. Louis and Washington.

Program	No. of Major Markets	Dist.	Natl. Wght. Ave.
1. Sea Hunt	(22)	Ziv	21.0
2. Highway Patrol	(21)	Ziv	17.5
3. Death Valley Days	(20)	U. S. Borax	16.8
4. 26 Men	(16)	ABC	15.7
5. Mike Hammer	(17)	MCA	15.4
6. State Trooper	(21)	MCA	14.6
7. Silent Service	(14)	CNP	13.8
8. Popeye	(19)	U.A.A.	13.7
9. MacKenzie's Raiders	(20)	Ziv	13.5
10. If You Had A Million	(12)	MCA	13.1
11. Cisco Kid	(10)	Ziv	12.9
12. U.S. Marshal	(14)	NTA	12.6
13. Target	(13)	Ziv	12.5
14. Sheriff Of Cochise	(10)	NTA	12.3
15. Rescue 8	(11)	Screen Gems	12.1
16. Burns 'n' Allen	(12)	Screen Gems	12.0
17. Superman	(19)	Flamingo	11.9
18. Huckleberry Hound	(21)	Screen Gems	11.8
19. Jeff's Collie	(17)	ITC	11.8
20. San Francisco Beat	(11)	CBS	11.7

## MCA TV in No Hurry, But Those Par Pix Shekels Keep Pouring In

### Foreign Sale of Par Pix Still 3 Years Off

Foreign tv distribution of the Paramount pix will not begin until another three years.

Under MCA TV's deals with Paramount, MCA TV agreed to hold off foreign distribution, which includes Canada, until four years after the agreement was signed in 1958. MCA TV already has received some foreign overtures for the pix.

Other features-to-tv distributors, though, are very active in the foreign market currently. Distributors in the foreign field include National Telefilm Associates, United Artists Television and Screen Gems.

### Okay Sale of Mex Pix for U.S. TV

Mexico City, March 3. Cimex, the official distributorship for Mexican films in overseas markets and the United States, has granted necessary authorization to Azteca Films to conclude sale of a lot of 50 motion pictures to U. S. television outlets.

Before final terms are okayed, Cimex reserves right to review contract and reject it if it is not found "convenient." However, no hitch in plans is expected for it is known Mexico would like to convert into dollars national production anywhere from three to five years old, and more.

At the same time Cimex is also going forward with negotiations to sell another lot of 15 films to Europe, with distribution to be outside of the Cimex organization which has subsidiaries in France (Cimex-France), Italy, etc. Only stipulation is that rights of Cimex-France must be respected and those interested in distributing Mexican films abroad must deal with this subsidiary.

Meanwhile, Telecentro, the telecasting headquarters in this city, has announced the purchase of 34 CBS educational and cultural shorts for a reported \$20,000, with these covering history, sociology, customs and dances in the U. S.

MCA TV, with its methodical sale of the Paramount pix, may be slower than other distributors in the biz, but its approach probably is getting MCA TV top dollar.

MCA TV has passed the \$52,000,000 gross mark. Library is sold in about 32 markets, with another eight deals under wraps, waiting for the station announcement greenlight. Latest to ink are WMTW-TV, Portland-Mt. Washington, Me.; WBNS, Columbia, O.; KFJZ, Ft. Worth-Dallas; WTVJ, Miami.

Unlike other distributors, MCA TV came into the market having time as its ally. The pre-'48 Hollywood feature attrition is progressing with time, making the last of the libraries, the Paramount pix, more attractive. Other distributors came into the market, either fighting one backlog against another, or with future backlogs yet to be released.

Holding up a quick saturation of the library is MCA TV's method of selling the pix. At certain intervals, different markets in the U. S. are opened up for a deal, with MCA TV giving notice of that situation via a letter and statement to each station in the particular market. The statement lists the price and run of each individual pic, with the deal going to the station which first meets, or comes closest to, the quoted prices.

Another factor mitigating against any fast sellout is that MCA TV only has three execs actively engaged in selling the pics. They are Lou Friedland, v.p., headquartered in N. Y.; Deary Barton, v.p. (Continued on page 42)

## AUDREY MEADOWS AS CAESAR CO-STAR

Audrey Meadows will be co-starred with Sid Caesar in his telefilm series for Screen Gems. Once a script is completed, SG will go into immediate production on a half-hour pilot for the Caesar-Meadows skein.

Pilot will be shown this spring as an episode in the Screen Gems-produced "Alcoa-Goodyear" stanza on NBC-TV. Miss Meadows' co-starring status was dickered with SG and Caesar by Val Irving, her manager, and lawyer Mortimer Becker.

Mel Tolkin and Mel Brooks will probably co-author the pilot script of the situation comedy to be built about the two frontiers.

# THE BIG PILOT GAMBLE IS ON

## Short-Buy Clients: Who Needs Them?

Many national advertisers who use spot syndication as special support in one or more markets represent a special problem to syndicators.

The advertisers in question, because of their particular marketing problems, usually want a flexible setup, allowing them to come in and to get out of the market quickly. They seek short-term commitments, sometimes 13 alternate weeks over a 26-week period, or even shorter.

In many cases, the syndicator shies away from such a deal, unless he's able to find the alternate sponsor to lock up at least a firm 26 weeks. Because of this situation, such advertisers turn to the stations. Latter, in most cases, with some properties on the shelf, accept such short-term deals, selling off the remainder of the skin to local advertisers. With the station stepping in, prices in many cases for the program also is lowered.

The consequences of this situation finds (1) the syndicator and station competing for the same national spot dollar, with the station undercutting the syndicator in price and duration of the deal; (2) a temporary depressed price situation in the market, with the station offering the unsold portion of the show to local advertisers who otherwise might pay the going price of syndicators.

From the syndicators viewpoint, the saving grace in the situation is that many a national advertiser who initially came in for quickie support in markets has stayed for a longer time, later becoming a regular syndication customer.

## 100 'HOPEFULS' TO COST \$5,000,000

Television's \$5,000,000 seasonal pilot gamble is on, with telefilm toppers and sales execs riding the N.Y.-L.A. circuit in an anxious race to tailor the product to the market.

This year's estimate for the spring selling season, which gets underway next month, is that the number of pilots will run to about 100. Putting an average cost of \$50,000 for the initial episode in the projected telefilm series brings the total money effort to \$5,000,000.

Shooting for that national network sale is one of the biggest gambles in the trade. That phrase "tailor the product to the market" has about as many interpretations as there are pilots. It's a grand guessing game comparable to the Las Vegas tables. For the select winners, though, there's that payoff. For the \$50,000 initial investment—and that's a conservative figure in many cases—there's a \$1,500,000 order. (Thirty-nine episodes times program charges of about \$40,000, an average figure which has many variations.)

What will Madison Ave. buy? What does the public want? Answers to those key questions trigger arguments, plans, talent deals, and open bank vaults. Telefilms occupy a quantitative status on the networks they never enjoyed in years past. Their quality, though, is another question. Overall, there's much to be desired.

Many people in the biz recognize the quantity-quality gap and the theme overriding the explanations about budgets, high talent costs, the production rush, etc., is: "Wait until next season. It'll be different." (Shades of the Brooklyn Dodgers.)

Because of the high rating dust still being kicked up by the westerns, telefilm producer-distributors seeking out new trends to follow are quite baffled. Many in the biz have adopted a scatter-shot approach, having entries in many categories, ranging from comedy to science fiction.

In the tally of pilot plans (see accompanying story), probably the only discernible trend in pilot plans is a heavy representation of situation comedies and action shows. Of course, there will be a new flock of westerns. (Oater ratings command respect.)

The next few will tell how well the producer-distributors have guessed Madison Ave. and network tastes. The public, in turn, will assay Madison Ave. and web judgments comes September-October.

## NTA Moves on Variety of Fronts In Spreading Its Program Wings

### Pilot 'Look Alikes'

In the rundown of pilots for next season, there are more than one group of "look-alikes."

There are three action adventure projected series, with Alaska, recently made the 49th State of the Union, as the backdrop. Warner Bros. has "The Alaskans," Ziv, "Klondike Fever," and 20th Fox, "The Last Frontier." In Science Fiction, Ziv has "Moon Probe" and CBS-TV "Moon Shot."

The house coming in "the first with the mostest" in the "look alike" field frequently makes the sale.

National Telefilm Associates newly-created program sales division, under Michael Sillerman, is moving rapidly on many fronts.

1. For the first time, NTA this selling season will make the big network and national sponsor pitches, coming in with some 22 possible projects. There will be "High Noon," "Third Man," et al. Bulk of the pilots will come from the "Fate" anthology series—now in production, under the Gross-Krasne banner. Series was conceived as a possible pilot vehicle.

2. Six shows already are set for tape syndication.

3. In film syndication, there will be from four to six shows yearly.

Sillerman, who moved out of Gross-Krasne-Sillerman with the NTA takeover, said his division represented a "vertical" integration. The division encompasses national sales, regional and local syndication efforts, rerun telefilms and tape.

Sillerman, as division prez, still hasn't had time to fill out the complete organizational setup for the combined sales organization. (The G-K-S sales force was combined with NTA's.) In numbers, the current sales force in N.Y. and the field under Sillerman runs to 33. NTA's feature operation is handled by NTA International, under Harold Goldman, exec v.p.

NTA's plunge in tape syndication partially stems from the programming needs of its o&o's WNTA-TV, Newark - N.Y., and KMSP-TV, Minneapolis-St. Paul, but mainly the N.Y. incite. As to the question of the economic practicality of tape syndication, Sillerman points to the 45 markets (87 stations) equipped with tape machinery, representing 73% of coverage of the country. It's feasible for the advertiser and syndicator at this stage. He acknowledged that there still are quite a number of problems to be worked out as to physical handling, etc., but the answers will come with time.

Going locally, NTA has "Glen-cannon" and "William Tell," with four more in the pipeline. The syndication route. The four probable will come from the roster of shows to be pitched nationally.

(Continued on page 26)

## ABC-TV and Screen Gems as Latest 'Going-Steady'; 7 Series on Tap

Hollywood, March 3.

ABC-TV has already committed for four new series for next season and is bankrolling a record 13 other pilots this spring. As of the first of March, this represents commitments of over \$6,000,000.

Newest "going steady" relationship set by the web is with Screen Gems, with no less than seven properties being bankrolled by ABC-TV, at least five of which will emerge as pilots this spring. Then there's Warner Bros., of course, with four new pilots in addition to the already firm deals for a minimum of 13 shows each of "Cheyenne" (with Clint Walker) and "The Alaskans."

In other deals, "Real McCoys" producer Irving Pincus will pilot "The Haunted," mystery anthology series in association with New York Times reviewer Anthony Boucher; Bing Crosby Productions, with Sy Gomberg, producing, Jack Smight directing and James Whitmore starring, is piloting "Lincoln Jones"; Desilu with Rod Amateau and Sid Dorfman helming, is filming "Where There's Smoke," with web's Detroit personality, Soupy Sales, starring; and already filmed is a Frank Cooper comedy series produced by Mills-Park-Milford and scripted by Syd Zelinka and Walter Newman and directed by Paul Bogart, "Willie." Latter stars Robert Morse.

The Screen Gems roster includes "Cry Fraud," series about an early insurance detective in the west.

(Continued on page 42)

### WNEW-TV 'Felix' Buy

WNEW-TV reports its forked out approximately \$500,000 for the N.Y. video rights to a new series of 260 four-minute animated entries, "Felix the Cat," being released starting next fall by Trans-Lux Television.

New animation house in N.Y., Felix the Cat Productions, is working on the new-for-tv product, and the Metropolitan Broadcasting station expects to schedule the first of them (in a moppet show still to be chosen) in September.

## That Jan.-Feb. Syndication Lull Worse This Year

Traditional lull period in syndication biz appears to be more deeply felt this year by a number of major houses.

Complicating the January-February period when the sales curve usually is low is the emergency of ABC-TV as a daytime programmer and the emergence of the web in the nighttime area. The 70 quarter-hours programmed weekly by the ABC-TV web in "Operation Daybreak" has filled the programming schedule of some 117 affiliates. These affiliates in the past leaned heavily on rerun telefilm programs for daytime programming.

In the rerun field, too, the backlog of telefilm properties, off the networks and from syndication, itself, has been building. It's estimated.

(Continued on page 42)

## No Product, McCadden Trims Its Personnel

Hollywood, March 3.

George Burns' McCadden Productions has pink-slipped nine of its personnel, including its entire publicity department, in a move dictated by the fact that production is at a standstill.

Given their notices were publicity director Stafford Clark, his assistant, Felice Greene, and a publicity secretary; also, two employees in the production department, one in accounting, two in mimeograph, and a secretary in Burns' office.

Filming has been completed on Burns' 25 telepix; 34 of 39 "Flight" vidpix have been finished, and five more won't go into production for awhile; all but six of Bob Cummings' vidfilms for the season have been finished, and the series is presently on layoff from production, the rest to be completed later.

## SG Buys Out Elliot, Unger Vidblurb House

Columbia Pictures' video subsidiary, Screen Gems, after negotiations that have been going on sporadically for the last six months, has bought out Elliot, Unger & Elliot Inc., one of the east's larger commercial production houses.

Simultaneously, SG packed some former Universal Studios (destined to go out of the tv production biz) execs to handle Coast blurb production for the new subsidiary. EUE was one of the few blurb makers in N.Y. to own video tape equipment, and it has two facilities in Manhattan, one for film and the other for tape. EUE and the new exec additions on the Coast will base the Hollywood operation (EUE hasn't had a real one until now) at the Columbia lot.

Shifting from U-I are Joseph Swavely, who will be west coast manager for EUE, and Richard Kerns, to be Swavely's production supervisor. (Al Mendelsohn left U-I before the sale to join EUE in N.Y., which will function under the continued direction of the three former owners, Steve and Mike Elliott and Bill Unger.)

## Spelling Out the '59-'60 Pilots

Rundown of pilot plans of many of the leading telefilm series, and some of the minor ones, accounts for a majority of the expected 100 entries this season.

Some of the entries may not reach completed pilot form for this spring-summer selling season. They may be replaced by other properties. Still other entries may take the form of presentations, with a quick greenlight given as soon as sponsor and/or network interest is shown. Many of the projects are co-production ventures, with the label in the tally referring to the distributor. Some are more than the usual half-hour length. Here are the highlights of the rundown.

Screen Gems plans about 12 projects for the spring-selling season. Properties include: "David Harim," "Secret Life of James Thurber," "Cissie," "The Fat Man," yet untitled Writers Guild series; "Mr. Blandings Dream House." (Already sold for next season is "Dennis the Menace.")

20th-Fox properties include "Adventures in Paradise," "The Peggy Lee Show," "Mark Sutherland," "Gunfighter," "Five Fingers," "Whodunit," "Mr. Belvedere," "The Esther Williams Show," "Do-

bie Gillis," "Helimarine," "The Last Frontier," "Festival," and "Profile."

Warner Bros. roster includes "Cheyenne" (revived) "The Alaskans," "Doc Holliday," "Public Enemy," "Torrid Zone," and "Bourbon Street Beat."

MGM-TV: "Father of the Bride," "Jeopardy," "The McGonigle," "Johnny Eager," "You're Only Young Once," "Amigo," and "Maise."

CBS Films: "The Diplomat," "Bellevue," "Man on K Street," "Man from Antibes," "Silent Saber," "Timberline," "Jimmy Edwards Show," and "Bushman."

Independent Television Corp.: "Emergency," "Four Just Men," "Treasury Agent," "Adventures of Tom Swift," "Command," "Guns West," "Interpol," and "Whiplash."

National Telefilm Associates: "Fate" (13 episodes in anthology series to be used as pilots); "High Noon," "Third Man," and "Montavani."

United Artists Television: "Dennis O'Keefe Show," "Hudson Bay," "International Airport," and "Tales of the Vikings." (Mariboro Cigarette bought "Troubleshooters.")

Ziv: "Moon Probe," "Lock-up," (Continued on page 42)

## \$3,000,000 O'Seas Gross on WB Pix

UAA, which last year was known as Associated Artists Productions (before merging with United Artists), grossed over \$3,000,000 in 1958 from foreign television sale of its Warner Bros. feature film library, according to Norman Katz, UAA foreign sales chief.

UAA product, most of it from the pre-'49 Warner catalog, is being televised in Australia, where all the available UAA product is sold, in the United Kingdom, Belgium, Japan, Switzerland, Finland. England is carrying all of UAA's "Popeye" cartoons.

## MacKenzie's Raiders' 30% Food Sponsorship

Companies in the food business accounted for "MacKenzie's Raiders" sponsorship in 30% of the roster of markets where the series is aired.

According to Ziv's research department, food processors and stores were the largest single category represented. Brewers formed the second largest category and tobacco companies ranked third.

Other sponsorship categories include auto dealers, 7%; fuel companies, 7%; utilities, 7%; home furnishings, 3%; and miscellaneous, 5%. Included in the miscellaneous categories are Henry Kaiser's Hawaiian Village Hotel, Honolulu, and the Villa Capri Motel, in Austin, Tex.

## NTA Reactivates Rerun Division

The reactivation of National Telefilm Associates' rerun division, Famous Films, its exec staffing, and its acquisition of fresh product, has been disclosed.

Exec echelon, which comes under the aegis of Michael Sillerman's program sales division, includes a number of recently named v.p.s of the division. Walt Plant has been assigned to Famous Films, headquartered in Los Angeles. Mel Schlank, another v.p. assigned to Famous, will headquarter in N.Y. Plant, until recently, was v.p. of the western division of Television Programs of America. Schlank formerly was v.p. in charge of sales of Gross-Krasne-Sillerman.

Raymond Lind, formerly head of the G-K-S offices in Chicago and Detroit, has joined Famous Films staff and will work out of NTA offices in Dallas.

Programs added to the Famous roster include "African Patrol," "Official Detective," and 23 additional episodes of "Sheriff of Co-chise." All told, Famous now has 11 half-hour series, plus short subjects and other product.


**In Total Audience –  
In Average Audience –**

**1<sup>st</sup>**

**in Nielsen ratings in all television**

**WAGON**

**starring WARD BOND**



# TRAIN

AND HOW HORTON

produced by **revue**

—presented by NBC—distributed by **mca tv**

## HAMLET

(Du Pont Show of the Month)  
With John Neville, Barbara Jefford,  
Oliver Neville, Margaret Court-  
ney, John Humphry, David  
Dodimead, Richard Wordsworth,  
Joseph O'Connor, others  
Producer-Director: Ralph Nelson  
TV Adaptation: Nelson, Michael  
Benthall  
90 Mins., Tues. (24), 9:30 p.m.  
DU PONT  
CBS-TV, from N.Y. (tape)  
(BBDO)

For all its electronic pretensions, CBS-TV was pretty hard on the Bard last week in its Du Pont Show of the Month presentation of "Hamlet" by the venerable Old Vic Co. There are few who will quarrel with the inventiveness and the ingeniousness of the staging of this 90-minute version (actually, playing time only ran 78 minutes), but since the play's the thing in Shakespeare, producer-director Ralph Nelson's accent on production was a poor substitution. No matter how dexterous a director in handling camera shots, no matter how mobile in encompassing multiple and elaborate scenes, essentially what counts is what comes off a TV screen. The battlements, court chambers, large retinues and intricate technical effects merely tend to add confusion, not depth, to 27-inch theatre.

If Shakespeare were writing for Ziv or Screen Gems, this quick-as-a-flash adaptation of "Hamlet" by Nelson and Michael Benthall, director of the Old Vic, with its ghosts, gore, poison, action, intrigue and bloodshed, piled on with hardly a breather for the greater virtues or niceties of the Bard, would have been strictly down video.

And while this short-short story of "Hamlet" may have been clearly told, the beauty and the poetry, the depth and psychology that have kept Shakespeare alive through the years were missing. The viewer was left almost breathless by the speed with which the dialog was rattled off. Well known gems of poetry flew by, permitting no time for them to be savored, understood or enjoyed. Moods, scenes and acts rushed by as if driven by some furies. It was "Hamlet," from the entrance of the ghost through the play within a play to the very bloody end. Yet what emerged on the TV screen was a truncated, one-dimensional digest of expertise that nearly drained the play of all its greatness.

On or off tv, the Old Vic's version of "Hamlet" clings to a stylized reading of the lines. Within the past decade or so, the actors have become accustomed to revitalized presentations in which the works of Shakespeare are spoken with a rhythm and emphasis completely alien to the 20th Century ear. If the Old Vic method is to be retained, surely it would benefit from the dignity of a slower pace and quieter manner.

The face and form of John Neville as Hamlet was certainly that of the sad and troubled Prince, but the frenzied manner, constant spinning and running, both physically and verbally, were more those of an emotionally disturbed hero than that of a deeply thoughtful and sensitive protagonist who could deliver the famous soliloquy (this, by the way, was his weakest moment).

Co-star Barbara Jefford as Ophelia had her good and her bad moments, but overall one could have wished for a more touching and moving portrayal. Oliver Neville was fine as King Claudius. He, for one, didn't seem to be caught up in this display of show biz-in-a-hurry pyrotechnics, and was completely at ease with Shakespeare. There have been better Queen Gertrudes than that portrayed by Margaret Courtney, who at best was adequate. Joseph O'Connor's Polonius was quite different from that customarily portrayed. His was more the serious elder than the pompous fool. John Humphry did full justice to the role of Laertes.

Du Pont's insistence on the hard sell commercial sandwiched between four acts hardly helped matters. Certainly on the occasion of a "Hamlet," an institutional type message would have been more in keeping.

Rose.

## Beachler to WBC

Pittsburgh, March 3.  
Eddie Beachler, one of town's top reporters and for the last 22 years a star newshawk for Press, has resigned from Scripps-Howard daily to go with Westinghouse Broadcasting here.

He'll divide his time between KDKA-TV and KDKA radio, serving on the dual editorial board as coordinator of special programming.

## BING CROSBY SHOW

With J. Stafford, James Garner, Dean Martin, Phillip & Dennis, Bob, Tom Hansen & Tad Tack-  
le, Nelson Riddle Orch.  
Producers: Bill Collieran, Sammy Cahn  
Director: Collieran  
Writer: Bill Morrow  
Art Director: Jim Trittico  
60 Mins., Mon. (2), 9:30 p.m.  
OLDSMOBILE  
ABC-TV, from Hollywood  
(D. P. Brother)

Bing Crosby's second show of the season for Oldsmobile was a highly entertaining exercise in cleverness. From Bill Morrow's script through the special musical material by Sammy Cahn and Jimmy Van Heusen to the settings by Jim Trittico, the stanza was marked by a wit and an ingenuity which gave an extra edge to the lineup of names.

The most striking feature of the show was provided by Trittico's physical framework for the musical numbers. His use of raw lumber, saw-horses and assorted wooden jigs as backgrounds were brilliantly imaginative and asserted themselves as a key factor in the show's impact. For example, the impressionistic hobnobber on which James ("Maverick") Garner was perched while doing his oastery number definitely made this number as tangible throughout the show as the other her special material and interpolated lyrics. Standout were the "We Won't Let You Get Away" opener and their rewrite of the "Children's Marching Song" into the various segments. Morrow's scripting, as usual, was keyed to the Crosby style of relaxed, but completely constructed palaver.

The show also happened to be solid in the performance department as well. On hand were J. Stafford who was at the top of her form in solo of "I'll Be Seeing You" and her windup 20-minute "You and I" with Crosby on a flock of standards. Dean Martin, unbilled and unannounced, turned up for a gag imitation of Bing Crosby in his salad days while Garner was in his singing and chatter assignments.

The Crosby twins, Phillip and Dennis, were used as prop boys, singing the intros and shifting the Trittico sets in a flowing transition from number to number. Their integration into the long Stafford-Crosby cut was do-it-yourself constructions of Chinese junks, Mexican sombrero, airplanes and the Eiffel Tower. A standout. They also joined with Crosby for a pleasant workout on a bit of a couple of years ago, "The Jones Boy." Dancers Tom Hansen and Tad Tackle turned in an attractive display of rhythm hoofing, but this was the most conventional turn on the show.

Herm.

## LOOK UP AND LIVE

("This Bent World")  
With S'obhan McKenna, W. H. Auden; Michael Lewis, Richard Easton; Hester, Anne Fremantle  
West. 40, Sun. (1), 10:30 a.m.  
CBS-TV, from N.Y. (tape)

Problems facing the Christian in the 20th century come in for dissection and analysis in "This Bent World," a four-part series jointly produced by the National Council of Catholic Men and CBS-TV. Overall format calls for guest stars to appear with hostess Anne Fremantle in readings, dramatic scenes and varied discussions.

Initial installment Sunday (1) turned a critical eye on issues that stem from pressures toward "worldliness and conformity." Deemed an illustration of this was a dramatized scene from the Evelyn Waugh novel, "Brideshead Revisited."

This excerpt was admirably acted by S'obhan McKenna, Michael Lewis and Richard Easton. Miss McKenna portrayed a wealthy Englishwoman, brought up in a Catholic family, who weds a Protestant and later acquires a painter as a lover. Her brother refuses to bring his fiancée to his sister's home, since she is "living in sin," and his intended is a woman of "strict Catholic principles."

With the scene concluded, Mrs. Fremantle and poet W. H. Auden discussed some of the implications in the Waugh novel. Unfortunately, however, the excerpt suffered by being taken out of context and the specific implications were somewhat cloudy. Discussion by Mrs. Fremantle and Auden was too brief to throw much light on the situation or clarify the intended points.

Gibb.

## ACCENT ON LOVE

With Louis Jourdan, Ginger Rogers, Marge & Gower Champion, May & Nichols, Jaye P. Morgan, Danny Costello, Alice Pearce, Ronnie Graham, Tutti Camarata Orch., others  
Producer: Joe Cates  
Directors: Cates, Gower Champion  
Writers: Mel Brooks, Mel Tolkin  
60 Mins., Sat. 9 p.m.  
PONTIAC  
NBC-TV, from New York  
(MacManus, John & Adams)

Perry Como's producing company put on an outside special, "Accent on Love" that attained the quality of an intimate revue. There were moments of charm and ease with an extremely fluid production helping matters along greatly. Apparently, Como's influence pervaded the atmosphere and the session came off like an easy Como show with perhaps more movement.

There were times, though, when the production aimed too consciously for that languid flow, but it wasn't enough to detract from the overall quality. There were several excellent focal points. In Louis Jourdan, the proceedings took on an emcee who charmed his way through the session. He doesn't sing too well, but it didn't particularly matter.

The other topper on the show was Ginger Rogers who came off mildly in song and dance work. She had one telephone skit, which was lightweight. Miss Rogers gave the impression that she was being saved for some major piece of business which might be scheduled for another show. Her promise was never realized.

There were two major events on the show. The dance work of The Champions, who delighted in their interpretations of varied dance satires. They filled in ably in all departments impressing deeply with everything they attempted. May & Nichols also came off strongly. Their topper was a telephone bit in which the lad attempted to send a telegram. They also hit the jackpot in a dentist bit.

The singers on the show, Jaye P. Morgan and Danny Costello, were allotted comparatively small roles, but both of whom more than passed muster. One of the surprise features of this show was the calibre of the commercials. Alice Pearce took one of them, addressing a class of expectant Pontiac owners. Other had Ronnie Graham assuming the identity of a car. Both were cleverly written and ably executed.

Jose.

## AT RANDOM

With Irv Kupcinet, Jerry Lewis, Theodore Bikel, Sally Rand, Lisa Kirk, Ex-King Peter of Yugoslavia, Dr. Thomas Bafis  
Producer: George Ramsby  
Director: Phil Ruskin  
220 Mins., Sat. 9 p.m.  
PARTICIPATING  
WBBM-TV, Chicago

Not for long time on Chi channels has there been a local effort as alive and intellectually provocative as Irv Kupcinet's new conversation piece on WBBM-TV promises to be. Patterned somewhat after David Susskind's WNTA opus, "Open End," the show aspires to be a serious powwow, in a house-party atmosphere, of articulate people from vital areas of life.

Like the Gotham show, it begins directly after the late feature film and runs on indefinitely into the morning. But unlike "Open End," the programs do not begin with a theme but with an assembly of personalities, and the gambit of conversation switches until the presence of all members of the coffee klatch is justified. First show (14) ran three and half hours; the second (21) 10 minutes longer. In the latter case the show seemed to plod on without reason except to beat its previous longevity record. This is in violation of the show biz axiom. Quit while you're ahead, and the impact of the show was dulled by it.

Mediocre tv formats can get off lightly, but anything that threatens to be real quality invites capriciousness. Back is the first two outings of "At Random" have been exciting because they have promised excellence to come, not because they have fulfilled any prior promise. From here on the show is in danger of running aground if it does not take cognizance of some apparent misconceptions:

(1) That show biz personalities often like to talk, and do talk, but are not necessarily intelligently conversant; (2) that there is a vast difference between an interview and spontaneous conversation, and that direct probing has had its day on local tv; and (3) a protracted show is not necessarily better than a shorter one. In the latter point, when the participants in "Open End" have exhausted their particu-

(Continued on page 42)

## Tele Follow-Up Comment

## Omnibus (Saroyan)

William Saroyan has written a new television play which was presented on Sunday's (1) "Omnibus" on NBC-TV, called "A Sweet Mystery of Mrs. Murphy." It had nothing to do with Mrs. Murphy, but rather her husband, a wise, perceptive 47-year-old doctor, and their son, a groping and bewildered 19-year-old. It wasn't a play so much as a father-son conversation and about the only thing Saroyan-esque about it was the title. Actually it was an intelligently and interestingly written two-act, 45-minute let's-talk-it-out between two exceptionally gifted performers—Hugh Griffith as the father and George Grizzard as the son, premised on a "life is seldom what it seems" theme.

There's no action, as such. The boy is convinced that he hates his party-loving mother and that his father hates her as well but has been too resigned through the years to do anything about it. The father insists he loves his wife; is more concerned about what's disturbing the boy. The latter, induced by drink, finally spills—to him life is meaningless, he can only hate, not love. The father in his wisdom effects the sought-for change in the boy. Fadeout: papa actually loves mama.

It's that simple, yet has been dialed by Saroyan with clarity and human understanding. True, when some deeper truisms were voiced, they were seldom probed. Some profound beliefs were stated almost out of context but dropped without further integration. But for what it was, "Sweet Mystery" made absorbing conversation.

Both Griffith and Grizzard captured the essence and feel of the two-man portrait and, as usual, the "Omnibus" staff, including William Graham as director, gave it a sharply etched presentation.

To round out the hour, there was a filmed demonstration of the study of optical illusion with Dr. Hadley Cantril of the Perceptive Demonstration Center in Princeton, N.J.

Rose.

## Ellery Queen

A new "Ellery Queen" made its debut Friday (27) night over NBC-TV. Production for the one-hour private eye series has been shifted from the west to the east coast. In a mid-season change a new producer, Alan Neuman, has been assigned to the taped series, and taking over in the title role as Ellery Queen is Lee Philips.

First outing "Shadow of the Past," an original teleplay by Sam Dana, bit off more than it could chew. It posed an awful moral dilemma: Is a goaded former Nazi concentration prison inmate justified in killing his former Nazi overseer.

That it didn't come off as a first-rate mystery drama can be ascribed to two reasons (1) the element of mystery was not there (the viewer knew who committed the crime and that he would be apprehended) (2) the writing didn't match the magnitude of the theme.

Nevertheless, the stanza had many good moments. Unlike other private eye series, the Dana script was engaged with life, throwing characters on the screen who didn't bear the imprint of being conceived from a swimming pool lounge chair. The vignettes of N.Y. East Side life had sparkle and humor.

As Ellery Queen, Lee Philips appeared to underplay the writer-detective role. He could use more theatrical command for greater interest. As the former Nazi prisoner who commits the murder, George Voskovec was excellent, winning the audience sympathy throughout; Lili Darvas, as his conscious stricken wife, was good; Georgann Johnson, as Ellery Queen's musically-talented girl friend, was okay. Joan Lazer as a stuttering youngster, was fine in a bit role. Supporting cast was competent.

Direction by Ira Cirkor caught the moral dilemma of the play, and the jazz motif, composed by Ezra Laderman, helped in the mood department.

Horo.

## 20th Century

There was something disturbing, almost frightening, about the picture that emerged Sunday (1) as CBS-TV's Twentieth Century series presented part one in its filmed study, "Generation Without A Cause." Show, like all such "intellectual" enterprises securely tucked away in a late Sunday afternoon, was a revealing documentary on the attitudes of today's college youths.

Most of the program was filmed on the campus of Rutgers Univ. in New Jersey. It produced an overall

impression of alert, stimulating young people, deeply worried about present-day conformism, the search for security and material well-being, the willingness to equate individualism with eccentricism.

Yet, precisely because the boys and girls on the show didn't seem to conform to the very patterns which they deplored, it was at times difficult to go along with the implied notion, that they were the exceptions; nor were they really presented as that.

Yet, taking their observations at face value, the impression that emerged was certainly not a flattering one. In fact, between the students and the professors, today's college youth, with its accent on security and marriage, was depicted as a generation not only without a cause, but also without hope. The picture painted on this show was only approximately true; there is indeed good reason to worry about the future.

A small segment of the program was given over to the "beat" generation, which hangs out in smoky cellars listening to progressive jazz. Very little attempt was made to penetrate beyond the atmosphere, and one was left to suspect that the show just ran out of time.

There was a good deal of merit in director Henwar Rodakiewicz's policy of letting the young people speak for themselves. The discussions sounded spontaneous and they made their points without laboring them. There was something touching and desperate about the boy who said that, being a senior and not pinned to a girl, he was considered something of a freak, and the other student who observed that it was easier to conform "because it seems at times as if it's just you against 175,000,000 other Americans."

Apart from the youngsters on the show, who certainly seemed sufficiently concerned about this "generation without a cause," the picture of the careful young American, steering clear of controversy and dedicated to playing it safe, was one to rouse concern in every thinking adult. This was the gist of brief remarks of Sen. J. William Fulbright of Arkansas who appeared briefly.

Program was ably written by Elliott Baker and produced with understanding and a certain courage by Stephen Fleischman. Show maintained the generally high quality of this series in the past.

Hitt.

## You Asked for It

The 30 minutes "You Asked for It" devoted last Sunday (1) to "Backstage Broadway" was sentimental and superficial, yet slick and in a limited way should have been interesting to the general viewer. It was one of the rare times—it may in fact have been the only time—network video engaged in any kind of photographic backstage once-over.

Slickness of this particular ABC-TV stanza was technical—in the tight editing and, considering the general level of this program, in the clever writing. Clarity of the photography and the clean editing made something out of a montage of flickering Broadway marquees, billboards and hurtling taxis that in some ways removed this familiar scene from the ordinary.

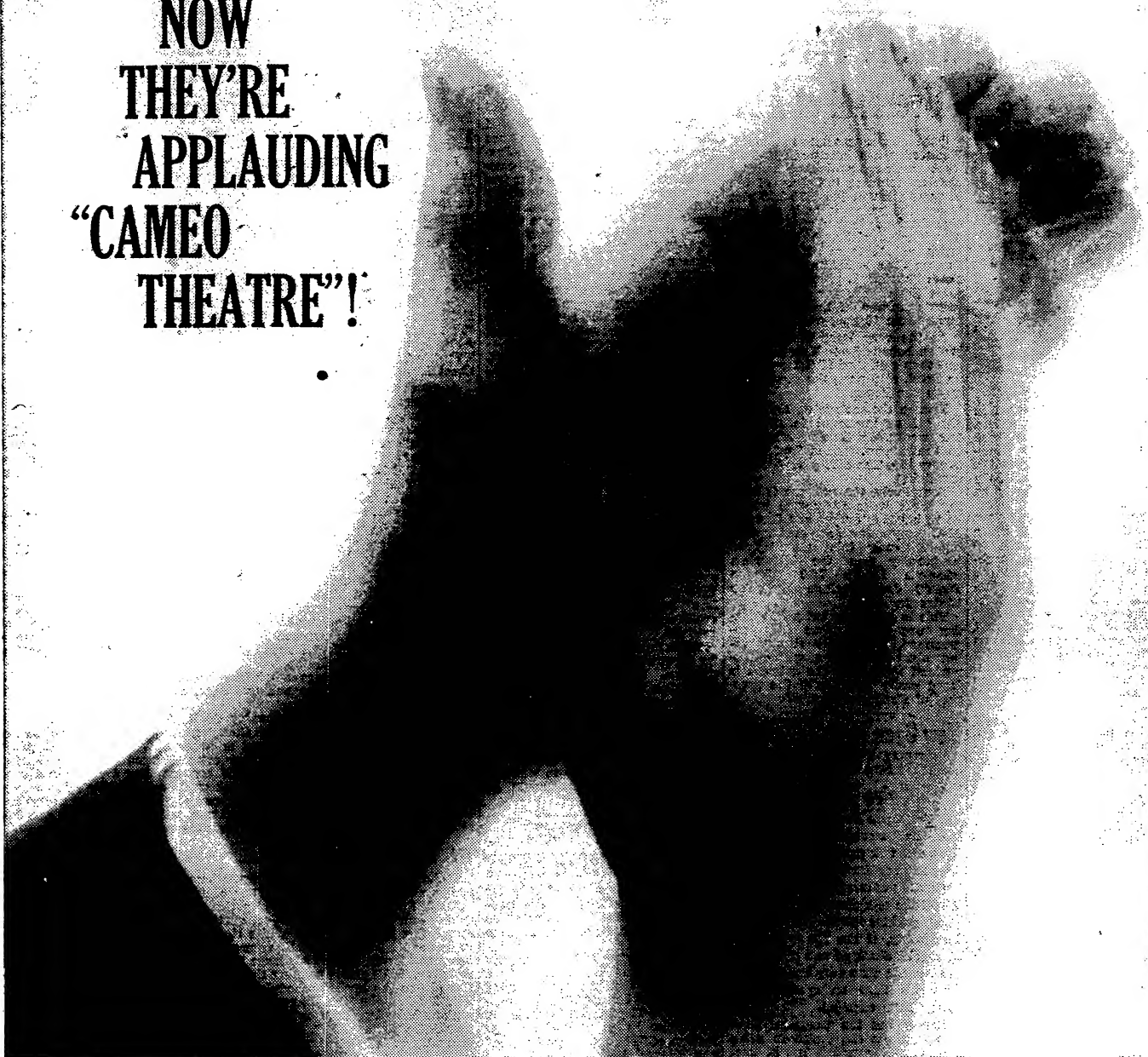
The posies were meant for the behind-the-scenes folks, so the program, amid perhaps too much fanfare by stars like Robert Preston, Vivian Blaine, Gypsy Rose Lee, Joseph Schildkraut and a gratuitous appearance from Hollywood by Eddie Cantor (the latter mostly present for drawing power and not seriously to contribute to the show), interviewed stage manager Robert Downing, wardrobe mistress Bessie McMahon, prop man Sam Roseman, stage maid Clara Patterson and make-up man Eddie Senz. Host Jack Smith asked them a series of questions, which didn't add greatly to anyone's store of Broadway lore or insight, but which did give kind of a glittering flavor and glamor to this backstage coterie. They all had a chance to consider such things as temperamental stars, their "proudest" moments in the theatre, the good old days, pet peeves, favorite stars and their capsule attitudes toward the crix.

Downing, obviously the most articulate, was also the most camera-conscious among these backstageers. An actor of core, he touched his speeches with calculated ingratiation, and achieved the heights of theatricalness with his

(Continued on page 38)



**NOW  
THEY'RE  
APPLAUDING  
"CAMEO  
THEATRE"!**



We call it **CAMEO THEATRE**. It's the same "Matinee Theatre" series that had a three year network run. In syndication, these full-hour dramas are winning the applause of advertisers and viewers alike.

In Detroit, for example, WWJ-TV hung up the SRO sign for participations within eight selling days—before the show even hit the air! Procter & Gamble, which had been among "Matinee Theatre" network sponsors, wanted in *again*. P & G joined the American

Tobacco Company, Bristol-Myers Company, Brown & Williamson Tobacco Corporation, Miles Laboratories, Inc., Standard Brands, Inc., and the Wildroot Company, Inc.

Here's an Emmy Award winner show that's solid "box office." As **CAMEO THEATRE**, it is now being cheered in many major markets coast to coast, among them: Boston, Chicago, Detroit, Los Angeles, Miami, New Orleans, New York, Philadelphia and San Francisco. Enjoy your full share of the applause in your market.

# VICTORY PROGRAM SALES

A DIVISION OF CALIFORNIA NATIONAL PRODUCTIONS, INC. • Canadian Representative: Fremantle of Canada, Ltd.

# All British Political Parties Alerted To TV's Vital Role in Election

London, March 3.

With at least one more meeting, not yet fixed, to go, it looks as if Britain's three main political parties have virtually agreed on the part television will play in the next general election campaign. Precise date of the election is still anybody's guess, but inasmuch as this'll be the first time tv comes into the event as a potentially vital factor the Conservative, Labor and Liberal Parties have naturally given the subject intensive study.

There's been a long series of meetings, all behind closed doors, over the past several months, each attended by two toppers from each of the parties plus representatives of the British Broadcasting Corp. and Independent Television Authority. Though there would be revision of details when the Dissolution of Parliament gave the signal for the election, the general scheme evolved in these get-togethers has three main points.

First, is that the party-political election broadcasts should total 10 over BBC-TV and the commercial networks in the ratio of three or four each to Socialists and Conservatives and two to the Liberals.

The second is, that both BBC-TV and the commercial webs should be free to present the program on election features on a regional basis, these taking in quiz and panel-discussion programs.

Thirdly, campaign speeches and events should be given news coverage according to their news value, with BBC and ITA acting as watchdogs to ensure the maintenance of "due accuracy and impartiality" as required by the Television Act.

One item on which full agreement has not yet been reached in the inter-party talks is a system of safeguards to ensure that there shall be a balance of party interests struck on the air during the entire campaign. In the event, the webs themselves will probably be left to look after this.

When the parties, ITA and BBC have completely finalized their guidebook, the networks will be faced with a big headache, probably one of the biggest of all. Which is, simply, what's the maximum coverage they can give without making the viewer leap for the off-switch? Not that this isn't of some concern to the politicians themselves: Labor in particular seems to be aware that over-concentration on the election may make the public furious, or worse, apathetic.

This is one reason why there'll be an end to party-political broadcasting at an agreed time before polling day—possibly 43 hours. By common consent, throughout the entire period Sunday will be a by-passed day.

Nobody yet seems to have come up with an idea on what kind of program should be aired in the peak hours of actual polling day. Clearly the alternatives of putting out attractive or dull shows present equal problems. Maybe there's a chance here for writers to dig out those rejected scripts. And there's also a chance for some kind of compromise in the suggestion, not too unfavorable, that reminders about going to the voting stations should be flashed on the screen at hourly intervals.

## RCA's '58 Volume At \$1,176,094,000

NBC was up in gross billings, audience coverage, public service and new electronic techniques in 1958, it was revealed in the annual report to RCA stockholders. In tv, according to Brig. General David Sarnoff, chairman of the board, and John L. Burns, president of RCA, NBC bettered its 1957 record of time sales by 11.3%, representing the largest dollar-volume gain of all three webs.

Fourth quarter sales of RCA rose 6%, boosting total 1958 sales volume to \$1,176,094,000. Earnings during the last quarter also topped the comparable period a year ago, lifting RCA's overall net profit after taxes to \$20,642,000. Earnings per share of common stock rose \$2.01 in 1958, compared to \$2.55 in 1957.

## NBC DICKERS RODEO AS SUMMER ENTRY

NBC-TV's programming thinkers are dispatching an ambassador to Houston next week to survey the rodeo situation with an eye to packing one for a summer replacement for "Jefferson Drum" in the Thursday 7:30 p.m. slot.

Object is to find a major bronco-busting, steer-wranglin' outfit which could be telecast on a live weekly basis. Program would be lassoed under the moniker of "Rodeo."

## Wed. TV Facing Overhaul at ABC

Once its strongest night, Wednesday has become ABC-TV's most serious programming-sales problem for next fall. Loss of the Plymouth biz in the 7:30-8:30 slot leaves the network with no firm commitments that night for the new season, although the likelihood of Eastman Kodak and Quaker Oats remaining with "Ozzie & Harriet" is pretty good, and so is the chance for continuation (with sponsors) of the Wednesday night (from 10 p.m. on) fights.

At the very least the network has an hour-and-a-half to program and then sell. And if it loses Donna Reed, at 9 p.m., the count goes up to two hours.

Though the ratings on the Reed Show have improved in the last few weeks, its future, after the bankroller pact ends in September, is very iffy. The 9:30 period is now sustaining.

Tentatively, the network is leaving Welk (sans Plymouth) where he is, but it is understood that the ABC programmers are contemplating a nearly total overhaul of Wednesday and the blueprints (vis-a-vis NBC's 7:30 "Wagon Train") don't include Welk on Wednesday.

This is an ironic twist. Wednesday was ABC's first fully-programmed, undeniably strong rating night (beginning with "Disneyland") and now the network is faced pretty much with the prospect of starting over again.

## How Open Is 'End' With WNTA-TV Now SRO? Sutro Bros. Buying In

Title "Open End" seems to have lost its meaning. WNTA-TV (Newark) talk program, moderated by producer David Susskind, was begun 20 weeks ago on the premise that if the talk was running hot the show could continue indefinitely. Conversely, if the show was running cold, Susskind and his cohorts could end it after very few minutes. Now it's SRO on sponsors and things have changed.

Rarely has the program, since going on the air, ended in much less than 90 minutes, but at least it had the right to do so, based on nothing more or less than an estimate by the programmers themselves whether there was still something worthwhile and interesting to talk about.

But beginning Sunday (8), the Sutro Bros. investment house, making its initial video buy, will sponsor the 11-11:30 portion of "Open End," which, for all practical purposes, means that the stanza can't end in less than 90 minutes, since three weeks ago Helena Rubenstein bought the first 60 minutes of the stanza.

Incidentally, Harry Golden and Arthur Godfrey are slated to team up with Susskind on the March 15 "Open End." Soon thereafter Susskind plays host to an all-Negro panel, consisting of actors Sidney Poitier and Claudia McNeil, writer Lorraine Hansbury and director Lloyd Richards. All are involved in the production of the new legit, "Raisin in the Sun."

## Tap Shear for Emmy

Hollywood, March 3. Barry Shear, currently directing the Buddy Bregman show on NBC-TV here, has been tapped by the network to produce and direct the New York end of the Academy of Television Arts & Sciences Awards telecast May 6. Joe Cates had previously been set to do the Gotham end, but plans were changed.

## CBS' Buy in Philly Expected to Ease Rap in NBC Switch

Washington, March 3.

Speculation here is that Justice Dept. might not push for harsh action against NBC for its takeover of Westinghouse's Philadelphia facilities despite Supreme Court's antitrust go-ahead last week.

Sandout development behind this thinking is fact that CBS has moved into Philadelphia since Justice Dept. filed its original complaint against NBC a little over two years ago. This was dismissed by Federal District Court but ordered reinstated by U.S. Supreme Court in a 7-0 decision last Tuesday (24).

The High Court's ruling didn't concern merits of the Government's antitrust charges. Rather, it resolved question of whether Justice can bring an antitrust suit against a broadcast transaction previously approved by Federal Communications Commission.

CBS purchase of WCAU (AM-FM-TV) from Philadelphia Bulletin alters competitive picture considerably, both in Philadelphia and the nation. Even with NBC in the Philadelphia tv market, CBS ranks first nationally with VHF outlets in New York, Chicago, Los Angeles, Philadelphia and St. Louis, (respectively first, second, third fourth and ninth markets in terms of sales and population.)

If NBC were required to move out of Philadelphia, its underdog position vis-a-vis CBS would be even more pronounced. Such divestiture would leave the web with VHF outlets in New York, Chicago, Los Angeles and Washington (which ranks as the 11th biggest market).

This situation raises a tough policy question for the Justice antitrusters. Whether upshot will be a decision to agree to a mild consent decree letting NBC remain in Philadelphia to compete with its rival web is still problematical.

Significantly, there was reportedly a wide gap of opinion in the dept. two years ago as to whether the original complaint should be filed.

## 'BROWNING VERSION' AS DUPONT ENTRY

DuPont Show of the Month for April 23 will offer Terence Rattigan's "The Browning Version" in 90-minute drama presentation from 8 to 9:30 p.m.

This will give CBS-TV viewers two 90-minute "live" dramas, back to back, on that Thursday evening—with "Playhouse 90" in its regular 9:30 to 11 p.m. slot following it.

Maurice Evans headed up legit version of "The Browning Version" and Michael Redgrave in the film version but thus far no casting for the tv'er has been set.

## Tintex, Dixie Cup Coin For NBC-TV Daytime

NBC-TV daytime programs picked up some additional coin this week with indications that there is more to come.

During the month of April, Tintex will have one-quarter hour sponsorship of "It Could Be You," "Dough Re Mi," "Concentration," and "Queen For a Day."

Agency is currently dickering with the network for a larger deal on behalf of Tintex for a slice of "Haggis Baggis."

Web also picked up additional coin from Dixie Cups which signed to back "Price Is Right" on alt. Wed. and "County Fair" on alt. Fridays. Dixie Cup deal starts at the beginning of April and runs through end of May.

## TV-Radio Production Centres

### IN NEW YORK CITY . . .

WCBS Radio general manager Sam J. Slate back at his desk after biz trip to midwest and Coast . . . Louise O'Brien, vocalist on CBS Radio's "Galan Drake Show," on Coast this week to film six tv shows with Liberace . . . WCBS Radio director Walter Cheetam on mend following serious illness at Astoria General Hospital . . . Eli Winkler Kaufman, former CBS Radio staff director, named merchandising manager of "Housewives Protective League" in Gotham . . . Kevin McCarthy of CBS Radio's "Right to Happiness" played lead in Broadway production of "Two For the Seesaw" during Dana Andrews' vacation . . . Gertrude Warner returned in narrator-lead role in CBS Radio's "Whispering Street" short story series.

Richard Boone, who used to appear on Paul Tripp's "Mr. I. Magination" in early days of tv, visits Tripp and his current WCBS-TV children's program, "On the Carousel," Saturday, March 7. Tripp and Boone will collaborate on the "Ballad of the Paladin." Tripp's daughter, 13-year-old Suzie, has been accepted by the High School of Performing Arts . . . Carol Reed celebrates her seventh anni as CBS-TV weather girl on St. Patrick's Day . . . John Tilden Martin who died the other day in retirement at 61 was not only author of one of earliest textbooks on radio writing and a longtime staffer in radio departments of BBDO and Roy Durstine but will be remembered by oldtimers as former husband of Kathryn Seymore, one of the founders of the Radio Writers Guild, who died of cancer over 10 years ago . . . Jerry Fairbanks Productions, commercial-industrial film company, has reopened its N.Y. office and appointed film director George Bookasta as its eastern rep.

Lowell Thomas, CBS newscaster and exec producer of "High Adventure" on CBS-TV, selected for fifth annual "Mr. Travel" award by Travel Mag . . . Elsie Kubala, secretary to Charles Oppenheim, director of info services, CBS-TV Stations, recuperating following minor surgery . . . Myron McCormick appearing in CBS Radio's "Suspense" Sunday, March 8 . . . Charles Steinberg, CBS-TV director of info services, back at his desk after five-day battle with the flu . . . Gene Wood joined "Captain Kangaroo" writing staff . . . Marshall Flaum, story editor of CBS-TV's "Twentieth Century" to address Lawrenceville, N.J., School's Herodotus Society this week.

Syd Eiges on the Coast for a week in connection with Jack Paar Hollywood originations . . . Michael Zeamer now directing CBS-TV's "The Last Word" in addition to Howard K. Smith news analysis . . . Alfredo Antonini to conduct music for all-Handel program on CBS-TV's "Lamp Unto My Feet" Sunday (8) . . . Leslie Barrett flew to the Coast March 2 for tv assignments.

Announcer Mike Baker (Pat Boone Show) has a film commitment set in Europe this summer. Also eyeing purchase of West Coast AM outlet . . . Frank Blair set for 15 half-hour "Briefing Sessions" for NBC's Educational Network to be telecast in April . . . Bob Saudek's "OmniBus" won for second consecutive year Sigma Alpha Iota Award for "What Makes Opera Grand" presentation with Leonard Bernstein on NBC-TV in March of 1958 . . . Tom O'Malley, talent booker on Jack Paar Show has parted company with Paar . . . "Today" reporter Dick McCutchen off to Berlin this week for special series on Berlin crisis . . . Win Forman of "Sunrise at Campobello" signed with Martin Stone to do four hour "Sunday Supplements" on WVIP and WWES and WWES-FM. Forman also finished series of radio spots for Dore Schary's new film, "Miss Lonelyhearts."

April 5 is date set for "Art Carney Meets the Sorcerer's Apprentice" on ABC-TV, with essentially the same production staff—John Green, Burt Shevelove and writer Ogden Nash—involvement in this one as did ABC's recent click "Carney Meets Peter & the Wolf." Jerry Schneider, formerly veepee of Lawrence-Schneider Productions, becomes exec veepee of the parent Robert Lawrence Productions . . . Comedy writer Barry Blitzer joins "Play Your Hunch" staff . . . Kenneth I. de Vries joining H-R repertory sales staff.

Henry Hede, who was administrative sales manager of ABC-TV sales department, got the nod this week as the newest of the web's vice presidents.

Jan Murray appearing on Sunday (8) Ed Sullivan stanza . . . John B. Lanigan, former veepee and Compton Advertising account supervisor becomes veepee and general manager of Videotape Productions . . . Donald Kurz and Jay Wietzner are partnered in new packaging house, Four Productions . . . CBS-TV programming brass looked over Walt Framers' aud-participation package "Penny-A-Mile" for a second time last week for possible summer pinching duty nighttime. Dry runs feature John Reed King as m.c. with Carl Cordell and Jan rocket in supporting roles in the geography game quiz.

### IN HOLLYWOOD . . .

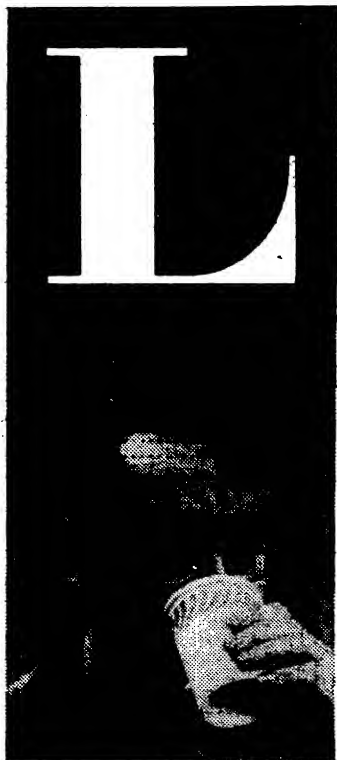
Esther Williams broke off negotiations with 20th-TV for a series and is now dealing with both Four Star's Dick Powell and CBS-TV's Hubbell Robinson. She would play three continuing characters, mostly on dry land . . . Fanchon DeVoe, onetime Coast radio commentator, is completing her book, "The White Horse," which she will develop as a tv series . . . Howard Bell, veteran agency exec in Hollywood, was flown to Mayo's in an ambulance plane but little hope is held for his recovery. Ted Lenz is running the agency in his absence . . . Jack McCoy claims the busiest schedule in tv: five and a half hours a day on KJH-TV . . . Jim Riddell, new division head of ABC, got a small sample of Alexander Guterman's wheeling and dealing in high finance. Told he wanted to buy ABC, Riddell asked for how much (unofficially, of course). Replied Guterman, "you're losing money so I'll take it off your hands." Riddell laughed it off and next day Guterman gave out a press release that he's buying the network. Said Riddell: "the only thing that impressed me was the fabulous offer, 'rivaling any, Hollywood picture set.'" . . . Joe Rines and his bride, Portland Hoffa Allen, being toasted all over town, Las Vegas and Palm Springs.

### IN CHICAGO . . .

What if Cecily Howard Miller had actually run for mayor and Lar Daly asked for equal time on WIND? . . . Lee Armentrout exited Talent Inc. to sign on with Wilding Picture Productions as recording director . . . Herb Miller left NBC-TV Films to join syndication sales force of Independent Television Corp. under Lee Cannon . . . Rudy Orisk and Phil Lind both starting new daily shows on WAIT this month . . . NEC-TV sales veep Ed Hitz returned from his Phoenix vacation prematurely because of the death of his host and good friend, John J. Louis, a founder of Needham, Louis & Brody ad agency . . . Eddie Hubbard taking over "Man on the Street" show on WGN-TV, vice Jack Erickson, who is touring the baseball training camps . . . George Diefenderfer, NBC central division radio sales manager, off on five-week European vacation . . . IIT's "City in Sound" notching first anni on WMAQ this week . . . Prof. Jacob Sher has returned as moderator of "Frankly Speaking" on WBBM and WBBM-TV after an eye operation . . . WBEQ and its "Chicago Bandstand" show have received the E. Broderick Award from the North Shore Suburban Award Committee . . . Vernon E. Miller, ex-Adam Young rep, joined AM Radio Sales Co. . . Bill Paley, administrative asst. to WBBM-TV music director Caesar Petrillo, named to Chi Council for Exceptional Achievement.

(Continued on page 36)

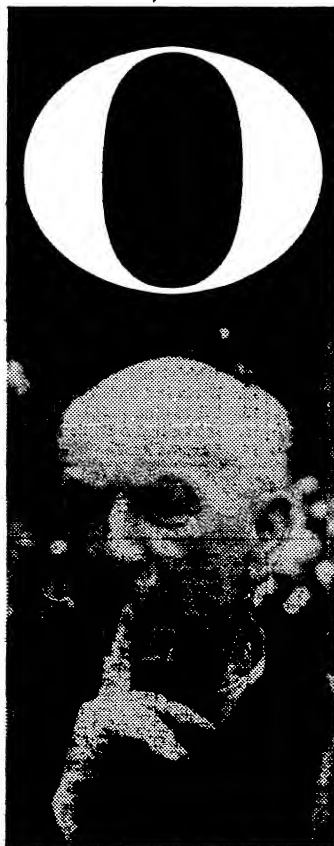
## Again this week the big show is in LOOK



**STEVE ALLEN** reveals "I Grew Up Late"—one of the most offbeat autobiographies ever written.



**18 AND IRISH**, Susan Riddell — the fairest colleen — gives her views on American men and her career.



**ARCHBISHOP OF CANTERBURY** Fisher, more controversial than ever, discusses TV... women... politics.



**EX-CONGRESSMAN HAYS** of Arkansas tells what really happened when Faubus met Eisenhower.

Every issue of Look reaches **16 million households**, is read by men, women, teenagers—the whole family

Nothing interests the whole family—male and female, young and old—so much as the *exciting story of people*. LOOK's story—in the current issue, in every issue. That's why you reach *all* the people who make or influence family purchasing decisions when you advertise in LOOK. And you reach them in one of America's showcase magazines—the great builders of company brands and reputations. *All of your commercials* will be more effective with the sound foundation of advertising in LOOK—THE EXCITING STORY OF PEOPLE.

LOOK 1-time page rates: B&W, \$22,980; full, living color, \$34,540. One of the lowest commercial costs per 1000 available

## VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (\*) for network shows.

## SL. LOUIS

Stations: KMOX, KSD, KTVI. TV Homes: 570,000. Survey Dates: January 2-9, 1959.

TOP TEN NETWORK SHOWS				TOP TWENTY SYNDICATED SHOWS				TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA. DISTRIB.	AV. RTG.	SH.	PROGRAM	STA. RTG.
1.	Gunsmoke (Sat. 9:00-9:30)	KMOX	37.5	1.	Death Valley Days (Sat. 9:30)	KMOX... U.S. Borax	27.2	49	Marry A Millionaire	KTVI 14.9
2.	Danny Thomas (Mon. 8:00-8:30)	KMOX	34.2	2.	State Trooper (Tues. 9:30)	KSD... MCA	22.9	36	Garry Moore	KMOX 29.5
3.	Have Gun Will Travel (Sat. 8:30-9)	KMOX	30.9	3.	Sea Hunt (Fri. 9:30)	KTVI... Ziv	21.2	32	Person to Person	KMOX 27.5
4.	Ann Sothern (Mon. 8:30-9:00)	KMOX	30.7	4.	Danger Is My Business (Wed. 9:30)	KSD... CNP	20.5	38	Circle Theatre	KMOX 22.5
5.	What's My Line (Sun. 9:30-10:00)	KMOX	30.5	4.	Highway Patrol (Thurs. 9:30)	KSD... Ziv	20.5	35	Playhouse 90	KMOX 26.2
6.	Wagon Train (Wed. 6:30-7:30)	KSD	30.4	4.	Whirlbirds (Tues. 10:00)	KSD... CBS	20.5	42	{ 10 O'Clock News	KMOX 22.3
7.	I've Got A Secret (Wed. 8:30-9:00)	KMOX	29.5	5.	Mike Hammer (Fri. 10:00)	KSD... MCA	20.2	43	{ Eye on St. Louis	KMOX 18.7
8.	Maverick (Sun. 6:30-7:30)	KTVI	29.4	6.	Popeye (Mon-Fri. 4:00)	KMOX... UAA	19.9	62	{ 10 O'Clock News	KMOX 23.3
9.	Garry Moore (Tues. 9:00-10:00)	KMOX	29.3	6.	U.S. Marshal (Wed. 10:00)	KSD... NTA	19.9	41	Special Cuban Report	KMOX 16.3
10.	Desilu Playhouse (Mon. 9:00-10:00)	KMOX	28.7	7.	Frontier Doctor (Thurs. 10:00)	KSD... HTS	18.9	40	American Bandstand	KTVI 8.0
TOP TEN MULTI-WEEKLY SHOWS				7.	Rescue 8 (Mon. 9:30)	KSD... Screen Gems	18.9	31	{ 10 O'Clock News	KMOX 23.0
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	8.	Annie Oakley (Sat. 6:00)	KMOX... CBS	17.5	54	{ Eye on St. Louis	KMOX 19.0
1.	{ 10 O'Clock News, Wea. (M-F 10:00-10:15)	KMOX	23.5	9.	Sky King (Sat. 10:30 a.m.)	KSD... Nabisco	15.9	59	{ 10 O'Clock News	KMOX 22.7
2.	{ S. S. Popeye (M-F 4:00-4:30)	KMOX	19.9	10.	Colonel Flack (Sun. 9:30)	KSD... CBS	14.5	30	{ Eye on St. Louis	KMOX 18.0
3.	{ Eye on St. Louis (M-Th 10:15-10:30)	KMOX	18.9	10.	Star Performance (Tues. 6:30)	KMOX... Official	14.5	30	Desilu Playhouse	KMOX 27.9
4.	{ CBS News (M-F 6:15-6:30)	KMOX	15.2	11.	MacKenzie's Raiders (Mon. 9:30)	KTVI... Ziv	14.2	21	Championship Bowling	KTVI 7.3
5.	{ 10 O'Clock News, Wea. (M-F 6:15-6:30)	KMOX	15.1	12.	Woody Woodpecker (Tues. 5:30)	KSD... Kellogg	13.5	41	Big Rascals	KTVI 7.7
6.	{ Late Show (M-F 10:30-Signoff)	KMOX	14.8	13.	Danger Is My Business (Fri. 5:30)	KSD... CNP	13.2	38	Fred Moege	KTVI 6.2
7.	{ Wrangler's Cartoon Club (M-F 5:00-5:30)	KSD	12.7	14.	Count of Monte Cristo (Thurs. 9:00)	KTVI... ITC	13.2	23	What's My Line	KMOX 30.5
8.	{ Buckskin (M-F 6:30-7:00)	KSD	12.3	15.	Jeff's Collie (Wed. 6:30)	KMOX... ITC	12.9	23	Sugarfoot	KTVI 22.5
9.	{ News, Wea. (M-F 10:30-10:45)	KSD	12.3						Desilu Playhouse	KMOX 27.9
9.	{ Verdict Is Yours (M-F 2:30-3:00)	KMOX	12.2						Early Show	KMOX 12.1
									Groucho Marx	KSD 26.5
									Wagon Train	KSD 29.9

## BUFFALO

Stations: WBEN, WGR, WKBW. TV Homes: 363,500. Survey Dates: January 2-9, 1959.

TOP TEN NETWORK SHOWS				TOP TWENTY SYNDICATED SHOWS				TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA. DISTRIB.	AV. RTG.	SH.	PROGRAM	STA. RTG.
1.	Gunsmoke (Sat. 10:00-10:30)	WBEN	42.2	1.	Silent Service (Sat. 10:30)	WBEN... CNP	31.2	51	Flight	WGR 15.5
2.	Danny Thomas (Mon. 9:00-9:30)	WBEN	36.2	2.	Target (Mon. 9:30)	WGR... Ziv	29.5	49	Goodyear Theatre	WGR 18.7
3.	Person to Person (Fri. 10:30-11:00)	WBEN	33.2	3.	Death Valley Days (Mon. 7:00)	WBEN... U.S. Borax	24.2	50	{ Early Show	WKBW 12.7
4.	Wyatt Earp (Tues. 8:30-9:00)	WKBW	33.2	4.	MacKenzie's Raiders (Wed. 7:00)	WBEN... Ziv	23.5	53	{ Perspective, Wea.	WKBW 12.3
5.	Ed Sullivan (Sun. 8:00-9:00)	WBEN	32.5	5.	Highway Patrol (Tues. 10:30)	WGR... Ziv	22.2	38	{ Early Show	WKBW 11.7
6.	Wagon Train (Wed. 7:30-8:30)	WGR	32.3	6.	State Trooper (Thurs. 7:00)	WBEN... MCA	21.5	44	{ News, Wea.	WKBW 11.3
7.	Father Knows Best (Mon. 8:30-9:00)	WBEN	31.9	7.	Twenty-Six Men (Thurs. 10:30)	WGR... ABC	21.2	35	Garry Moore	WBEN 30.0
8.	Have Gun Will Travel (Sat. 9:30-10)	WBEN	31.9	8.	Annie Oakley (Tues. 7:00)	WBEN... CBS	20.5	44	{ Early Show	WKBW 14.0
9.	Playhouse 90 (Thurs. 9:30-11:00)	WBEN	31.6	9.	Championship Bowling (Sun. 2:00)	WKBW... Schwimmer	19.6	40	{ Perspective, Wea.	WKBW 14.3
10.	Rifleman (Tues. 9:00-9:30)	WKBW	31.2	10.	Mike Hammer (Mon. 10:30)	WGR... MCA	19.0	33	Playhouse 90	WBEN 30.4
TOP TEN MULTI-WEEKLY SHOWS				11.	Sea Hunt (Sun. 3:30)	WGR... Ziv	18.9	38	If You Had A Million	WGR 15.5
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	12.	Popeye (Sat. 8:30 a.m.)	WBEN... UAA	18.3	91	Family Playhouse	WGR 18.4
1.	{ Esso Reporter (M-Th 11:00-11:15)	WBEN	24.5	13.	African Patrol (Sat. 7:00)	WGR... NTA	17.5	38	Desilu Playhouse	WBEN 30.5
2.	{ Buckskin (M-F 7:30-8:00)	WGR	18.0	14.	Cisco Kid (Sat. 12:00 Nn)	WBEN... Ziv	17.5	65	Roller Derby	WKBW 15.5
3.	{ Wea., Spts. Rev. (M-Th 11:15-11:30)	WBEN	17.5	15.	Rescue 8 (Fri. 7:00)	WGR... Screen Gems	16.9	38	Rumpus Room	WGR 1.9
4.	{ CBS News (M-F 6:45-7:00)	WBEN	17.1	16.	Whirlbirds (Tues. 7:30)	WBEN... CBS	16.9	28	U. B. Roundtable	WBEN 15.5
5.	{ Headlines (M-F 6:30-6:45)	WBEN	16.7	17.	Boots and Saddles (Sun. 10:30)	WGR... CNP	15.5	26	True Story	WGR 9.5
6.	{ American Bandstand (M-F 4:50-5:30)	WKBW	15.6	18.	Flight (Sat. 10:30)	WGR... CNP	15.5	25	Colonel Flack	WBEN 14.5
7.	{ Art Linkletter (M-F 2:30-3:00)	WBEN	14.6	19.	If You Had A Million (Tues. 7:00)	WGR... MCA	15.5	33	Sugarfoot	WKBW 29.5
8.	{ Popeye's Playhouse (M-F 9:30-9:45 a.m.)	WBEN	14.2	20.	Tugboat Annie (Sun. 6:00)	WGR... ITC	15.5	35	What's My Line	WBEN 29.5
9.	{ Dinner Date Thea. (M-F 5:30-6:30)	WBEN	13.2						Silent Service	WBEN 31.2
10.	{ Three Stooges (M-F 5:00-5:30)	WGR	13.0						Annie Oakley	WBEN 20.5
									Sgt. Preston	WKBW 14.9

## SEATTLE

Stations: KING, KIRO, KOMO, KTNT, KTVW. TV Homes: 258,900. Survey Dates: January 2-9, 1959.

TOP TEN NETWORK SHOWS				TOP TWENTY SYNDICATED SHOWS				TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA. DISTRIB.	AV. RTG.	SH.	PROGRAM	STA. RTG.
1.	Maverick (Sun. 7:30-8:30)	KING	34.8	1.	Highway Patrol (Thurs. 7:00)	KOMO... Ziv	26.2	44	Flight	KING 18.2
2.	77 Sunset Strip (Fri. 9:30-10:30)	KING	33.8	2.	Divorce Court (Sat. 8:00)	KING... Guild	25.8	37	Perry Como	KOMO 22.6
3.	Sugarfoot (Tues. 7:30-8:30)	KING	32.2	3.	Sky King (Sun. 6:00)	KOMO... Nabisco	23.2	46	Meet The Press	KOMO 12.2
4.	Rifleman (Tues. 9:00-9:30)	KING	31.9	4.	Mike Hammer (Sun. 10:00)	KING... MCA	21.9	40	Loretta Young	KOMO 22.2
5.	Wyatt Earp (Tues. 8:30-9:00)	KING	30.2	5.	Burns and Allen (Sun. 6:30)	KING... Screen Gems	21.2	46	World Ahead	KOMO 10.5
6.	Real McCoys (Thurs. 8:30-9:00)	KING	30.2	6.	MacKenzie's Raiders (Thurs. 6:30)	KOMO... Ziv	21.2	40	Early Edition	KING 16.5
7.	Ozzie and Harriet (Wed. 9:00-9:30)	KING	28.9	7.	Death Valley Days (Mon. 7:00)	KING... U.S. Borax	20.3	33	Twenty-Six Men	KOMO 24.5
8.	Lawrence Welk (Wed. 8:00-9:00)	KING	28.8	8.	Silent Service (Fri. 7:00)	KING... CNP	20.2	30	Boxing	KOMO 24.5
9.	Lawman (Sun. 8:30-9:00)	KING	28.7	9.	Kit Carson (Sat. 5:00)	KING... MCA	19.7	48	Ramay of the Jungle	KIRO 11.5
10.	Wagon Train (Wed. 7:30-8:30)	KOMO	27.3	10.	Citizen Soldier (Mon. 7:30)	KING... Flamingo	19.5	29	Father Knows Best	KIRO 19.5
TOP TEN MULTI-WEEKLY SHOWS				11.	Twenty-Six Men (Mon. 7:00)	KOMO... ABC	19.5	32	Death Valley Days	KING 20.3
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	12.	Suzie (Sat. 4:30)	KING... ITC	19.3	47	Lone Ranger	KIRO 12.5
1.	{ Early Edition (M-F 6:30-7:00)	KING	19.6	13.	Flight (Thurs. 7:00)	KING... CNP	18.2	30	Highway Patrol	KOMO 26.2
2.	{ NBC News (M-F 6:15-6:30)	KOMO	17.5	14.	Woody Woodpecker (Tues. 6:00)	KING... Kellogg	16.5	36	{ Shell News	KOMO 17.0
3.	{ Shell News (M-F 6:00-6:15)	KOMO	17.4	15.	Dial 999 (Sat. 9:30)	KIRO... Ziv	16.2	24	{ NBC News	KOMO 17.3
4.	{ American Bandstand (M-F 4:50-5:30)	KING	14.5	16.	Roy Rogers (Wed. 6:00)	KING... R. Rogers Syn.	16.2	39	Lawrence Welk	KING 25.5
5.	{ Mickey Mouse Club (M-F 5:30-6:00)	KING	13.8	17.	Sea Hunt (Sat. 10:00)	KING... Ziv	15.9	29	{ Shell News	KOMO 17.3
6.	{ Stan Boreson (M-F 5:00-5:30)	KING	13.8	18.	Wild Bill Hickok (Sat. 6:00)	KING... Screen Gems	15.9	46	{ NBC News	KOMO 16.0
7.	{ Adventure Time (T-Th 5:30-6:00)	KING	12.3	19.	Annie Oakley (Fri. 6:00)	KING... CBS	15.5	36	Cimarron City	KOMO 18.2
8.	{ World Today (M-F 10:30-10:45)	KING	12.2	20.	Danger Is My Business (Sat. 7:00)	KING... CNP	15.5	29	Sat. News Review	KIRO 11.5
9.	{ News-John Daly (M-F 10:45-11:00)	KING	11.7	21.	Huckleberry Hound (Thurs. 6:00)	KING... Screen Gems	15.5	36	{ Shell News	KOMO 14.7
10.	{ 10 O'Clock Report (M-F 10:10:30)	KIRO	11.1	22.	Kingdom of the Sea (Mon. 6:30)	KOMO... Guild	15.5	31	{ NBC News	KOMO 19.5
									Early Edition	KING 20.5

## FRESNO

Stations: KFRE, KJEO, KMJ. TV Homes: 85,600. Survey Dates: January 2-29, 1959.

TOP TEN NETWORK SHOWS				TOP TWENTY SYNDICATED SHOWS				TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA. DISTRIB.	AV. RTG.	SH.	PROGRAM	STA. RTG.
1.	Gunsmoke (Sat. 9:00-9:30)	KFRE	31.3	1.	People's Choice (Thurs. 7:30)	KMJ... ABC	20.8	39	Leave It To Beaver	KJEO 17.3
2.	Perry Como (Sat. 8:00-9:00)	KMJ	29.3	2.	Huckleberry Hound (Wed. 6:00)	KJEO... Screen Gems	20.3	52	{ Shell News	KMJ 12.0
3.	Maverick (Sun. 7:30-8:30)	KJEO	27.8	3.	MacKenzie's Raiders (Tues. 7:00)	KFRE... Ziv	19.3	42	{ NBC News	KMJ 12.3
4.	Have Gun Will Travel (Sat. 8:30-9)	KFRE	27.3	4.	Highway Patrol (Thurs. 7:00)	KMJ... Ziv	18.8	39	Burns and Allen	KMJ 14.3
5.	Restless Gun (Mon. 8:00-8:30)	KMJ	27.3	5.	Sea Hunt (Sat. 9:30)	KFRE... Ziv	18.8	33	December Bride	KFRE 15.8
6.	Real McCoys (Thurs. 8:30-9:00)	KJEO	27.0	6.	Popeye (Sat. 8:30 a.m.)	KFRE... UAA	18.3	91	Lawrence Welk	KJEO 19.3
7.	Rifleman (Tues. 9:00-9:30)	KJEO	26.5	7.	Rescue 8 (Wed. 6:30)	KJEO... Screen Gems	18.3	48	Great Books	KMJ 1.8
8.	Boxing (Fri. 7:00-7:45)	KMJ	26.3	8.	Star Performance (Fri. 6:30)	KMJ... Official	16.3	42	Jeff's Collie	KFRE 11.3
9.	Loretta Young (Sun. 10:00-10:30)	KMJ	26.3	9.	State Trooper (Tues. 10:00)	KJEO... MCA	16.3	33	Request Movie	KJEO 12.8
10.	Father Knows Best (Mon. 7:30-8:00)	KFRE	25.8	10.	Death Valley Days (Fri. 10:00)	KMJ... U.S. Borax	15.8	30	Mike Hammer	KFRE 15.8
TOP TEN MULTI-WEEKLY SHOWS				11.	Mike Hammer (Tues. 10:00)	KFRE... MCA	15.8	32	77 Sunset Strip	KJEO 24.3
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	12.	Burns and Allen (Tues. 7:00)	KMJ... Screen Gems	14.3	31	Californians	KMJ 17.3
1.	{ Queen For A Day (M-F 2:00-2:30)	KMJ	16.8	13.	Cross Current (Sat. 6:00)	KMJ... Official	14.0	52	MacKenzie's Raiders	KFRE 19.3
2.	{ NBC News (M-F 6:15-6:30)	KMJ	13.1	14.	U.S. Marshal (Mon. 9:30)	KJEO... NTA	13.8	23	Charlie Chan	KFRE 7.8
3.	{ Shell News (M-F 6:00-6:15)	KMJ	12.8	15.	Citizen Soldier (Wed. 10:00)	KFRE... Flamingo	13.3	27	Alcoa Theatre	KMJ 22.8
4.	{ Mickey Mouse Club, Adv. Time (M-F 5:30-6:00)	KJEO	12.5	16.	Twenty-Six Men (Fri. 10:00)	KFRE... ABC	13.3	25	This Is Your Life	KMJ 22.3
5.	{ Tie Tac Dough (M-F 11:11:30 a.m.)	KMJ	12.3	17.	Danger Is My Business (Sat. 8:00)	KJEO... CNP	12.8	21	77 Sunset Strip	KJEO 24.3
6.	{ Truth or Consequences (M-F 12:00-12:30)	KMJ	12.2	18.	Big Story (Tues. 7:00)	KJEO... Flamingo	12.3	27	Perry Como	KMJ 29.3
7.	{ County Fair (M-F 2:30-3:00)	KMJ	12.0	19.	Official Detective (Thurs. 10:00)	KJEO... NTA	12.3	27	MacKenzie's Raiders	KFRE 19.3
8.	{ It Could Be You (M-F 11:30-12 Nn.)	KMJ	11.9	20.	Superman (Tues. 6:30)	KJEO... Flamingo	12.3	31	Groucho Marx	KMJ 24.3
9.	{ Price Is Right (M-F 10:10-10:30)	KMJ	11.8						Dragnet	KMJ 20.3
10.	{ American Bandstand (M-F 4:50-5:30)	KJEO	11.3							

# VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (\*) for network shows.

## CHICAGO

Stations: WBBM, WBKB, WGN, WNBQ. TV Homes: 1,815,600. Survey Dates: January 2-9, 1959.

TOP TEN NETWORK SHOWS				TOP TWENTY SYNDICATED SHOWS				TOP COMPETITION				
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	DISTRIB.	AV. RTG.	SH.	PROGRAM	STA.	AV. RTG.
1.	Gunsmoke (Sat. 9:00-9:30).....	WBBM	39.5	1.	Sea Hunt (Sun. 9:30).....	WNBQ	Ziv	21.2	33	What's My Line.....	WBBM	28.2
2.	Perry Como (Sat. 7:00-8:00).....	WNBQ	30.8	2.	MacKenzie's Raiders (Wed. 9:30).....	WNBQ	Ziv	19.5	32	Circle Theatre.....	WBBM	19.2
3.	Alfred Hitchcock (Sun. 8:30-9:00).....	WBBM	29.5	3.	Superman (Tues. 6:00).....	WGN	Flamingo	19.2	40	{ News-Bentley.....	WBBM	15.3
4.	Danny Thomas (Mon. 8:00-8:30).....	WBBM	29.3	4.	Citizen Soldier (Mon. 9:30).....	WNBQ	Flamingo	17.5	31	{ CBS News.....	WBBM	15.3
5.	Have Gun Will Travel (Sat. 8:30-9).....	WBBM	28.5	5.	Highway Patrol (Fri. 9:30).....	WGN	Ziv	17.5	27	Desilu Playhouse.....	WBBM	22.5
6.	Rifleman (Tues. 8:00-8:30).....	WBKB	28.5	6.	Silent Service (Tues. 9:30).....	WNBQ	CNP	17.5	27	Person to Person.....	WBBM	21.3
7.	What's My Line (Sun. 9:30-10:00).....	WBBM	28.2	7.	Wild Bill Hickok (Wed. 6:00).....	WGN	Screen Gems	17.5	41	Garry Moore.....	WBBM	25.9
8.	Wyatt Earp (Tues. 7:30-8:00).....	WBKB	27.0	8.	State Trooper (Sat. 9:30).....	WGN	MCA	17.2	28	{ News-Bentley.....	WBBM	13.7
9.	I've Got A Secret (Wed. 8:30-9:00).....	WBBM	26.9	9.	Annie Oakley (Fri. 6:00).....	WGN	CBS	16.5	39	{ CBS News.....	WBBM	13.3
9.	Tales of Wells Fargo (Mon. 7:30-8).....	WNBQ	26.2	10.	Mr. District Attorney (Tues. 9:00).....	WBKB	Ziv	16.5	25	930 Theatre.....	WBBM	23.4
TOP TEN MULTI-WEEKLY SHOWS												
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	11.	Bugs Bunny (Mon.-Fri. 6:30).....	WBBM	UAA	16.2	29	{ News-Bentley.....	WBBM	13.7
1.	†News Roundup (M-F 10:00-10:15).....	WBBM	20.2	12.	Roy Rogers (Sat. 5:30).....	WNBQ	R. Rogers Syn.	15.5	39	{ CBS News.....	WBBM	13.3
2.	†Bugs Bunny (M-F 6:30-7:00).....	WGN	16.2	13.	Big Rascals (Sun. 5:30).....	WGN	Guild	15.2	25	Garry Moore.....	WBBM	25.2
3.	†Susan's Show (M-F 4:00-4:30).....	WBBM	15.9	14.	Cisco Kid (Mon. 6:00).....	WGN	Ziv	14.9	36	Wagon Train.....	WNBQ	24.5
4.	†In Town Tonight (M-F 10:15-10:30).....	WBBM	15.3	15.	Burns and Allen (Tues. 6:30).....	WBBM	Screen Gems	14.5	25	Early Show.....	WBBM	10.2
5.	†News-Bentley (M-F 6:00-6:15).....	WBBM	15.0	16.	Mike Hammer (Thurs. 9:30).....	WGN	MCA	14.2	31	Lone Ranger.....	WBKB	15.7
6.	*CBS News (M-F 6:15-6:30).....	WBBM	14.6	17.	Twenty Six Men (Wed. 8:00).....	WGN	ABC	13.5	23	{ News-Bentley.....	WBBM	15.0
7.	*Jack Paar Show (M-F 10:15-Signoff).....	WNBQ	14.2	18.	African Patrol (Tues. 7:00).....	WBBM	NTA	13.2	25	{ CBS News.....	WBBM	14.3
8.	†News, Wea. (M-F 10:00-10:15).....	WNBQ	13.5	19.	Death Valley Days (Tues. 9:30).....	WGN	U.S. Borax	12.5	23	Sugarfoot.....	WBKB	21.2
9.	*Buckskin (M-F 6:30-7:00).....	WNBQ	12.8	20.	Frontier (Sat. 6:00).....	WNBQ	CNP	12.5	25	Playhouse 90.....	WBBM	23.5
9.	*Edge of Night (M-F 3:30-4:00).....	WBBM	12.8						19	Kraft Music Hall.....	WNBQ	20.9
									23	Sugarfoot.....	WBKB	21.2
									19	Garry Moore.....	WBBM	25.9
									29	CBS News Special.....	WBBM	16.2

## MILWAUKEE

Stations: WISN, WITI, WTMJ, WXIX. TV Homes: 298,000. Survey Dates: January 2-9, 1959.

TOP TEN NETWORK SHOWS				TOP TWENTY SYNDICATED SHOWS				
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	DISTRIB.	AV. RTG.
1.	Perry Como (Sat. 7:00-8:00).....	WTMJ	42.0	1.	Whirlybirds (Sun. 9:30).....	WTMJ	CBS	35.2
2.	Loretta Young (Sun. 9:00-9:30).....	WTMJ	40.5	2.	Highway Patrol (Thurs. 9:30).....	WTMJ	Ziv	24.2
3.	Wagon Train (Wed. 6:30-7:30).....	WTMJ	38.0	3.	State Trooper (Tues. 9:30).....	WTMJ	MCA	23.2
4.	Chevy Show (Sun. 8:00-9:00).....	WTMJ	34.5	4.	Flight (Sat. 9:30).....	WTMJ	CNP	22.9
5.	Rifleman (Tues. 8:00-8:30).....	WISN	34.0	5.	N. Y. Confidential (Mon. 9:30).....	WTMJ	ITC	22.2
6.	Real McCoys (Thurs. 7:30-8:00).....	WISN	33.5	6.	Rescue 8 (Thurs. 8:00).....	WTMJ	Screen Gems	18.9
7.	Maverick (Sun. 8:30-7:30).....	WISN	33.2	7.	Terry Toons (Sat. 10:30 a.m.).....	WTMJ	CBS	17.9
8.	Bat Masterson (Wed. 8:30-9:00).....	WTMJ	31.5	8.	Twenty Six Men (Tues. 9:00).....	WISN	ABC	17.5
9.	Peter Gunn (Mon. 8:00-8:30).....	WTMJ	31.2	9.	Woody Woodpecker (Tues. 5:00).....	WISN	Kellogg	16.8
9.	Wyatt Earp (Tues. 7:30-8:00).....	WISN	31.2	10.	Official Detective (Fri. 9:30).....	WISN	NTA	15.9
TOP TEN MULTI-WEEKLY SHOWS				11.	Wild Bill Hickok (Wed. 5:00).....	WISN	Screen Gems	15.8
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	12.	Annie Oakley (Sun. 6:00).....	WTMJ	CBS	15.5
1.	†Wea., News (M-F 10:00-10:15).....	WTMJ	20.5	13.	Sky King (Sat. 11:00 a.m.).....	WTMJ	Nabisco	15.5
2.	†Buckskin (M-F 6:30-7:00).....	WTMJ	18.0	14.	Sea Hunt (Thurs. 9:00).....	WISN	Ziv	14.9
3.	†NBC News (M-F 6:15-6:30).....	WTMJ	17.3	15.	Huckleberry Hound (Thurs. 5:00).....	WISN	Screen Gems	14.3
4.	†6 O'Clock News, Wea. (M-F 6:15).....	WTMJ	16.9	16.	African Patrol (Tues. 10:15).....	WTMJ	NTA	14.2
5.	†Mickey Mouse Club (M-W-F 5:30-6).....	WISN	14.4	17.	Target (Tues. 9:30).....	WISN	Ziv	14.2
6.	†Adventure Time (T-Th 5:30-6:00).....	WISN	14.2	18.	Burns and Allen (Thurs. 9:30).....	WISN	Screen Gems	13.9
7.	†American Bandstand (M-F 4-5).....	WISN	13.7	19.	Tugboat Annie (Mon. 10:15).....	WTMJ	ITC	13.9
8.	†Price Is Right (M-F 10:10-10:30 a.m.).....	WTMJ	13.7	20.	Roy Rogers (Fri. 5:00).....	WISN	R. Rogers Syn.	13.3
9.	†Concentration (M-F 10:30-11 a.m.).....	WTMJ	12.6					
10.	†Queen For A Day (M-F 3:00-3:30).....	WTMJ	12.6					

## PORTLAND

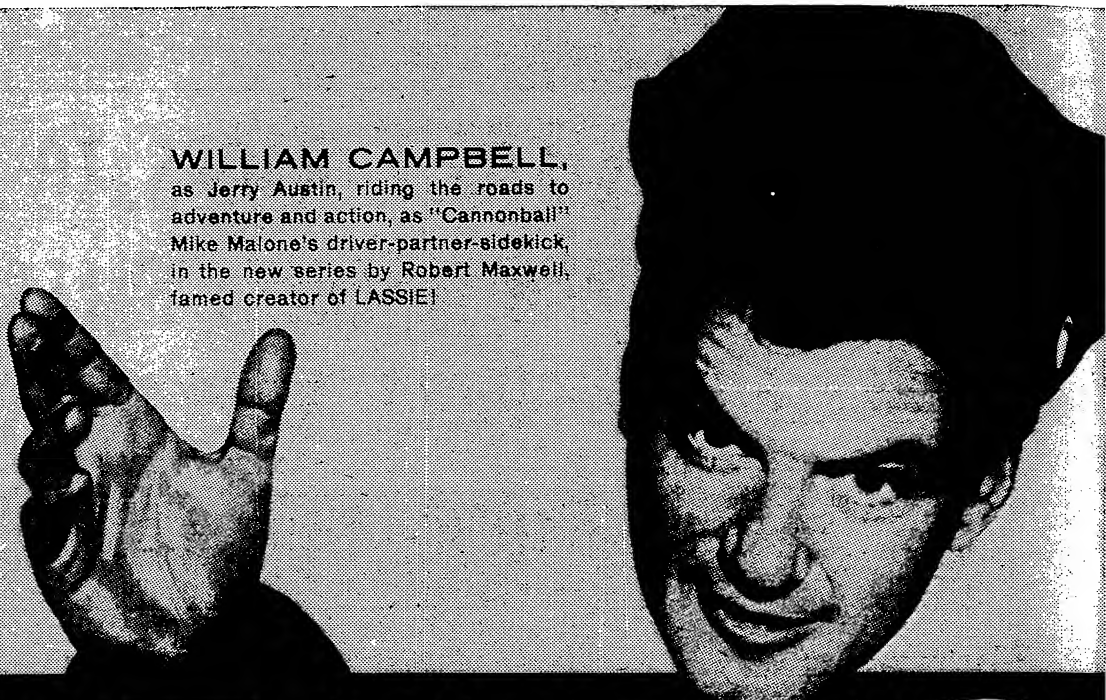
Stations: KGW, KOIN, KPTV. TV Homes: 253,000. Survey Dates: January 2-9, 1959.

TOP TEN NETWORK SHOWS			
1.	Danny Thomas (Mon. 8:00-8:30).....	KOIN	34.5
1.	Sugarfoot (Tues. 7:30-8:30).....	KGW	34.5
2.	Desilu Playhouse (Mon. 9:00-10:00).....	KOIN	32.4
3.	Boxing (Fri. 7:00-7:45).....	KPTV	32.1
4.	Perry Mason (Sat. 8:30-9:30).....	KOIN	32.0
5.	Gunsmoke (Sat. 9:00-9:30).....	KOIN	31.5
5.	Real McCoys (Thurs. 8:30-9:00).....	KGW	31.5
6.	Maverick (Sun. 7:30-8:30).....	KGW	30.0
7.	Perry Como (Sat. 8:00-9:00).....	KPTV	28.8
8.	Ozzie and Harriet (Wed. 9:00-9:30).....	KGW	28.5
8.	Zorro (Thurs. 8:00-8:30).....	KGW	28.5
TOP TEN MULTI-WEEKLY SHOWS			
1.	†Wea., Sports, News (M-F 6:00-6:15)	KOIN	18.4
2.	†CBS News (M-F 6:15-6:30).....	KOIN	18.3
3.	†News Beat (M-F 6:30-7:00).....	KGW	18.0
4.	†Roy Rogers (M,W,F 5:30-6:00).....	KOIN	12.6
5.	†Kit Carson (T,Th 5:30-6:00).....	KOIN	12.4
6.	†Cartoon Circus (M-F 4:30-5:30).....	KOIN	12.1
6.	†Mickey Mouse Club (M,W,F 5:30-6).....	KGW	12.1
7.	†Nightbeat, Wea. (M-F 10:30-10:45).....	KGW	11.7
8.	†Adventure Time (T,Th 5:30-6:00).....	KGW	10.9
9.	†News-John Daly (M-F 10:45-11:00).....	KGW	10.8
1.	State Trooper (Tues. 7:00).....	KGW.....MCA	23.2
2.	Death Valley Days (Sat. 9:30).....	KOIN.....U.S. Borax	21.2
3.	Highway Patrol (Mon. 7:30).....	KGW.....Ziv	20.9
4.	Sea Hunt (Sat. 10:00).....	KGW.....Ziv	20.9
5.	Mike Hammer (Thurs. 7:00).....	KPTV.....MCA	19.5
6.	Mr. District Attorney (Sat. 6:00).....	KOIN.....Ziv	19.5
7.	Rescue 8 (Mon. 7:00).....	KGW.....Screen Gems	19.5
8.	Science Fiction Theatre (Thurs. 6:30).....	KOIN.....Ziv	19.5
9.	Union Pacific (Tues. 7:00).....	KPTV.....CNP	19.5
10.	Annie Oakley (Sun. 6:00).....	KGW.....CBS	19.2
11.	Burns and Allen (Mon. 7:00).....	KPTV.....Screen Gems	18.5
12.	Casey Jones (Wed. 6:00).....	KGW.....Screen Gems	18.5
13.	Huckleberry Hound (Thurs. 6:00).....	KGW.....Screen Gems	18.5
14.	U.S. Marshal (Sat. 8:00).....	KGW.....NTA	18.5
15.	Superman (Mon. 6:00).....	KGW.....Flamingo	17.9
16.	Colonel Klack (Mon. 10:00).....	KOIN.....CBS	17.5
17.	Rocket Squad (Sat. 10:30).....	KGW.....Hal Roach	15.9
18.	Danger Is My Business (Fri. 6:30).....	KPTV.....CNP	15.5
18.	Jeff's Collie (Wed. 6:30).....	KPTV.....ITC	15.5
20.	Jungle Jim (Sun. 4:30).....	KPTV.....Screen Gems	15.5
20.	Robin Hood (Tues. 6:30).....	KPTV.....Official	15.5
20.	Woody Woodpecker (Tues. 6:00).....	KGW.....Kellogg	15.5
44.	Union Pacific.....	KPTV	19.5
32.	Lawrence Welk.....	KGW	27.5
32.	Father Knows Best.....	KOIN	28.2
43.	Cimarron City.....	KPTV	15.9
34.	December Bride.....	KOIN	21.2
52.	Wild Bill Hickok.....	KGW	8.9
31.	Texan.....	KOIN	24.2
37.	Newsbeat.....	KGW	18.2
37.	State Trooper.....	KGW	23.2
42.	Sunday Theatre.....	KPTV	15.2
30.	Texan.....	KOIN	24.2
39.	{ Wea., Sports, News.....	KOIN	18.7
	{ CBS News.....	KOIN	18.3
40.	{ Wea., Sports, News.....	KOIN	18.0
	{ CBS News.....	KOIN	18.0
28.	Perry Como.....	KPTV	29.2
20.	{ Wea., Sports, News.....	KOIN	20.3
39.	{ CBS News.....	KOIN	20.0
38.	Arthur Murray.....	KPTV	20.2
40.	D.A.'s Man.....	KPTV	14.2
30.	Your Hit Parade.....	KOIN	19.5
29.	I Love Lucy.....	KOIN	20.9
40.	Where We Stand.....	KOIN	12.5
32.	News Beat.....	KGW	18.2
37.	{ Wea., Sports, News.....	KOIN	17.3
	{ CBS News.....	KOIN	17.7

## NEW ORLEANS

Stations: WDSU, WJMR, WWL. TV Homes: 221,800. Survey Dates: January 2-9, 1959.

TOP TEN NETWORK SHOWS				TOP TWENTY SYNDICATED SHOWS			
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.
1.	Wagon Train (Wed. 6:30-7:30).....	WDSU	40.7	1.	Sea Hunt (Tues. 9:30).....	WDSU..... Ziv	31.5
2.	Perry Como (Sat. 7:00-8:00).....	WDSU	40.4	2.	Colonel Flack (Wed. 9:30).....	WDSU..... CBS	26.9
3.	Price Is Right (Wed. 7:30-8:00).....	WDSU	35.9	3.	Frontier (Fri. 6:30).....	WDSU..... CNP	26.5
4.	Tales of Wells Fargo (Mon. 7:30-8).....	WDSU	34.9	4.	Casey Jones (Sat. 6:00).....	WDSU..... Screen Gems	26.2
5.	Bat Masterson (Wed. 8:30-9:00).....	WDSU	34.5	5.	Our Miss Brooks (Sun. 9:30).....	WDSU..... CBS	25.9
5.	Loretta Young (Sun. 9:00-9:30).....	WDSU	34.5	6.	Sheriff of Cochise (Sat. 9:30).....	WWL..... NTA	25.2
7.	Chevy Show (Sun. 8:00-9:00).....	WDSU	34.2	7.	Flight (Mon. 9:30).....	WDSU..... CNP	24.2
8.	Gunsmoke (Sat. 9:00-9:30).....	WWL	34.2	8.	Union Pacific (Thurs. 9:30).....	WDSU..... CNP	23.9
9.	Kraft Music Hall (Wed. 8:00-9:30).....	WDSU	33.7	9.	Twenty Six Men (Fri. 10:30).....	WDSU..... ABC	23.5
10.	Californians (Tues. 9:00-9:30).....	WDSU	33.2	10.	State Trooper (Tues. 10:00).....	WDSU..... MCA	23.2
TOP TEN MULTI-WEEKLY SHOWS				11.	Mike Hammer (Fri. 9:30).....	WWL..... MCA	22.5
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	12.	Whirlybirds (Mon. 10:00)..... <th>WDSU..... CBS<th>22.2</th></th>	WDSU..... CBS <th>22.2</th>	22.2
1.	*NBC News (M-F 6:15-6:30).....	WDSU	31.1	13.	U.S. Marshal (Wed. 10:00).....	WDSU..... NTA	21.9
2.	†Esso Reporter, Wea. (M-F 6-6:15).....	WDSU	29.2	14.	Highway Patrol (Fri. 10:00).....	WDSU..... Ziv	21.2
3.	†Peopey and Pals (M-F 5:30-6:00).....	WWL	17.0	15.	Badge 714 (Wed. 10:30).....	WDSU..... CNP	20.2
4.	†Esso Reporter, Sports, Wea. (M-F 11:00-11:15).....	WDSU	16.0	16.	Frontier Doctor (Sat. 6:00).....	WWL..... HTS	19.9
5.	†Movie Date (M-F 4:00-5:30).....	WWL	15.3	17.	Glen Cannon (Tues. 7:00).....	WDSU..... NTA	19.9
6.	†Price Is Right (M-F 10-10:30 a.m.).....	WDSU	14.9	18.	Soldiers of Fortune (Sat. 5:30).....	WDSU..... MCA	19.9
7.	*Treasure Hunt (M-F 9:30-10 a.m.).....	WDSU	14.1	19.	Target (Mon. 10:30).....	WDSU..... Ziv	19.2
8.	†Byline, Esso Reporter (M-F 5:45-6).....	WDSU	13.9	20.	Jeff's Collie (Sat. 5:00).....	WDSU..... ITC	18.0
9.	†News, Wea., Sports (M-F 6:00-6:15).....	WWL	13.8				
10.	*CBS News (M-F 6:15-6:30).....	WWL	13.5				



WILLIAM CAMPBELL,  
as Jerry Austin, riding the roads to  
adventure and action, as "Cannonball"  
Mike Malone's driver-partner-sidekick,  
in the new series by Robert Maxwell,  
famed creator of LASSIE!

# CANNO

**ADVERTISERS EVERYWHERE CLIMB ABOARD THE  
CANNONBALL SALES CARAVAN! FIRESTONE TIRES!  
GENERAL PETROLEUM! THE GREAT ATLANTIC & PACIFIC  
TEA CO.! WINN-DIXIE FOOD STORES! JOHNSON'S WAX!  
ROBIN HOOD FLOUR! SCHMIDT BEER! STANDARD  
RADIATOR COMPANY! MARY JANE BAKERIES! PRICE'S  
DAIRY! SHEPHERD'S LAUNDRIES! BURGER-KING!  
JORDAN JEWELRY! FACTORY MOTOR EXCHANGE!**

**A FEW TOP MARKETS ARE STILL AVAILABLE! DON'T BE DISAPPOINTED—WIRE TODAY FOR YOURS!**

**CANNONBALL RACES TO DYNAMIC  
ACTION—HUMAN INTEREST SALES RECORD!  
ONLY A FEW CHOICE MARKETS ARE STILL  
AVAILABLE! PHONE—WIRE COLLECT TODAY!**

# NBALL

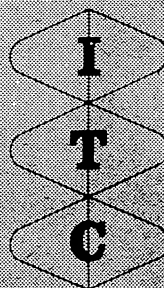


**PAUL BIRCH,**  
as "Cannonball" Mike Malone,  
one of the rugged men  
entrusted to maintain the  
nation's commercial lifeline—  
the long-haul truckers!



**SOLD IN  
MARKETS LIKE**  
Philadelphia  
San Francisco  
Detroit  
Salt Lake City  
Cleveland  
Denver  
Minneapolis-St. Paul  
Columbus, O.  
San Diego  
Dallas-Fort Worth  
Jacksonville  
New Orleans  
New Haven-Hartford  
Seattle-Tacoma  
Portland  
**AND 95 OTHERS!  
EAST—WEST!  
NORTH—SOUTH!**

**INDEPENDENT  
TELEVISION  
CORPORATION**



488 Madison Ave. • New York 22 • PLaza 5-2100

# VARIETY-PULSE FEATURE CHART

VARIETY's weekly chart, based on ratings furnished by Pulse's latest reports on feature films and their competition covers 155 markets. Each week, two different markets will be listed, with the 10 top rated features tabulated. The tabulation excludes features, and their ratings, telecast up to 6 p.m. during the midweek. Their exclusion is dictated by Pulse's method of reflecting daytime midweek rating data.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid

to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained. Under Time Slot, S. O. stands for Sign-Off.

## ST. LOUIS

Stations: KMOX, KSD, KTVI. TV Homes: 570,000. Survey Dates: January 2-9, 1959.

TOP 10 FEATURE FILMS	RUN	TIME SLOT	PULSE AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	AV. RATINGS
1. "REBECCA"— Joan Fontaine, Laurence Olivier, Judith Anderson; United Artists; 1940; NTA	1st Run	1st Run Theatre Sat. Jan. 3 10:15 p.m.-S.O. KMOX	19.3	21.0	17.0	52	Man Without a Gun Saturday Double Feature— Part I—"The Blue Veil" (Repeat).....	KSD	13.7 9.1
2. "STATE OF THE UNION"— Spencer Tracy, Katherine Hepburn, Van Johnson; MGM; 1948; MGM-TV	1st Run	Late Show Mon. Jan. 5 10:30 p.m.-S.O. KMOX	17.9	19.3	15.7	54	Channel 2 Theatre— "Battle Taxi" (1st Run)..... Jack Paar Show.....	KTVI KSD	9.8 7.8
3. "ROAD TO MOROCCO"— Bing Crosby, Bob Hope, Dorothy Lamour; Paramount; 1942; MCA	1st Run	Late Show Tues. Jan. 6 10:30 p.m.-S.O. KMOX	17.3	20.0	14.7	57	News, Weather..... Patti Page..... Jack Paar Show.....	KSD KSD KSD	11.7 9.3 9.3
4. "THE BENGAL TIGER"— Barton MacLane, Warren Hull, June Travis; Warner Bros; 1936; UAA.	Repeat	Saturday Early Show Sat. Jan. 3 5:00-6:00 p.m. KMOX	16.9	17.3	16.3	47	Wrangler's Cartoon Club..... Parade of Magic..... Circus Boy.....	KSD KSD KSD	11.0 11.3 10.9
5. "THE BIG CLOCK"— Ray Milland, Charles Laughton; Paramount; 1948; MCA	1st Run	Late Show Wed. Jan. 7 10:30 p.m.-S.O. KMOX	13.2	14.3	11.0	45	News, Weather..... Charlotte Peters..... Jack Paar Show.....	KSD KSD KSD	13.3 12.3 9.5
6. "THE AMAZING DR. CLITTER- HOUSE"— Edward G. Robinson, Humphrey Bogart, Claire Trevor; Warner Bros.; 1938; UAA	Repeat	Late Show Fri. Jan. 2 10:30 p.m.-S.O. KMOX	12.9	15.3	10.3	47	News, Weather..... Cliff and Nancy..... Jack Paar Show.....	KSD KSD KSD	14.3 10.3 7.6
7. "THE NIGHT HAS A THOUSAND EYES"— Edward G. Robinson, Gail Russell, John Lund; Paramount; 1948; MCA	1st Run	Late Show Thurs. Jan. 8 10:30 p.m.-S.O. KMOX	12.6	14.7	10.3	46	News, Weather..... Patti Page..... Jack Paar Show.....	KSD KSD KSD	12.7 8.0 9.9
8. "IRENE"— Ray Milland, Anna Neagle; RKO; 1940; C&C	1st Run	Request Performance Sun. Jan. 4 2:30-4:30 p.m. KTVI	10.8	12.0	9.3	38	My Little Margie..... Patti Page..... Where We Stand..... Omnibus.....	KSD KSD KMOX KSD	11.0 9.7 8.9 10.9
9. "SUEZ"— Tyrone Power, Loretta Young, Anna Gella; 20th Century Fox; 1938; NTA	Repeat	Sunday Matinee Sun. Jan. 4 1:00-2:15 p.m. KSD	9.9	11.0	8.7	43	Movie—"Secret Service of the Air" (Repeat)..... Big News of '58.....	KMOX KMOX	7.5 9.3
10. "THE BLUE VEIL"— Jane Wyman, Charles Laughton, Joan Blondell; RKO; 1951; C&C	Repeat	Saturday Double Feature—Part I Sat. Jan. 3 10:30 p.m.-S.O. KSD	9.1	11.0	6.7	25	1st Run Theatre— "Rebecca" (1st Run).....	KMOX	19.1

## NEW ORLEANS

Stations: WDSU, WJMR, WWL. TV Homes: 221,800. Survey Dates: January 2-9, 1959.

1. "TALL IN THE SADDLE"— John Wayne, Ella Raines; RKO; 1944; C&C	1st Run	Sunday Matinee Sun. Jan. 4 5:00-8:30 p.m. WDSU	23.7	24.7	22.7	60	Small World..... 20th Century..... Lassie.....	WWL WWL WWL	9.9 10.5 23.5
2. "MR. BLANDINGS BUILDS HIS DREAM HOUSE"— Cary Grant, Myrna Loy, Melvyn Douglas; RKO; 1949; C&C	1st Run	Falstaff 1st Run Theatre Sat. Jan. 3 10:15 p.m.-S.O. WDSU	17.7	19.3	14.7	48	How to Marry a Millionaire..... Shock Theatre— "Frankenstein" (1st Run).....	WWL WWL	22.7 16.9
3. "FRANKENSTEIN"— Boris Karloff, Colin Clive, John Boles; Universal; 1931; Screen Gems	1st Run	Shock Theatre Sat. Jan. 3 10:30 p.m.-S.O. WWL	16.9	18.7	15.0	49	Falstaff 1st Run Theatre— "Mr. Blandings Builds His Dream House" (1st Run).....	WDSU	17.4
4. "HIGH BARBARIE"— Van Johnson, June Allyson, Thomas Mitchell; MGM; 1947; MGM-TV	1st Run	Sunday Spectacular Sun. Jan. 4 10:15-11:45 p.m. WDSU	16.0	19.3	13.3	60	It's a Great Life..... Sunday Evening Theatre— "Letter From an Unknown Woman" (Repeat).....	WWL WWL	15.7 9.3
5. "MRS. MINIVER"— Greer Garson, Walter Pidgeon, Teresa Wright; MGM; 1942; MGM-TV	Repeat	Late Show Fri. Jan. 2 11:15 p.m.-S.O. WDSU	14.4	15.3	13.7	63	Jack Paar Show.....	WWL	8.4
6. "CRY OF THE CITY"— Victor Mature, Shelley Winters, Richard Conte; 20th Century Fox; 1948; NTA	Repeat	Late Show Mon. Jan. 5 11:15 p.m.-S.O. WDSU	12.2	13.3	11.0	65	Jack Paar Show.....	WWL	6.5
7. "ACCENT ON LOVE"— George Montgomery, Osa Massen, J. Carrol Nash; 20th Century Fox; 1941; NTA	Repeat	Movie Marquee Sun. Jan. 4 12:30-1:30 p.m. WWL	11.8	12.7	11.0	50	Dateline Washington..... Basketball— Philadelphia vs. Minneapolis.....	WDSU WDSU	5.2 18.2
8. "LIGHTNIN' CRANDALL"— Bob Steele; Republic; 1937; HTS	Repeat	2 Gun Playhouse Sat. Jan. 3 4:00-5:00 p.m. WWL	11.0	12.7	9.3	28	Football— Senior Bowl—All Stars..... Racing.....	WDSU WDSU	27.0 19.9
8. "RIDERS TO THE STARS"— Herbert Marshall, Richard Carlson, William Lundigan; United Artists; 1954; UAA	Repeat	Late Show Wed. Jan. 7 11:15 p.m.-S.O. WDSU	11.0	12.7	9.7	40	Jack Paar Show.....	WWL	7.3
9. "LADY OF THE TROPICS"— Robert Taylor, Hedy Lamarr, Joseph Schildkraut; MGM; 1939; MGM-TV	1st Run	Late Show Thurs. Jan. 8 11:15 p.m.-S.O. WDSU	10.1	11.7	8.7	56	Jack Paar Show.....	WWL	7.8



Created for  
Savarin  
by  
Foote Cone & Belding



Created for  
Ford Motor Company  
by  
J. Walter Thompson



Created for  
Olin Mathieson  
by  
D'Arcy Advertising Company

## Creativity in "Styling"

"Styling" is an intangible ingredient. Its presence in or absence from a film can make or break a production. The application and handling of "styling" and design is one of the creative areas in which a producer can materially aid an advertiser and his agency.

FILMWAYS is a motion picture company whose creative personnel want to—and can—add this vital ingredient to your important television productions—both film and tape.

# FILMWAYS

18 EAST 50TH STREET, NEW YORK, N. Y.  
PLaza 1-2500



# All 3 TV Webs on Clock-Time Sked This Summer; Farewell to Hot Kines

CBS-TV has resolved the problem of scheduling its Pacific Coast Network in a manner designed to gain approval of clients, viewers and most stations. Effective April 27 with the start of daylight saving, and permanently thereafter, CBS-TV will go on clock time on the Coast (they're presently an hour behind Gotham, except on Sundays).

This marks the first time all three webs will be operating on the Coast on clock time and marks the end of the hot time period as far as the Coast is concerned.

Unhappy over the new move are Los Angeles indies which in previous years benefited considerably from the confusion surrounding delayed broadcasts. In fact, they're already hurting due to the order that tape has brought to web scheduling and it is expected that the CBS-TV move will pinch them still harder.

William H. Hylan, veep of sales administration of CBS-TV, informed clients and agencies of the upcoming move, also telling them that "our mutual interests will benefit through a 'clock time' schedule which will give the Coast viewer an 8 o'clock network program at 8 local time rather than at some other hour."

"During our period of experiment and, more recently during our discussions with affiliated stations on the Coast, we discovered that daytime programming developed problems making difficult a complete diversion to 'clock time,'" Hylan said. "Therefore, the Coast schedule during the daylight hours Monday-to-Friday has been compromised, sensibly, by retention of 'Chicago Time' up to noon, Pacific Time, and by adoption of 'clock time' thereafter."

"Accordingly, starting April 27, all commercial programs prior to 1 p.m. (NYT) will be released by the Pacific Network one hour earlier, local time, than its release in N.Y., that is 10 a.m. Pacific Time for an 11 a.m. N.Y. time program. Network programming 1 p.m. (NYT) and thereafter will be released by the Coast on a 'clock time' basis 1 p.m. for 1 p.m. and so on."

Northwest, however, will continue to be a problem because stations in this area do not, traditionally, observe daylight saving, consequently outlets in this area will keep "Chicago Time" schedule throughout the summer. CBS-TV affiliates in this area will start on "clock time" basis Sunday, Sept. 27.

Hylan made it clear that the only exceptions to the new schedule will be the telecasting of live shows such as pro football, baseball game of the week, Masters' Golf, etc.

Like the other webs, CBS-TV won't charge its affiliates for video tape operation necessary to deliver delayed network telecasts. William B. Lodge, veep of affiliate relations and engineering, assured stations that the web did not expect its affiliates to pick up any of the expenses involved in extensive video tape operation underway.

## NBC's Wm. McAndrew On Cross-Country Junket

William R. McAndrew, veep of NBC News, leaves tomorrow (Thurs.) for a two-week cross-country biz trip with first stop in Washington.

On the Coast he'll be joined by St. Louis-based McAndrew, who's been in the area since the 1958 conventions for NBC News. They'll gather facilities for the 1960 Democratic party huddle.

McAndrew also will look in on Las Vegas, scene of the April 19 hour-long "space special" to be sponsored by General Motors. He also has a date in Chicago with NBC News Central Division personnel before returning East.

## KLOG'S 60G BUY

Hollywood, March 3. Radio station KLOG, in Kelo, Wash., has been purchased for \$60,000 by James D. Higson, local KJH-TV program director. Higson will remain at his KJH-TV post while operating station through a representative.

## 'Manie's Friends' TV Spec As RCA Victor Album To Swell Memorial Fund

McCann-Erickson's C. Terence Clyne ordered special taping equipment to put "Some of Manie's Friends" ultimately on wax as an RCA Victor album. A second LP may also emerge from last night's NBC-TV 90-minute salute to the memory of the former NBC-RCA veepee, based on some of the individual songs from among the all-star talents participating. The complete roster last night had Dinah Shore emceeding from the Coast and Perry Como dittoing from New York.

The LP proceeds from the one or both albums would go to the Emanuel Sacks Foundation of the Albert Einstein Memorial Hospital, Philadelphia. The telecast basically will yield \$200,000 to the Sacks memorial fund, donated by the agency which is waiving all fees and commissions and the talent which is donating its fees below the line.

Besides Como, Sid Caesar and Rosemary Clooney participated from New York. From the Coast, either live or via tape (because of the many farflung commitments by some of the stars, either in Las Vegas, Miami Beach or, as in the case of Debbie Reynolds, on location in Spain) the participants included Frank Sinatra, Eddie Fisher, Jane Wyman, Tony Martin, Nat King Cole, Betty Grable & Harry James, Kay Starr, Bob Hope and Danny Thomas.

The NBC time costs \$125,000 and the below-the-line charges total \$375,000 from which musicians, choreographers et al. are paid and from which the \$200,000 is deducted for the Sacks Fund.

Incidentally, the national press, plus Time mag which plans a special piece this week on Sacks, sparked to "this great unknown who seemingly attracted so many celebrities." Several queried VARIETY on the who, what and why of Sacks' postmortem "hold on all these people."

NBC made yesterday's telecast a VIP invitation affair on both Coasts. Clyne planned to the Coast to supervise the dominant origination point.

## Huntley-Brinkley News Grabs Off Sponsor Coin

Flock of new biz came into NBC-TV studios this week with Kemper Insurance Co. placing order with "NBC News-Huntley-Brinkley Report" and R. J. Reynolds Tobacco, Sterling Drug and Carter Products upping their schedules on the same show.

Kemper will sponsor "NBC News" Tuesdays over 10-week period, starting immediately. Reynolds' upped schedule means sponsorship of 10 additional programs over five-week period while Sterling ordered six more alternate-Thursday shows. Carter Products decided on two additional alternate-Monday programs this month.

## NTA

Continued from page 23

which, other than those previously mentioned include "Montavani," "Flying Doctor," and "Adventures of Sea Hawk," latter two Gross-Krane properties.

Whenever feasible, NTA will introduce one property at a time in syndication, a system in practice at most major television syndication houses. If there's an overlap, a special task force will handle the second property.

First taped show to hit the syndication will be Peter Potter's "Juke Box Jury," followed by "Bishop Sheen," and then David Susskind's "Open End." Other taped shows in the hopper include wrestling from Minneapolis, Alexander King, Henry Morgan and Mike Wallace interviews.

## JOHN CROSBY SHIFT REPORTED ON TAP

Final answer on whether the N. Y. Herald Tribune's tv critic John Crosby will be able to broaden the scope of his column is due within a week or two at most. Chances are very good for an expansion by Crosby, of whom there was talk eight months ago that he'd be indulging in anything and everything apart from video.

Paper has granted its permission, and the syndicate carrying the Crosby column is said ready to go along with the fundamental shift in emphasis. At the moment, the columnist is working on a new name for the column and the other technicalities going with a change. Once the Trib editors have o.k'd the physical layout and given their okay, there is apparently nothing to stop Crosby from dealing with any subject he finds provocative.

## Zenith Profits Up 48% in '58

Chicago, March 3. Zenith Radio Corp. enjoyed a 48% increase in profits and 22% gain in volume in 1958, make that a record year for sales and earnings. So prexy Hugh Robertson declares in a preliminary report to stockholders.

Net income topped \$12,000,000, or \$12.30 a share, vis-avis its 1957 mark of \$8,165,577, or \$8.29 a share. Sales soared from over \$160,000,000 in 1957 to more than \$195,000,000 in 1958.

Robertson said the first quarter of the present year is shaping into another record breaker.

## Mark Twain Study A la Lincoln TV'er For 'Project 20'

Don Hyatt is prepping a "Project 20" show on the life and times of Mark Twain similar in format to the recently-produced "Meet Mr. Lincoln" on NBC-TV. Telecast date hasn't been set.

Hyatt, who heads up NBC Special Project's operation, will use the still picture animation technique in combination with new film to be shot on location in Hannibal, Mo., Mississippi River, at Twain home in Hartford, Conn., in Nevada and other Western states where the author worked.

Twain production, one hour in length, will take six months to materialize. Don Jones, chief researcher on project, left Monday (2) in search for pictures. Hyatt will produce and direct and Richard Hanser, who scripted Lincoln show, will do likewise on Twain program. Arthur Scourby will narrate and Robert Russell Bennett will do music.

## 20-Market TV Sports Spec for Tidewater Oil

Hollywood, March 3. Tidewater Oil will sponsor a 60-minute color spec saluting the west's top sports personalities over a western regional network on NBC-TV March 15. Barry Shear has been set by the web to produce and direct the spec, which will reach a total of 20 western markets.

Shear has lined up Willie Shoemaker, Greata Andersen, John Arnet, Rafer Johnson, Jimmy Bryan and Alex Olmedo thus far to receive the honors, and Esther Williams, Joe E. Brown, Jack Carson and Roy Rogers are already set to make the presentations. The spec will be beamed to 20 markets, airing in Los Angeles March 12 and being taped at that time for a March 15 feed to all but five other cities, which will carry a delayed broadcast.

Footo, Cone & Belding agency set the deal.

Honolulu — Fin Hollinger, exec v.p. of Radio Hawaii and general manager of station KPOA, has resigned because of what he termed "a sharp disagreement with operating policies being dictated by New York principals" of Founders Corp. He's managed the station for eight years.

## TV Radio Production Centers

Continued from page 28

tional Children . . . Earl Kramer, former publicity director at WISN-TV, Milwaukee, switched to sales force of competing indie, WITI-TV.

## IN BOSTON . . .

WNAC-TV, Channel 7, marking 25th anni of Yankee Network News Service and highlighted actual date Sunday (1) with interviews of Leonard C. Bickford, editor in chief; Norman Knight, prexy; and George W. Steffy, exec veep, Yankee Div. RKO Teleradio Pictures; on "Yankee Camera," with Roy Leonard doing the interviews. Yankee Network News Service went on the air at 7 a.m., March 1, 1934 . . . Louis Lyons, WGBH-TV, nabbed Nat. Freedoms Foundation Medal award for "Essentials of Freedom" tv series developed and distributed by Nat. Educational Television net . . . Norm Ziegler promoted from continuity to national sales dept. at WHDH-TV . . . Frank Luthur, WNAC-TV personality, nabbing new sponsor Old Mother Hubbard Dog and Cat Food for his "Frank Luthur Show" . . . WJAR-TV, Providence, bought a package of art films and kicks off with "The Red Shoes" . . . Louise Morgan, WNAC-TV personality, guesting Helena Carroll and Brendan O'Reilly of the Irish Players . . . Curt Gowdy guesting sports personalities on his "Curt Gowdy Show" on WHDH-TV with the 17-year-old B. U. freshman, John Thomas of the 7-ft. high jump, skedded.

## IN WASHINGTON . . .

Art Lamb left WRC-TV effective Monday (2) to join Larrabee and Associates, ad and p.r. firm, with Mac McGarry taking over Lamb's "In Our Town" daily week days tv show . . . Chicken pox didn't bar Herb Davis from carrying on his ARL d.j. show; he broadcast from his bed . . . Felix Grant ("Mr. Jazz") radio show on WMAL has been expanded from one hour to four-and-a-half . . . WWDC reports 1,000 winners in a single week for its "Pick Hit" stunt, inviting listeners to guess the next week's top disk . . . WMAL-TV has arranged to bring Rin-Tin-Tin, Jim Brown (Lt. Rip Masters on the show) and Lee Aaker (Cpl. Rusty) here to be "grand marshals" of '59 National Cherry Blossom Parade . . . Patso Cline, Decca disk, has joined Don Owens "TV Jamboree" on WTTG-TV . . . Vacationing in Florida is WWDC's Art Brown.

## IN LONDON . . .

Norman Hoskins moves into Associated-Rediffusion on March 30 as press officer, working under Brian Begg. Hoskins quits Associated Television, where he's in the press room specializing on the light entertainment side, on March 22 . . . Southern TV has skedded an eye-witness report for Monday (9) on Prime Minister Macmillan's Russia visit from Cyril Ray, being the only local web to send a man to cover the trip . . . "A Life Of Bliss" comedy show next Wednesday (11) on BBC Home Service is the 100th to be aired . . . BBC-TV has signed Scottish comedian Jimmy Logan to an exclusive 12-month contract, with option. Main plan is to feature him in a skein of Saturday evening "Jimmy Logan Shows" at two-week intervals . . . Series of "Dickie Henderson Half Hour" shows now being telecast at Wembley Studios by Jack Hylton Television Productions Ltd., for transmission by A-R from May 4 and on a minimum seven subsequent alternate Monday nights.

## IN SAN FRANCISCO . . .

Don Sherwood, probably the top personality developed in Frisco tv in last three to four years, is coming home— to Oakland. KTVU will start new, live half-hour weekly show, tentatively titled "Sherwood As Is," March 19, with Renault dealers as sponsor. Sherwood Frisco exposure was scheduled to end next weekend, when Burgermeister Beer drops sponsorship of his Hollywood show, on KJH-TV, which was picked up on tape by KPIX, Frisco . . . Folk singer Helen Bashford Kennett, known as "The Looking Glass Lady" on Frisco tv stations, got a divorce from her doctor-husband . . . KSFO's Russ Hodges starts his 10-minute daily "Grandstand Manager" show April 6, with baseball just around the corner. Control Oil is picking up the tab . . . KCBS got a George Washington Honor Medal from the Freedom Foundation for its public-service "You Count in Your County," but neither Wanda Ramey, who narrated, nor Tom O'Leary, who produced, are at the station now—Miss Ramey's newscasting at KPIX, O'Leary's freelancing after a European junket.

## IN MINNEAPOLIS . . .

KMSP-TV exclusively televised the Minnesota State High School hockey tournament final championship game from the St. Paul Auditorium . . . Back into sports, WTCN-TV Sunday (1) had what it believes to have been the longest single commercial broadcast in Twin Cities tv history—the full five hours of the action-jammed Minnesota State Catholic high school basketball tournament's finals. It was televised exclusively by the station from the St. Paul Auditorium, starting at noon. Another of the station's sports exclusive will be the Twin Cities' coverage of the Minnesota State high school basketball tournament from the U. of Minnesota field house here March 19-21 . . . When WCCO Radio's morning program host, Howard Viken underwent major surgery he missed only two broadcasts. Going into the hospital Thursday night and operated on Friday, he was back on the air from his hospital room Sunday.

## IN PHILADELPHIA . . .

WIBG bought eight-page insert in the Philadelphia Daily News (27) to tee off its increase in power to 50,000 watts . . . WRCV-TV's Grady and Hurst booked to run a Steel Pier, Atlantic City, record show Easter Sunday . . . Bob Brugger's "Town Talks," WFLN, marked its ninth anni on the air. Show, which is unrehearsed, is the oldest one-man program in Delaware Valley radio . . . "Deadline April 15," special on income tax problems, returned to WFL-TV for the third year (1) E. A. McGinnes, director of Internal Revenue for the Philly district, acts as host . . . Dana Lathan, new Commissioner of Internal Revenue, answers the questions on WCAU-TV's "Is It Deductible?" . . . WRCV-TV premed Marilyn Grey-Joe Early late night "Poolside Party" session . . . Bill Curtis celebrates first anni at WHAT with a "B.C." Contest. Top prize goes to longest list of expressions starting with the two letters of deejay's name.

## IN DETROIT . . .

WWJ-TV adds another candle to its birthday cake today (Wed.), it's 12th, making it the oldest Michigan tv station . . . Dr. John Dempsey, associate professor of political science at the U. of Detroit, has been appointed news analyst for WJBK-TV. He will present a five-minute nightly news analysis from 6:40-6:45 p.m., cross-the-board . . . Live wrestling will originate from CKLW-TV studios every Tuesday 10-11 p.m., with Sam Menacker serving as announcer. Show will be sponsored by editors of Wrestling Life who also are producing wrestling shows in several other cities . . . WWJ-TV, in cooperation with the Michigan State Medical Society, the Wayne County Medical Society and Smith, Kline & French Labs, will present a live telecast showing the removal of a cataract from a human eye on Monday (9) direct from Detroit's Providence Hospital. News Director James Clark will handle the commentary.

**TIMEX**  
OF CANADA LIMITED

1300 JANE STREET  
TORONTO 9, CANADA  
CABLE: TIMEXCAN TORONTO

Feb. 26th, 1959.

Canadian Broadcasting Corp'n.,  
Toronto, Ontario.

Gentlemen:

We at Timex were pleased that the first Canadian All Star Jazz Show went over in a big way with the public. The trade have already noted an unusual increase in demand for Timex watches.

Please extend our congratulations to the producer and performers for an outstanding effort.

Yours very truly,

TIMEX OF CANADA LIMITED.

*R.A. Hollenbeck*  
R.A. Hollenbeck  
Director of Sales-Canada.

RAH:ha

....and CBC thanks these  
outstanding Canadian artists:  
the orchestras and groups of

Peter Appleyard  
Ron Collier  
Bobby Gimby  
Phil Nimmons  
Oscar Peterson  
Mike White

Georgie Auld  
Trump Davidson  
Jack Kane  
Bert Niosi  
Pat Riccio

Fred Davis, M.C.

Ann Marie Moss, Vocalist

Produced for Timex by the CBC—Peter Macfarlane, Producer.

**CANADIAN BROADCASTING CORPORATION**  
TORONTO, CANADA

## '59-'60: Show Biz Back To TV

Continued from page 1

claimed in unison, "Where are we going and why are we letting this happen?" The result of this net (and network) thinking holds forth a promissory note that could bring back a many-faceted type of qualitative show business to tv in place of the Johnny-one-note format (nine westerns in the Nielsen Top 10) that's invited heaps of abuse on the industry over the past couple of years.

It's interesting to note that thus far the agencies and sponsors who are responding to the bid for an early wrapup of next season's plans are shunning the make-em-in-a-hurry violence sagas and the westerns in favor of entertainment on a more lofty and ambitious scale. And what is most heartening, particularly to the networks, is that there appears to be red hot yen on the part of the sponsor for live programming.

As an indication of what's in store next season for the sorely tried viewer, take the recent succession of events at CBS that collectively point to what may well be that network's most exciting and entertainment-packed semester. A few weeks back CBS revealed it had sold "to Equitable Life for \$5,000,000" its new 90-minute live "Biography" series, patterned along the lines of the Helen Keller, Helen Morgan and Lord Mayor Rober, Briscoe of Dublin bios on "Playhouse 90." This will alternate with "Playhouse 90," which, it's now definite, will be found same time, same alternate-week place, same network.

The last week came program chieftain Hubbell Robinson Jr.'s disclosure of the biggest show in the Columbia book—the weekly series (some 60 minutes, some 90 minutes, some two hours) in which all the network's creative stable of producers will rotate with dramas, musicals, comedies, or whatever fresh entertainment ideas are evolved. Most of 'em will be live. A sponsor deal, says CBS, is imminent—probably the most expensive item in web annals.

The CBS-TV six-months-in-advance sale of such half-hour properties as "Blue Men," "Dennis the Menace," "Peck's Bad Girl," the reported sponsor dickers for the new Cy Howard "Small World of Julius" situation comedy series and the Rod Serling weekly half-hour drama series all suggest a definite desire on the part of clients to by-pass the murders and the gun-slinging in favor of a more varied programming diet. In the case of the aforementioned CBS entries, all but "Dennis" represent house-built properties on which staffers off the network's top creative shelf have been tolling for months.

ABC-TV's pacting of the new James A. Michener Monday night series; David Susskind's \$2,000,000 deal with General Motors for eight Art Carney specials; Perry Como's blue skies (and stock) deal for the weekly "Kraft Music Hall" hour; entry: NBC-TV's teeoff next season with Laurence Olivier's "Moon and Sixpence" (already taped), which in turn may cue a whole series of 90-minute and two-hour specials on

the same lofty programming level (a Maria Callas opera of her own choosing is a possibility); NBC's envisioning of bigtime showcases for Dean Martin and Shirley MacLaine, both individually and perhaps collectively; the possibility that NBC-TV specials may hit the 200 mark next season, on the basis of preliminary dickers and inquiries, plus the Sat. night 8 to 9 NBC rotating of bigtime personalities—all of these, along with such basic and continuing live staples as Dinah Shore, Ed Sullivan, Garly Moore, "Omnibus," Hallmark Hall of Fame and DuPont Show of the Month, suggest that in '59-'60 tv and show biz will be keeping company again.

### Tele Followup

Continued from page 26

bit of closing advice: "Stay in love with the theatre, stay in love with show biz." Art.

### The Chevy Show

Although there were some good production ideas for last Sunday's (1) "Chevy Show" outing on NBC-TV, the potential never seemed to be realized. Perhaps it was the need for anchor-gal Dinah Shore, who had the day off, but whatever or whoever it was, the hour definitely lacked the spark to pull it out of the routine class.

Pinch-hitting for Miss Shore were Art Carney, Janis Paige, Shirley Temple and Alfred Drake. The quartet cavorted through several musical numbers including three different versions of "How High the Moon," a safari through the Sunday comic strips, and a musical sketch pegged on domestic friction. They worked enthusiastically through it all but there were few lifts. For the oldtimers, perhaps, there may have been a kick in seeing Shirley Temple in a curly top wig as Little Orphan Annie. She hardly looked any different from her moppet star days at 20th-Fox.

Drake came up for an okay score with "Wandrin'" and "Where Thine Thet Special Face" and Miss Paige was especially noticeable singing, dancing and mugging with an uninhibited spirit. At times, however, she reminded of nifty comedienne Kaye Ballard, hair-do, facial contortions and all.

The pre-music patter was weak presenting a hurdle which even Carney couldn't overcome and the parody "Don't Take Your Guns To Town" was a banal effort.

Gloria Krieger and Charles K. L. Davis trilled their way through "In The Still Of The Night." If anyone wants to remake the old Jeanette MacDonald-Nelson Eddy ptx, Miss Krieger and Davis are tailor-made for the parts.

### Young People's Concert

Leonard Bernstein continues to provide television with some of its finer moments. The versatile composer-conductor rates another notch in his baton for his excellent handling of the N. Y. Philharmonic Young People's Concert last Saturday afternoon (28). The hour-long session, transmitted by CBS-TV live from Carnegie Hall, N. Y., is

the third in a four-part music appreciation series he's conducting. In the latest of the juve-targeted programs, Bernstein, in simplified terms and showmanly fashion, explained and demonstrated the factors that contribute to making music humorous. His method of instruction is fascinating and there's nothing condescending in his approach to the youthful audience. In fact, with Bernstein's assistance classical compositions may eventually squeeze some of the more popular forms of music, which nobody is bothering to explain. Jess.

### Lucille Ball

Continued from page 2

dramatic show with Jackie Gleason, and we're trying to get him for one which we would do on our 'Westinghouse' series."

As to her plans for the future, the titian-haired comedienne says "I have our own shows to do for Westinghouse next year, plus two on my own as part of the series. I'll go either way—dramatic or comedy, which ever is the best script. I would like a complete departure from the 'Lucy' characterization. That would be fun. I'm also spending next year exploiting my workshop and producing for it."

I have a Broadway play in mind for 1961, on which I want to work with Morton da Costa. What about details? I ain't talking. It would be my first time on Broadway, although I played the subway circuit for 22 weeks in 'Dream Girl' about 10 years ago."

What does she think of today's comedians in particular? "Red Buttons' trouble when he was on tv was that he tried to please too many people before going on the air. To me, Milton Berle is one of the greats. Jack Benny is the one we learned a lot from; he never minded giving a show to someone else; his showmanship has been our pattern. I think Sid Caesar is great. I love Hope and Skelton. Dean Martin is one of the people I laugh at the most." What about Jerry Lewis, is his absence from her list an oversight? "No, I laugh at Dean. I dig him," she says. Two other Lucy faves aren't exactly comics; they're Bill Holden and Gig Young. Producer-director she'd like most to work with: Billy Wilder.

Lucy feels tv is saturated by oaters "because the kids dominate that dial. I don't think they should have so damn many westerns. But this is the problem of the networks. And why do the networks have two good programs opposite each other? I don't like this competition feeling—there is enough room for all of us. I would like to see more balance in programming. Comedy is a victim of the western trend."

Lucy skies to N. Y. March 8, will take in a few B-way shows and tape a guest shot with Arthur Godfrey, that show to be aired March 10.

**Pittsburgh** — Clark Race, after just a few months as the all-night deejay on KDKA, has been upped to a daytime berth on the Westinghouse station. He takes over the 3-6 slot in the afternoon six days a week, moving Art Pallan back from 10 a.m. to noon following the early morning Rege Cordic show. Pallan's also on later from 6:15 to 8.

## Ringling Bros. 'Built-In-TV'

Continued from page 19

the tv show (about 40 minutes of video time) is more of an appetizer for viewers to catch the real thing when it hits their home town and at the same time is effective sponsor identification for outfits picking up the video tab.

John Ringling North, prexy and producer of the circus, and his braintrusts are also toying with the notion of making a taped or filmed 30-minute production of the highlights of the show for local participation sales during the season. Idea is to get local or regional sponsors to present the film on tv before circus arrives in town.

### Charlotte Origination

Edsel-sponsored show on the national hookup will originate from Charlotte, N. C., immediately after Ringling show opens its 89th season with a four-day stand at the Charlotte Coliseum and before going on to Winston-Salem for three-day engagement at the Memorial Coliseum. Edsel show will be seen live by motor car dealers and their families. General public will not be admitted to this specially-presented production.

As now shaping up, telecast will have Ernie Kovacs in role of ringmaster. Circus acts will include Ibarra Brothers, "demonic divers"; Capt. Hugo Schmitt, Ben White and Edward Healy with their elephant acts; Maryse Begary, as one of several aerialists; tightwire performers Ala Ming and Manuel Santos and Dely and foot juggler Tony Durkin; equilibrists Yong Brothers and Sister, the Two Sons and Kaichi Namba; Hans Naumann and his tiger act; trapeze acts with Frankie Doyle, the Comets and the Flying Rockets; portions of "Bless My Britches," the horse acts with Charles Moroski and Gina Lipowska, Marion Seifert and Lynn Brent; Harold Alzana and his high-wire turn and as the closing bit the Zaccchini human cannonball specialty this time, however, with double cannons.

Big show is set for Gotham at the Garden starting March 27 and will stay through May 12. Meanwhile the show continues to exhibit its wares, in many instances, in large, modern indoors arenas. Present show is traveling with minimum staff and stock, having reduced its load to a mere 11 motorized trucks and three balloon type Penn R.R. baggage cars with 70 hands to put up the show.

Under canvas, the operation demanded 700 workers (not counting performers) and 80 pieces of railroad rolling stock now waiting to be disposed of in winters headquarters in Sarasota. Present-day type of operation appears profitable, even under bad weather conditions, with majority of indoor housing deals arranged on a highly-efficient business-like basis. Absent is the sawdust, carnal-like atmosphere. The two-day stand here, for example, brought a fat gross of \$35,000 for four performances, a large measure of this attributed to the promotional efforts of local Junior League of Charleston which backed the circus effort. More and more, the circus spectacle is getting chi-chi support wherever it plays road hops and consequently managerial end of the Big Top spends a good chunk of time in cookie-pushing ceremonies before and after contract-signing occasions.

Nor are admissions scaled low during road engagements. Charleston date, as an instance, was scaled at \$1.60, \$3.89 and top of \$5.60. Treading their way around the three rings opening night were

several N.Y. newsmen garbed in clown pantaloons. Amateur joes, in heavy clown makeup, included John Crosby, Bill Slocum, and Steve Scheuer. Circus announcer trumpeted their respective appearances as they emerged from Clown Alley for the "Klownville Konvention" display. The newsmen's names evidently baffled the Charleston audience. "Who dat?" they muttered when Slocum came on. "Wonder if he's a relative of that so-and-so Union general in the Civil War who trampled here on the way to Georgia."

"Can't be Bing," they snorted, when Crosby, much in the manner of the celebrated DeCastro at Astley's, shuffled into the noisy arena. Roustabouts, looking on, said derisively: "Wonder how we are going to get him off?" Crosby, who's now an old hand at personal appearances, wailed: "Where's the spotlight?"

Wauhila LaHay, publicity director at Kenyon & Eckhardt agency for the Edsel account, sashayed the press to the circus. For this, circus chieftains allowed her to portray a heavily-seined temple dancing doll and intimate companion to the seductive Scheherezade in the spec, "1,000 And One Nights" with music by John Ringling North and batoned by bandmaster Lizzy Cervone.

### Summer TV

Continued from page 17

sticking with the Tuesday night 10 to 11 hour, subbing Garry Moore with a new Andy Williams variety showcase developed out of the CBS shop and spotlighting young talent on the ascendancy. Sullivan is in process of pre-taping his summer shows for Mercury and Kodak. Godfrey will advance tape his Tuesday night show. Eight-week replacement for "Perry Mason" will be repeats of "Studio One," "Pursuit" and "Climax."

At NBC it's a case of filling in for Dinah Shore (maybe Janet Blair); Perry Como on Saturdays (probably a singing stable out of the General Artists Corp. shop) and Steve Allen. Also replacements for the Friday night fights and maybe "Ellery Queen" on Fridays. Tuesday 9:30, with Bob Cummings due to go off, may also pose a summer problem.

At ABC-TV, it's a veritable windfall for the "getting in cheap" rerun boys on their multiple vid-pix.

### WRCA-TV's Big Feb. Hike

WRCA-TV, N. Y., set new record for biz when its combined spot and local billings for February climbed 24% over same period last year. January billings also constituted a record in the station's history.

New February biz included Tide-water Oil, Eureka Vacuum Cleaners, "Music Man," Max Factor, Fruit of Loom, Hudson Paper, Julian Freirich Meats, Pepto-Bismol, Mrs. Clean, Charles Pfizer and Bon Ami.

## THE HOT SHOWS COME FROM ZIV!

### "SEA HUNT"

starring LLOYD BRIDGES

NEW YORK

WCBS-TV

CHICAGO

WNBQ-TV

# 30.1

Arbitron

November 1958

(4-week avg.)

29.0

ARB December 1958

MIAMI

WTV-TV

36.0

ARB November 1958

COLUMBUS

WBNS-TV

28.3

ARB December 1958

ZIV TELEVISION PROGRAMS, INC.



## VIDEOTAPE

Dynamic new dimension in TV programming

PROFESSIONAL

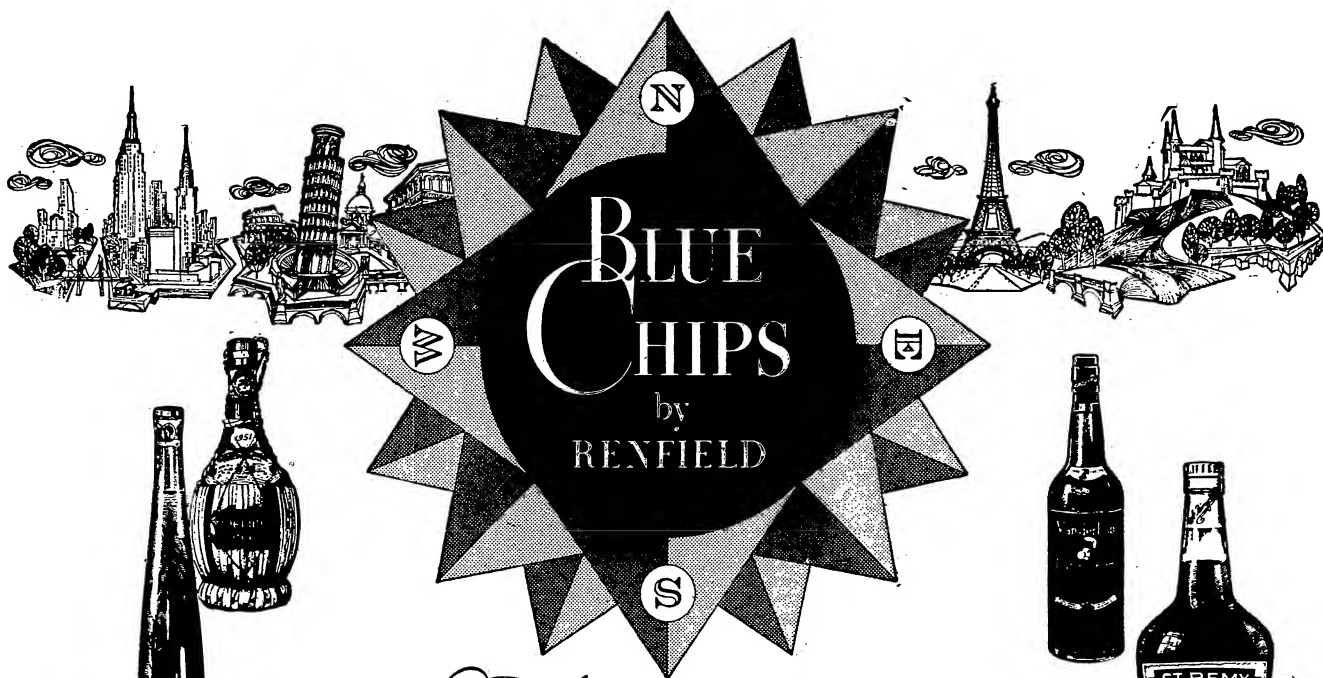
**AMPEX**  
CORPORATION

PRODUCTS DIVISION

\*TM AMPEX CORP.

REDWOOD CITY, CALIFORNIA





# *the Finest from all over the World*

Each of the wines and spirits shown here has won a place in the Blue Chips circle by a distinguishing characteristic. ■ Whether it be a three-centuries-old brand of Scotch, a brandy from the heart of the Cognac district, or a revered name among champagnes, exceptional quality has always been the deciding factor. ■ Throughout the years, the Blue Chips by Renfield have been collected one by one to form a complete circle of superlative brands. ■ From all over the world, the finest comes to market here under the symbol that leads you to the perfect choice—Blue Chips by Renfield... the finest you can drink, the grandest you can serve, the most distinguished you can give.

© RENFIELD IMPORTERS, LTD., NEW YORK, N. Y.

Haig & Haig, Blended Scots Whisky, 86.8 Proof; King William IV, Blended Scotch Whisky, 86.8 Proof; Remy Martin Cognac Brandy, 80 Proof; St. Remy Brandy, 80 Proof; Cointreau Liqueur, 80 Proof, Produced and Bottled by Cointreau Ltd., Pennington, N. J.; Flora delle Alpi Cordial, 92 Proof; Chianti Melini; VanderFlip, Wine Specialty, made with wine, sugar and natural flavors; Gordon's Distilled London Dry Gin, 90 Proof, and Gordon's Vodka, 80 and 100 Proof, 100% Neutral Spirits Distilled from Grain, Gordon's Dry Gin Co., Ltd., Linden, N. J.



## Epitaph For Lar Daly

Continued from page 18

and I'm entitled to time on television by law.

### "If They'd Only Listen To Me"

"Sig Mickelson and the other network fellows are hurting themselves seriously in their statements to the FCC about the stupidity of Section 315. They are saying in effect that Congressmen are bumpkins for establishing the law in the first place. I could show these (tv) people how to protect themselves from the rule, if they would only listen to me.

"Right now their best protection from the injustices of Section 315 is to lay off political coverage entirely. Put none of the politicians on the air. Otherwise, it is the established law, and the law is to be obeyed."

As for networks' hue and cry about the inviolability of news, Daly says, "who is to say which

thy Sheehan to withdraw and let him take on the incumbent alone in the April mayoralty. It is hardly probable that Sheehan will agree so Daly undoubtedly will run for the 21st time as a write-in candidate.

L'Affaire Lar Daly is not yet quite over.

## Godfrey

Continued from page 19

so that it read "Thou shalt commit adultery."

"Oh, fine," Godfrey lamented. "While Godfrey is heir apparent to 'Person to Person' there is no indication that he will inherit any bankrollers.

One of the two sponsors, Revlon, has given CBS-TV notice that it will drop the program in the spring. Revlon, which has been carrying the program since the middle of November, said the decision to drop the program was made before it was learned that Murrow had planned to take a year's leave from CBS. An executive from the company stated the program was not aiding in the sale of cosmetics.

Lorillard, which sponsors the program on behalf of Kent cigarettes, is committed to carry the program until the expiration of the contract in June. Execs of Lennen & Newell, agency for the ciggie company, stated that no decision had been made concerning fall sponsorship of the program.

## 'Paradise'

Continued from page 19

company top brass will buy the idea can only be ascertained when next the sponsor board of directors meets. Actually, Firestone wants to keep the 9 p.m. slot, or, if Ralston finally leaves, to return to its old 8:30 time, a step ABC is expected to oppose, because this would virtually kill any chance to insert the new 20th Fox hourlong package on Mondays, particularly since Philip Morris is already firming up at 9:30 with "Trouble-shooters." (PM tentative order was turned into a contract this week, it's reported.)

Still further in this syndrome is the network slant on the "Paradise" announcement. It's said by ABC that when last it negotiated a contract with Ralston, the network made it clear that if Ralston came back in '59-'60 in the 8:30 Monday anchorage, it had to drop "Bold Journey." To this Ralston agreed, hence the departure of "Journey" this summer. Furthermore, if Ralston does stick it out, ABC reportedly has the right to

## 'Paradise' Sale—If

P. Lorillard is eyeing a half-hour buy of ABC-TV's "Adventures in Paradise" series which the network has tentatively slotted for Mondays at 8:00-9:30.

Obviously, ABC cannot close a deal with the cig (and it hasn't even been determined whether they want an every-week or skip-a-week half-hour) until the Ralston situation is cleared up at the end of this month. Evidently, Lorillard is only "interested in the 8:30 half-hour of the hour show because if Lorillard took 9-9:30 segment it would put it into direct product conflict with Philip Morris, which has the segueing "Trouble-shooters" at 9:30.

approve (or disapprove) Ralston's program choice.

Meanwhile, Ralston has bought co-sponsorship (with Kimberly-Clark) of CBS-TV's "Peck's Bad Girl."

Even if Ralston doesn't go along, ABC figures the month headstart it's getting on "Paradise" will help sales. Moreover, the announcement by ABC was reportedly made to hasten a decision by Ralston regarding the Monday time period.

## Max Factor

Continued from page 18

(were) unable to arrive at an agreement." It's understood, though, that the talks bogged down on the size of the liabilities of the web that the cosmetic firm would have to assume. Little cash reportedly figured in the negotiations. Big lure to some interested parties, oddly enough because of tax laws, in the loss position of MBS, which could be used as a loss carry-over for tax purposes.

As of last fall, when the network filed a statement with the Securities and Exchange Commission, Mutual's total current liabilities were put at \$1,221,641. There also was an item of \$1,369,403 listed under current liabilities as being due to stockholders.

The word of Mutual's desire to be bought was leaked in financial circles soon after the scandal associated with F. L. Jacobs Co. and Alexander Guterman. Jacobs is the parent company of Scranton Corp., Mutual and Hal Roach Studios. Guterman, who has been prez of Jacobs and MBS, resigned all his posts and sold out his stock interest to Hal Roach Jr. Roach currently is head of Jacobs. The web has been operated by exec v.p. Walliser, who remains in the post. Guterman's troubles and that of Jacobs stemmed from alleged stock fraud charges made by the Securities and Exchange Commission.

Negotiations for the sale of Mutual continued despite a temporary order restraining Jacobs from disposing of any of the firm's assets. Order was issued by a Wayne County Circuit Court. Ralph Lazarus, Factor secretary, contended the Detroit court order didn't seem to affect Scranton Corp., as Factor attorney saw it. The Detroit order was issued on the application of a minority stockholders committee. Another stockholders group is seeking an examination of the company books in an action in Scranton, Pa.

In another legal development, Federal Judge Sidney Sugarman issued an injunction ordering Jacobs to file by March 31 all reports required by the New York Stock Exchange and the SEC. Sugarman in another court action, had his court assume jurisdiction over that of the Detroit state court.

## Inside Stuff—Radio-TV

Phil Silvers will be the "judge" at the mock trial staged by Max Liebman for the Academy of TV Arts and Sciences N.Y. Chapter "Close-Up" on Saturday (7) at the Waldorf-Astoria.

Academy prexy Robert F. Lewine has "subpoenaed" Milton Berle to stand trial for "alleged crimes against public during his 10-year reign as a tv comic." Jan Murray will be the defense attorney; Jack E. Leonard, foreman of the jury.

Witnesses include Steve Allen, Tallulah Bankhead, Martha Raye and Ed Sullivan. Book and sketches will be penned by Woody Allen, David Rogers, William Friedberg, Lou Salaman and others.

Musical numbers will be staged by Boris Rumanin. Clay Warnick is choral director; Charles Sanford, musical director; Frank Schneider, scenic designer; Robert Fletcher, costume supervisor, and Leon Gersten stage manager. David Tebet and Hank Sylvern are co-chairmen of the TV Academy's Activities Committee.

Dr. Mason W. Gross, who was a tv figure on Herb Shriner's "Two For the Money" over CBS-TV, this week was upped to presidency of Rutgers Univ. He took over job created by resignation of Dr. Lewis Webster Jones who now becomes prexy of National Conference of Christians and Jews.

Dr. Gross' job on "Two For the Money" was to authenticate answers by contestants.

On Tuesday (10) morning, ABC-TV will give what's become kind of an annual affair, since Ollie Trezz took over as the web topper. Network will give to assembled ad agency execs, et al., the 1959 "here's where we stand report," based on programming for next season. As per usual, ABC-TV will use Cellomatic as a presentation tool.

It's set for 9:30 a.m., in the Grand Ballroom of the Waldorf-Astoria in N.Y.

Axe-Houghton Fund B Inc., a mutual fund, owns 54,000 shares of common stock in Metropolitan Broadcasting Corp. Value of the A-H controlled shares is listed at \$2,194,500 by the mutual fund.

Interesting part of this is that A-H, in a mailing on its investments as of the end of 1958, listed Met as its only holding under what it describes as the "advertising" category. The Met shares comprise 2% of the holdings in the entire fund.

National Assn. of Educational Broadcasters has awarded research grants-in-aid of \$500 each to Dr. Keith Engar, manager of KUED, U. of Utah; Dean Warren L. Hickman of Ithaca (N.Y.) College; and Raymond T. Bedwell Jr., assistant in radio-tv at Ohio State U. First two are researching effectiveness of educational programs produced by their schools, the last photographing and cataloging materials related to the history of radio broadcasting in the U.S. to 1934.

Marguerite Piazza, Herb Shriner and Nichols & May will entertain at the once-a-year dinner of Radio and Television Correspondents' Association in Washington March 7, Julian Goodman, NBC Washington director of news and public affairs and president of the association, announced.

More than 600 are expected for the VIP-studded affair, with Vice President Richard M. Nixon to be ranking guest. Scores of others at the height of the Governmental ladder will also be there, including Cabinet officers, Supreme Court justices, Senators, Congressmen, commissioners, etc. Statler Hotel's Presidential Room will house it.

## TV Pulitzer Prizes

Continued from page 19

up with original Broadway drama. It was at this point that he sat down and wrote to Dean Edward W. Barrett of the Columbia Graduate School of Journalism asking him to bring the matter to the attention of those in charge of Pulitzer Prizes.

Sarnoff thought tv's ability to draw the best creative writers "would be increased if it were possible for a tv drama to win America's most universally respected mark of creative excellence, a Pulitzer Prize." Sarnoff's letter cited instances of modifications in the Pulitzer Prizes since the first awards for journalism and letters were made in 1917.

Advisory Board meets April 24 at Columbia to consider annual awards. Sarnoff's communique will be on the agenda.

## Clyne

Continued from page 18

first pilot is bought by us or somebody like us."

Clyne also has some views on "the ideal television programming, and that would really be three different shows, (1) for the metropolitan markets; (2) the west coast market; and (3) the smaller markets."

He points to a 20 Trendex-rating in New York getting 30 nationally and there are instances for certain shows being "big" in New York, Los Angeles and Chicago and NSG in the lesser keys. "It's impossible to appeal to all audiences."

## 'Bregman's Music Shop' To Do When & If Duty

Hollywood, March 3.

Although the "Buddy Bregman Music Shop" goes off the air after Sunday's (8) show, NBC-TV is taking the unusual step of taping and paying for five additional segments, which may never be telecast. Web was committed to package Maurice Duke for a full cycle of 13 shows, and rather than paying off the contract, decided to go ahead with production of the remaining five.

Web will put the tape on the shelf, keeping it on hand for possible summer replacement or filler duty.



Mgt. William Morris Agency

**ALERT—AMBITIOUS GENTLEMAN**  
Seeks challenging position with good future. I have 10 years diversified experience as casting director (TV commercials and shows), associate producer, idea man, TV program development and public relations. 34 years old, married, B.A. degree. Good appearance. Please call PL 7-4391 after 12 noon.

## WANTED PILOT FILMS OF ALL TYPES

IF you own a pilot film or films, we are interested.

IF you want to sell this film, or films, we are doubly interested.

Please give full particulars in 1st letter.

PRIVATE BUYER—Box Y 3259, VARIETY, 154 W. 46th St., New York 36



Dynamic new dimension in TV programming

PROFESSIONAL **AMPEX** CORPORATION PRODUCTS DIVISION  
\*TM AMPEX CORP. REDWOOD CITY, CALIFORNIA

## SCREEN GEMS FEATURES DELIVER TOP AUDIENCE SHARES!

NEW YORK (Canyon Passage) **47.4** ... CHICAGO (Lost Horizon) **57.1** ... BIRMINGHAM (Kiss and Tell) **69.9**

Source: ARB, 1958-59

## SCREEN GEMS, INC.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

711 Fifth Avenue, New York 22 PL 1-4432

NEW YORK DETROIT CHICAGO HOLLYWOOD MIAMI HOUSTON TORONTO

An American Tradition...

*Ralph Edwards'*

**"THIS IS YOUR LIFE"**

(Top Ten - First Feb. TRENDEx)

Wednesday, February 11, 1959 **VARIETY**  
INTERNATIONAL TV-RADIO

**'This Is Your Life'  
BBC-TV's Top Aud**

London, Feb. 10.  
Largest regular audience for BBC-TV is captured by the weekly show "This Is Your Life," according to an analysis of 300,000 interviews carried out by BBC Audience Research Department. Total of lookers-in to the program varies between an estimated 8,750,000 and 10,500,000.

BBC also reports that, in the last quarter of 1958, the 17,000,000 adults in Britain who could get both its service and that of commercial tv divided their viewing time in the adverse ratio 34:66, this comparing with 33:67 in the July-September period. But as there were still 7,500,000 people of age 16 and over able to receive BBC-TV programs only, the number of viewers to the service totalled an average 14,400,000, outnumbering ITV's by 700,000.

Other figures released indicate that out of an adult population of 37,800,000, about 24,500,000 or two-thirds had tv sets at home in the last quarter of 1958. They spent about 12½ hours a week viewing in the evenings, comparing with about 11½ hours in the corresponding 1957 quarter.

**NOW**  
**BRITAIN'S**  
**#1 TV**  
**SHOW**

PUBLIC RELATIONS

*The*  
**Chadwick**  
**Company**



## ABC-TV, Screen Gems Tie

Continued from page 23

developed by Herb Meadow; "The Fat Man," hourlong series based on the radio show produced by Manny Rosenberg and starring Robert Middleton; "Cissie," comedy with Molly Bee and Roscoe Ates, with Sidney Miller directing; "Nightstick," a Gene Roddenberry-created police entry; and "Astro-naut," life in 1970 produced by Alvin Cooperman and Ted Sherdeman with extensive cooperation from Convair. Also on the SG slate but in preliminary stage are "Private Eye Pacific" and "The Long Green," mystery and action adventure stanzas.

Warners has completed "Doc Holiday" and will remake pilots on "Public Enemy" and "Torrison Zone," latter the erstwhile "Amazon Trader," aside from going full-scale ahead on "Alaskans," "Cheyenne." Also on the docket is "Bourbon Street Beat," hour detective series local in New Orleans, which will "peel off" the "77 Sunset Strip" series as one of its productions this season.

Deals are the customary 100% financing in return for 50% of the profits and options on the property ranging from six months to two years. Thus, though the pilots are earmarked primarily for fall showcasing, they can also represent longterm program planning on the

part of the web. Aside from the pilots, in the area of firm program commitments are deals with Martin Manulis for a minimum of 13 "Adventures in Paradise" and with Four Star-Hastings ("Rifleman" producers Jules Levy, Arthur Gardner and Arnold Laven) for 26 Robert Taylor starrers, "Captain of Detectives." In both cases, more lasting relationships are indicated.

Unusually early planning reflects a dual growth for the web, in development of its program staff and in a healthy cash position with which to finance new programming. On the staff level, much of the dealing is handled by Leonard Goldenson and Ollie Treyz, but also very much in the act are programming v.p. Tom Moore and program development boss Dan Melnick in New York and on the Coast, program v.p. Sandy Cummings and program development topser Burt Nodella.

## Syndication Lull

Continued from page 23

mated that there are some 300 properties now in the total syndication catalog.

The emergence of ABC-TV in the nighttime arena also has had its repercussions in the syndication level. Prior to this season many ABC-TV affiliates would preempt a weak network entry for a strong syndicated property. But now with web shows registering strongly in the rating meter, affiliates have stopped that practice, with the result that many affils at this time have syndicated property backed up in their library.

Also complicating the picture are the participation buys, as opposed to program buys, of many syndicated sponsors.

No doubt about it, many syndicators feel the January-February lull more strongly this year.

## Composing for TV

Continued from page 22

they had two train montages in the script, one coming in from each direction."

Bernstein thinks original music aids a television series, in varying degrees. It's most helpful in a series with running characters, as in Hank Mancini's jazz score for "Peter Gunn." But in certain anthology episodes, it's also a major factor. As in the case of his own score for the upcoming Marx Bros. "GE Theatre" segment, which doesn't have a word of dialog until the very end; it's all panto. He had to write a solid 20 minutes, "more notes than a full feature," and a challenge at that because the script is such that the comedy is restrained to achieve suspense, so that Bernstein's music had to be reasonably straight until the comedy scenes themselves became broad. Then he had a ball.

## TV Reviews

Continued from page 26

ler topic the show ends; in this case Kup keeps prying open new topics until everyone is tired.

As for the second point, the Sun-Times gossip columnist seems unable to wrest himself from the reporter's role. When conversation flagged in the second show, he swung into a straight interview of ex-King Peter of Yugoslavia, destroying what to that point had been a satisfactory illusion of an informal chitchat. Earlier, the deposed monarch hadn't said much but made an excellent member of the talk circle whenever he did have something to contribute.

The first two "panels" were stacked deep with show biz names. In the show caught for review (21), Lisa Kirk had little to contribute that was in any way illuminating; Sally Rand, who was well spoken, went into a boring monolog about herself that everyone else was too polite to interrupt; Jerry Lewis' point of view was interesting for a while but palled in the overdo; and Theodore Bikel had an opinion on every subject, which he delivered sententiously, as if to bring gospel to the heathens. In short, the show folk made themselves

obnoxious in the roundelay, eventually if not immediately.

Kup himself is no egghead, but neither is he a Philistine. He is properly inquisitive, up-to-date on his guests, and interested in what they do and have to say. He makes a fine catalyst, as long as he can resist interviewing.

Phil Ruskin's camera work was smooth and busy enough to give the show action. The head studies were interesting and often artfully framed.

This week's program (28) brings together author Nelson Algren, baseball entrepreneur Bill Veck, and actresses Peggy Wood and Imogene Coca. Les.

## Option Time

Continued from page 18

contrary to antitrust laws. They've been known to press this view on FCC. But FCC has not budged from its 4-3 pro-option time memorandum which sets on Hansen's desk.

That 4-3 division was much closer than the broadcasting industry expected, but there is current thinking among those intimately familiar with problem that FCC may soon re-vote on the issue. There has even been a prediction that FCC may realign itself 6-1 in favor of option time.

Reports are that two commissioners were swayed in voting against an option time endorsement previously because they did not believe FCC should tie Justice's hands in launching a court test of the issue. Justice now clearly has the right to sue, but there was doubt then that Justice could if FCC endorsed option time.

The three who dissented before are Commissioners Rosel H. Hyde, Frederick W. Ford and Robert T. Bartley. Hyde would be the most likely to alter his position, but there are predictions that Ford might also.

As if the issue weren't already confused enough, Rep. John Bennett (R-Mich.), senior GOP House Commerce Committee member, introduced a bill which would likely bar option time by law. His purpose, he said, was to free stations from network control.

Among its provisions is one forbidding network contracts which interfere with the station's right to program for itself or accept programming from independent sources. All network contracts with stations would have to be filed with FCC for public inspection. Networks would be prohibited from monkeying with rates charged by affiliates on non-web shows. Nets would have to make their programs available to "the maximum number of stations." Equal time would be preserved, with \$50-per-day fines as long as a violation lasts.

The Bennett bill is not considered to have a serious chance of enactment at this time.

## Nat Wolff

Continued from page 18

head of radio, soon leaving Selznick to establish his own reppery.

During World War II, Wolff was deputy chief of the Office of Facts & Figures. And before the war ended, he had assumed command of Coast operations for the Office of War Information. Afterwards, he joined Metro, to whom he brought 16 new writers and five stories. He left in 1951 to join Y&R the first time.

He left Y&R, where he'd become veepee and head of radio-TV, in 1956 to escape being pinned down by administrative detail, as he told his friends. He wanted to get back into a more unreservedly creative end of television. Not too long after, he became NBC's director of program planning, and last December, he returned to Y&R as a free-wheeling executive-consultant in his old department.

He died at Roosevelt Hospital. While the medics were probing for a possibly malignant growth on his lungs, he suffered a coronary occlusion. His death, following a lengthy period in which he seemed to be rather rundown, hits Y&R especially hard in the programming area. It leaves the agency temporarily without any top programming people, since the death came only one day after the announcement that Dave Levy, a broadcast veepee there, was soon moving over to the No. 1 program job at NBC. He was married to actress Eena Best.

## Martin Block

Continued from page 19

WABC and has since begun another pact reportedly of similar monetary value, said he went out and solicited a fellow named Shelley Braverman as his first on-the-air bankroller. Of course he had to pay for the time himself (\$10 a spot), but he was rather quickly rewarded.

Braverman was the 29-year-old maker of a reducing pill called Retardo, Block remembered. For making the limited broadcasting contract with the virtually penniless young chemist, Block was assured 25 cents on every \$1 box of Retardo sold. At the end of one week, according to the renowned deejay, Braverman had sold 3,750 boxes. Quickly, Miss Judis signed a contract with the new sponsor taking Retardo out of the "per inquiry" category, and, as Block tells it, this recently impoverished drug manufacturer showed up 13 weeks later at Miss Judis' office, wearing an outsized raccoon coat and holding a puma cat on a chain. "He stripped off the coat," Block said, "took two 45s out of hip holsters, laid them on Tudie's desk and said, 'Let's talk business.' Then came the Pure Food & Drug Act, and goodbye Retardo."

But by then the seeds of a radio revolution had been well planted.

## Prohibition

Continued from page 17

"Lawless Years" (originally tabbed "Ruditsky") based wholly on the '20's. ABC-TV has given Warner Bros. tv subsid the go-ahead on the pilot for the hourlong "Public Enemy" series being projected for next season devoted to the prohibition days. ("The Al Capone Story," incidentally, is due soon as a new theatrical feature, an audience warmup for the upcoming tv cycle).

The already scheduled "Blue Men," who Lever Bros. will put into the Sat. at 9 slot on CBS-TV, basically a cops 'n' robber theme being brought in under producer Herb Brodtkin's aegis, will treat with the jazz age. Ditto for the upcoming NBC-TV's "Pete Kelly's Blues" which bows in the Tuesday at 8 period on March 31.

## '59-'60 Pilots

Continued from page 23

"Bravo" and "Klondike Fever," among others.

Galaxy Attractions: Sir Winston Churchill's "History of the English Speaking World" and "Skinny and Me."

California National Productions: "Phillip Marlow," "Outpost in Space," and "Sky Fighter."

Additionally, MCA TV's Revue, Four Star Films, and other Coast telefilmeries will be well represented. There also will be a number from such houses as Official Films, ABC Films, et al.

## Par Pix

Continued from page 22

covering the midwest, and Robert Greenberg, v.p. on the Coast. The three make the rounds of the market immediately following the letter and statement notification.

MCA TV for the smaller markets initially thought it would utilize a different approach. But it's found that even the smaller markets are buying on the basis of the current practice and MCA TV execs are hesitant to change at this point.

## ABC-TV Has Stake In Aussie Station

American Broadcasting - Paramount Theatres, which was known to have been seeking its first foreign television ownership, has won a minority interest in the The News Ltd., of Australia, principal owner of the upcoming Adelaide outlet, NWS.

Deal follows by two-and-a-half months the first buy-in to foreign tv by American video interests. At that time, NBC bought a minority interest in commercial Australian video.

News Ltd. is parent of several newspapers and mags and radio-TV interests. Included under the News banner are the Adelaide Daily News, banner are the Adelaide Daily News, Perth Sunday Times and video and women's mags published in Melbourne and Sydney. NWS-TV goes on the air late in 1959.

## THE LATEST DESIGNER & COUTURIER CLOTHES. AT INCREDIBLE BARGAINS

So many Celebrities save thousands of dollars on our fabulous samples and "closeouts" which come hot-off-the-needle from the workshops of the leading designers and manufacturers of the most glamorous clothes in America. Our prices ??? but a small fraction of those advertised in the top fashion magazines.

### THE BON PRIX

"Bargain Store for Millionaires" 1006 - First Ave. (cor. 55th St.) N.Y.C.

Ray Harvey

IDEA WORK - SCRIPTWRITING  
CREATIVE CRAFTSMANSHIP

MGT. DELL PETERS  
521 Fifth Ave. MU 7-1750

## FABULOUS STUDIO HOME

Isolated on three lovely acres in the best section of Westport, Conn., this English-type stone house contains a built-in studio 27 feet long, 23 feet wide, with a cathedral ceiling 20 feet high. Luxury materials, custom details throughout. Completely modern, every convenience. Twenty minutes from station and Compo Beach. \$80,000.

Call YUKON 8-2116,  
New York City, or write  
Box 227-59, VARIETY,  
154 W. 46th St., New York 36  
for further details.

## JOHNNY JOHNSON'S

### Charcoal Room

Luncheon served Noon to 3 P.M.  
Monday thru Friday  
COCKTAILS - DINNER - SUPPER  
848 Second Avenue at 45th Street  
Member all charge clubs  
MU 4-7250 - Open 7 days



Dynamic new dimension in TV programming

PROFESSIONAL AMPEX CORPORATION PRODUCTS DIVISION

TM A. I. L. X. CORP.

REDWOOD CITY, CALIFORNIA



says Fred Thrower, Vice Pres. & Gen. Mgr.

WPIX  
NEW YORK

Popeye can lift anything... especially ratings! "As usual, our Popeye show is completely sold out", says Fred Thrower, Vice Pres. and General Manager of WPIX.

"Our Popeye show has been scoring top ratings with the kids in New York, since its first week. Now, after three years, it's still leading all seven channels in its time period, with a strong 10.7 rating (A.R.B., December)."

Year after year stations have been racking up sponsor sell-outs with Popeye. That's because the millions of Popeye rooters are fantastically loyal and highly receptive to sponsors' messages.

So put Popeye's mighty muscles to work for your station. Like WPIX you'll find he belts the competition... and brings in the spinach!

U.A.A.  
UNITED ARTISTS ASSOCIATED, INC.

NEW YORK, 345 Madison Ave., Murray Hill 6-2323  
CHICAGO, 75 E. Wacker Dr., Dearborn 2-2030  
DALLAS, 1511 Bryan St., Riverside 7-8553  
LOS ANGELES, 9110 Sunset Blvd., Crestview 5-5886

**So their families know where they were last Saturday night . . .**

**and in answer to the numerous inquiries received  
... We'd like to roll the missing credits on**

**"ACCENT ON LOVE"**

**(NBC-TV 9:00-10:00 PM)**

**and to extend our sincere congratulations  
to these off-camera stars**

*Produced By*  
**JOE CATES**

*Directed By*  
**GOWER CHAMPION**

*and*  
**JOE CATES**

*Written By*  
**MEL TOLKIN**  
**MEL BROOKS**

*Original Music and Lyrics*  
*by*

**ERWIN DRAKE**

*Choreographer*  
**GOWER CHAMPION**

*Scenic Designer*  
**JAN SCOTT**

*Musical Director*  
**TUTTI CAMARATA**

*Choral Director*  
**GENE LOWELL**

*Costume Designer*  
**ROBERT FLETCHER**

*Asst. to the Producer*  
**EDITH HAMLIN**

*Technical Director*  
**LARRY ELKANN**

*Lighting Director*  
**BOB DAVIS**

*Audio*  
**PHIL FALCONE**

*Senior Video*  
**TONY NELLE**

*Make-Up*  
**BOB PHILIPPE**

*Hair Stylist*  
**VIRGINIA D'ARCY**

*Floor Manager*  
**TONY MESSURI**

*Associate Director*  
**HUGH MC PHILLIPS**

*Unit Manager*  
**CLAUDE TRAVERSE**

**And another bow to our on-camera stars**

*Your Host*  
**LOUIS JOURDAN**

*Starring*  
**MARGE and GOWER CHAMPION**  
**JAYE P. MORGAN**  
**MIKE NICHOLS and ELAINE MAY**  
**DANNY COSTELLO**

*Starring Special Guest*  
**GINGER ROGERS**

**Many thanks for their help and cooperation to**

**HANK FOWNES**

**TED ALLEGRETTI**

**MARK LAWRENCE**

**DICK MAURY**

**SAL TORTORA**

*of*

**MAC MANUS, JOHN & ADAMS, INC.**

*And our Sponsor, the* **PONTIAC DIVISION OF GENERAL MOTORS**

**RONCOM TV**

# Jocks, Jukes and Disks

By MIKE GROSS

Kenny Rankin (Decca): "CATCH LOVE" (Stratford\*) is a breezy ballad with a bright, swinging quality that will win lotsa friends. "CINDY LOO (MY CINDERELLA)" (Monument\*) has a nice lilting delivery to match and the jocks ought to look into it. Kingston Trio (Capitol): "TIA-JUANA JAIL" (Falstaff\*) captures the folk classic with a lively rendi-

THE APPLE TREE" (Robbins\*) is a happy vocal treatment of a standard that's good enough to win new spinning attention.

Dick Jacobs Orch. (Coral): "A TOUCH OF PINK" (Northern\*) is a lighthearted item with an ingratiating beat that makes for choice programming material. "HAPPY PEOPLE OF MONTE-REY" (Forrest-Cambella & Le



**LAWRENCE WELK**  
First DOT RECORD Releases  
"MR. MUSIC MAKER"  
Dot L.P. Album No. 3164  
Two E.P.'s—Nos. 1079-1080  
(Also Available in Stereo)

"ROCK A DOODLE REVEILLE" (D. Jones\*) sets some weirdo sounds in a rocking beat that may appeal to some jocks. "IT'S PARIS" (Flip & Skip\*) has a neat jazz flair that fits into the specialized programming groove.

Dale Wright (Fraternity): "THAT'S SHOW BIZ" (Buckeye\*) features a wild beat and a fairly humorous idea that will give the jocks some kicks. "THAT'S MY GAL" (Buckeye\*) works up a nice beat that the kids may pick up for okay returns.

The Knightsbridge Brass (Shad): "FOR YOU, MY LOVER" (Miller\*) gives an Italian melody a sharp and attractive instrumental sound. "LET'S CHA-CHA" (Duchess\*) fills the hip-swingers' need but the beat isn't as important anymore.

Ronnie Diamond (Imperial): "CANDY STORE" (Marquis\*) is a rocking ballad with a strong beat but a weak lyric. The vocal is handled in a familiar raucous style. "SOMETHING'S WRONG WITH ME" (Marquis\*) is an okay ballad on which this singer is more relaxed and effective.

Rick Martel (Arwin): "BLUE DAYS, ENDLESS NIGHTS" (Daywin\*) is an original torch idea projected forcibly by this singer. "LOVE RETURN TO ME" (Faor\*) is still more melancholy material, also well done.

Lee Castle (Challenge): "LA-FAYETTE" (Jatt\*) is a repetitious, but catching side, with an occasional lyric interpolation and a blend of country and rocking ideas. "BIG TEXAS" (Jatt\*) is very much in the same idiom.

Billy Mure (Splash): "A STRING OF TRUMPETS" (Portrait\*) is a striking instrumental accenting this band's potent trumpet section. "TEA AND TRUMPETS" (Saxon\*) is a smoothly swinging entry which should also grab plenty of juke spins.

LeRoy &amp; Wally (Carlton):

\* ASCAP. † BMI.

## Album Reviews

Mitch Miller: "Still More! Sing Along With Mitch" (Columbia). The "sing along" angle already has proved a smash seller for Mitch Miller and there's no reason why this latest of the series shouldn't continue in the bestseller pattern. It's a happy, zestful package pegged on entertaining the whole family at the same time. Package also contains special sing-along lyric sheets so that everyone can join in.

George Byron: "Premiere Performance" (Atlantic). Jerome Kern fans are in for a treat, for here's an album of Kern melodies "new and rediscovered", that few can carp with. With George Byron handling the lyric and Andre Previn as arranger-conductor-pianist, the package emerges as a class item that belongs on every showtune lover's shelf. Album gets its title from three songs dug out of the late composer's trunk and given to Dorothy Fields for a lyric treatment. The tunes are "Nice To Be Near," "Introduce Me" and "April Fooled Me." All are melodic and lyric gems. The rest of the Kern collection runs from "How'd You Like To Spoon With Me," which was written with Edward Laska in 1905, to "Long Ago And Far Away," written with Ira Gershwin in 1944.

"Elvis Presley" (RCA Victor). Although he's been in the Army for close to a year, Elvis Presley still has a strong grip on the record-buying market. This latest album, which features a color photo of the singer in uniform on one side of the package and in civvies on the other, has a built-in mop-up potential. Package includes a lot of his earlier single releases, "Mystery Train," "You're A Heartbreaker," but the packaging gives it a permanence and new selling value.

Patti Page: "I've Heard That Song Before" (Mercury). Here's a soft and winning potpourri of standards that will appeal to those who go for the oldies done in straightforward and easy manner. Thrush comes through with a comfortably warm mood in such nifties as "There Are Such Things," "Memories of You," "Melody Of Love," "Dancing In The Dark" and the title song.

Freddy Martin Orch.: "Salute To The Smooth Bands" (Capitol). Freddy Martin, a smooth orchestra in his own right, tips his baton in this package to the styles of such other band smoothies as Lawrence Welk, Glenn Miller, Russ Morgan, Guy Lombardo and others. It's a good peg and Martin builds it into a neat, danceable disk that ought to attract programming attention.

Julius LaRosa: "Love Songs a LaRosa" (Roulette). Although he's not been making too much noise in the disk field of late, Julius LaRosa has been quietly developing a pro savvy in his handling of ballad material. In his first LP for Roulette, he gets the romantic mood across in a way that's sure to win him new fans. "Try A Little Tenderness," "When I Fall In

Love," "Melancholy Baby" and "My Romance" are examples of LaRosa in top balladeering form.

Lloyd Price: "The Exciting Lloyd Price" (ABC Paramount). Lloyd Price has developed some standing in the pop singles field via "Lawdy Miss Clawdy" and "Stagger Lee." As displayed in the singles, he's got a vivid song-selling style that's appreciated mostly in the jukebox areas. However, the juke crowd is beginning to go in for packaged merchandise, too, so this LP may stir up some sales noise. In addition to "Lee" and "Lawdy," Price tackles "Mailman Blues," "Oh, Oh, Oh" and some others of his own composition.

Lester Lanin Orch.: "Dancing At The Mardi Gras" (Epic). The Lester Lanin dance-to-disk formula was established on the Epic label six volumes ago and everything's in proper place in this, his seventh LP for the label. Orch lays down a beat that's easy to follow and the repertoire is varied and consistently enjoyable. Should be another winner for Lanin.

Carmen Cavallaro: "Dancing In The Park" (Decca). A dozen familiar pop items have been rounded up here by Carmen Cavallaro and whipped into a likable disk pegged for dancing. With the maestro's piano leading the way, the tunes are given an easy-to-take treatment. "Lover," "September Song," "Stairway To The Stars," "Smoke Gets In Your Eyes" and the title song are some of the delights in the package.

Vincent Lopez Orch.: "Nola" & Other Piano Instrumentals" (Carlton). Vet keyboarder Vincent Lopez has come up with a nifty set his first time out for Carlton. His versions of "Nola," "Kitten On The Keys," "Check To Cheek" and "Body and Soul," among others, are straightforward and stick to the original melodic line in a stylized and highly listenable manner.

Joe Harnell Orch.: "The World's Greatest Love Themes" (Epic). Mood music fans will go for this one. Joe Harnell takes themes based on Mozart, Grieg, Chopin, Paganini, Brahms, et al., and gives 'em a lush, romantic quality that hugs the ear. It's an especially good album for stations building up an LP programming pattern.

Raymond Paige: "Music Hall Bon Bons" (Everest). The "Bon Bons" in this package are the light motif items that are always part of the Radio City Music Hall music program. Included are such melodic nifties as "Holiday For Strings," "Jazz Pizzicato," "Blue Tango," "Swedish Rhapsody" and the like. And with Raymond Paige conducting the Radio City Music Hall Symph., the repertoire takes on a lush-full-bodied flavor. The Music Hall angle gives the set a potent sales plus.

## Sergio Bruni's Chantipasto At Carnegie Via Landi, Who Dug Up Domenico Modugno

Erberto Landi, promoter who scouts Italy for U. S. import and came up with Domenico Modugno last year, brought in another pal, Sergio Bruni, for a showcasing at New York's Carnegie Hall last week. Although Bruni didn't make his Carnegie debut on the heels of a smash pop disc, as Modugno did with his "Nel Blu Dipinto Di Blu," he has established a faithful following via his Capitol releases here.

Bruni was the main course in this all-Italian concert dish. Taking up the entire second half of the program, Bruni delivers with the full flavor of a romantic tenor. His repertoire is loaded with Italian ballads and folk items and even includes Modugno's 1959 San Remo winner, "Piove." He's suave and sure onstage and wins everyone who knows what he's singing about. At present, though, his appeal seems to be limited to the Italian audiences.

The first act antipasto featured Dolores Liguori who was just okay in items from "Die Fledermaus," and "La Boheme"; a dance act called Fedi & Fedi, which incidentally is one man in a dual male-female costume and who should be looked into for possible vaudeo shots; Carolina & Belen, a mother-daughter singing duo, and Ted Lester, a musical novelty act that ran too long. Lew Danis emceed with an Anglo-Italian blending and maestro Angelo Giacomazzi piano-accompanied Bruni.

## Best Bets

**EDDIE COCHRAN**..... **TEENAGE HEAVEN**  
(Liberty)..... **I Remember**

Eddie Cochran's "Teenage Heaven" (Metric\*) is a rocking updating of "Home on the Range" but it's still surefire spinning material for the teen-aged disk buyer. "I Remember" (Metric\*) works up a slow rocking idea into a side of no particular importance.

**RAY ELLIS ORCH.**..... **SWEET KENTUCKY BELLE**  
(MGM)..... **Laura Lee**

Ray Ellis' "Sweet Kentucky Belle" (Wally Schuster\*) sets up a spirited mood via a solid orch and chorus treatment that's tailor-made for top play on all levels. "Laura Lee" (Ragtime Music Hall\*) bounces across the grooves with a happy quality that will appeal to many.

**REG OWEN ORCH.**..... **DOWN BY THE RIVERSIDE**  
(Palette)..... **Ambush**

Reg Owen's "Down By the Riverside" (Zodiac\*) flows easily into the payoff circle via the hep arrangement and solid beat, and makes for a natural followup to orch's clicko "Manhattan Spiritual." "Ambush" (Zodiac\*) has a good swinging sound that programmers will find to their liking.

**THE CRESTS**..... **SIX NIGHTS A WEEK**  
(Co-Ed)..... **I Do**

The Crests' "Six Nights a Week" (Winneton\*) is a strong rocka-ballad followup to their "16 Candles" winner and will keep the group rolling at the same spinning pace. "I Do" (Winneton\*) has a sticky romantic quality which the young 'uns will probably find believable.

**THE CAPS**..... **THE RED HEADED FLEA**  
(White Star)..... **Daddy Dean**

The Caps' "The Red Headed Flea" (White Star\*) packs a lot of instrumental power and enough excitement to keep teens jumping and jocks spinning. "Daddy Dean" (White Star\*) rocks according to rote, which usually means okay action in the coin machines.

**THE SUGAR BUNS**..... **NAILS AND SNAILS**  
(Warner Bros.)..... **Pajama Party**

The Sugar Buns' "Nails and Snails" (Saxon\*) builds up a teen angle via a driving beat and a juve-slanted vocal that will win lots of acceptance. "Pajama Party" (Saxon\*) is dressed for teen tastes in beat, lyric and delivery.

tion good for a fair spinning stretch. "OH CINDY" (Beechwood\*) gets a nifty swinging approach to delight the folk buffs.

Don Cherry (Columbia): "HASTY HEART" (Melody Trails\*) has a snappy beat that could rack up good juke spins. "THE GOLDEN AGE" (Cromwell\*) gets its glitter from crooner's potent ballad handling and the touch of rock in the background.

Ames Bros. (RCA Victor): "ONLY YOUR LOVE" (Winneton\*) is an attractive ballad that gives the Ames boys a chance to show their romantic harmony savy. "DANCING IN THE STREETS" (Winneton\*) has a happy-go-lucky quality that deserves spinning time.

Gerry Granahan (Sunbeam): "A YOU'RE ADORABLE" (Laurel\*) gets a hot swinging treatment that will help bring this standard back to the spinning circuit. "A RING, A BRACELET, A HEART" (Sunbeam\*) is only a moderate ballad effort.

Frank Ortega Trio (Jubilee): "77 SUNSET STRIP CHA-CHA" (Witmark\*) takes to the chile flavor in a way that will keep the hip-swingers hanging around the juke. "77 SUNSET STRIP" (Witmark\*) comes back with a good jazz feel and a chorus assist that ought to do okay with the juke contingent.

Jimmy Lytell Orch (Gigi): "HOT CARGO" (Roncom\*) loads a hot instrumental beat into position for strong spins. "A BLUES SERENADE" (Mills\*) has a sweet sound that makes for late-hour programming material.

Andy Griffith (Capitol): "HAMLET" (Andick\*) becomes a daffy Dane in Andy Griffith's hillbilly interpretation of the plot. Griffith's soliloquy runs a little over seven minutes (taking up both sides of the disk) and there are enough laughs interspersed to make it a good item for home entertainment.

Judy Allen (Laurie): "SEVENTIMENTAL ME" (Ross-Jungnickel\*) blends a pleasing melody and lyric angle into an attractive ballad and Judy Allen gives it a toponot performance. "DON'T SIT UNDER

Bill\*) sounds like a second cousin to the "Poor People of Paris" but it does have the happy beat that's claimed in the title.

Norm Richards (Imperial): "TEASE ME" (Travis\*) toys with a lively rocking beat and could build Norm Richards into a teen fave. "DATIN' WITH YOU" (Travis\*) is strictly in the teen groove, which gives this ballad a pullout chance.

LeRoy &amp; Wally (Carlton):

VARIETY

## 10 Best Sellers on Coin Machines

1. STAGGER LEE (8)
2. CHARLIE BROWN (2)
3. DONNA (7)
4. PETITE FLEUR (4)
5. VENUS (1)
6. CHILDREN'S MARCHING SONG (6)
7. ALVIN'S HARMONICA (1)
8. PETER GUNN THEME (2)
9. I CRIED A TEAR (1)
10. I'VE HAD IT (1)

- Lloyd Price ..... ABC-Par  
Coasters ..... Atco  
Ritchie Valens ..... Del-Fi  
Chris Barber ..... Laurie  
Frankie Avalon ..... Chancellor  
Cyril Stapleton ..... London  
Mitch Miller ..... Columbia  
David Seville ..... Liberty  
Ray Anthony ..... Capitol  
LaVern Baker ..... Atlantic  
Bell Notes ..... Time

## Second Group

- IT'S JUST A MATTER OF TIME  
SMOKE GETS IN YOUR EYES  
ALL AMERICAN BOY  
IT'S LATE  
MY HAPPINESS  
HAWAIIAN WEDDING SONG  
TALL PAUL  
16 CANDLES  
GOTTA TRAVEL ON  
LONELY TEARDROPS

- Brook Benton ..... Mercury  
Platters ..... Mercury  
Bill Parsons ..... Fraternity  
Ricky Nelson ..... Imperial  
Connie Francis ..... MGM  
Andy Williams ..... Cadence  
Annette ..... Disneyland  
Crests ..... Coed  
Billy Grammer ..... Monument  
Jackie Wilson ..... Brunswick

(Figures in parentheses indicate number of weeks song has been in the Top 10)

# DISK CRITICS VS. B.O. (POPS)

## Phony Disks & Copyright Act

Revelations at the Senate rackets committee probe of widespread counterfeiting of hit platters by midwest gangster elements (see separate story) has pointed up the lack of Copyright Act protection for disks. While the 1909 Act provides for general damages and criminal proceedings for willful counterfeiting of sheet music, there is no similar provision for mechanical reproduction. At the present time, disks are not regarded as copyrightable publications.

The music publishers have been battling for a long time for a rewrite of the Copyright Act to remove the exemption of jukeboxes from performance licensing and for more protection for platters. Julian T. Abeles, general counsel for the Music Publishers Protective Assn., is now drafting proposed changes for submission to Congress.

While the move to license jukeboxes is a source of controversy between publishers, who favor it, and disk companies, who oppose it, the campaign to put disks under the protection of the Copyright Act via criminal proceedings is expected to get universal support from the diskers, artists, retailers, etc., all of whom are hurt by phony records.

At the present time, counterfeit disks can be combatted only in the state courts under civil proceedings, except in a very few states which provide criminal penalties. Under a Federal statute, sheet music infringements are quickly punished with \$250 fines per offense, if the infringement is done "innocently." An additional factor is the comparative speed with which the Federal courts work in such cases.

## Masters and Material as Servants Of RCA to Strengthen Pop Market

In a bid for a stronger hold on the pop market, RCA Victor's artists & repertoire department is opening its door wider to allow in all comers with material and masters. According to Steve Sholes, head of Victor's a&r setup, the company wants new voices and new songs and to get them we're open to all new ideas. "Any manager," he added, "with an exciting but still untried artist will find our door open. And any publisher with fresh material will find a hearing for it."

Of especial interest to the trade in Victor's new pitch is diskery's bid to acquire masters. Although Sholes admits that Victor has had a few flings at master-purchases, it's not been generally known that the company was available for such deals. The policy of buying masters will continue full-scale from now on.

As part of the pop buildup, both albums and singles will receive more intensive individual support. In a make every disk count, Sholes has been streamlining Victor's release schedule. First step in that direction has been to put the pop albums on a weekly, rather than the conventional monthly, release basis, so that each one will get maximum attention.

Another effort in the pop drive will be a series of country-wide trips by a&r staffers to acquaint themselves with the problems on the road and to meet with the distributors, deejays and dealers, and to prowl for new talent. Sholes spearheaded "operation road" by taking off late last week for Los Angeles where he will attend the opening of Victor's new Hollywood studios. He'll then go on to San Francisco, Seattle, Portland and Chicago.

Sholes also pointed out that Victor's (Continued on page 50)

## 50% RCA Wax to Be Produced On Coast In 2 Yrs.; Bow \$1-Mil Site

Hollywood, March 3. RCA Victor will produce 50% of its recording product in Hollywood within two years, a 42% increase over present Coastal output, it was disclosed yesterday (Mon.) at opening of new \$1,000,000 Music Center here. Diskery also will make two new recording studios available on a rental basis to indie labels and packagers.

Company likewise is accelerating its stereo program, prepping sales and merchandising campaigns to follow the stereo pattern. It will go all out in production of stereo disks, according to W. W. Bullock, v.p. in from N. Y., but has delayed expansion program on stereo tape cartridges until figured to have better chance commercially.

## 90% TO LONGHAIR (10% OF MARKET)

The disk biz may be grabbing a gratifying amount of newspaper and mag space for reviews, but the critical accent has been on the wrong syllable, according to many industry execs. At the present time, the longhair LPs amount to 10% of the total packaged market, but this category of disks captures around 90% of the review space.

Milt Gabler, Decca artists & repertoire chief, pointed out that the great majority of dailies and the mags are passing over the disk interest of the average consumer for the more esoteric stuff in the classical, folk, spoken word, children and jazz field. A balance of reviews weighted more in the direction of pop albums would be an important service not only to the industry, Gabler said, but to the reader as well. Gabler pointed out that some reviewers, like Ralph Gleason, in the San Francisco Chronicle, do give adequate attention to the pops.

The brushoff to the pop product is mystifying since the sales figures reveal that the newspaper reader cannot be persuaded to buy classical albums despite the newsprint outells the classical standards. It takes an exceptional case like Van Cliburn's bestselling Tchaikovsky Piano Concerto recording for Victor to point up the rule.

Although the disk companies spend an estimated \$25,000,000 a year on consumer ads, there has been no move on the part of the industry to get the dailies and mags to shift their critical stance more in the direction of pops. Some private conversations have gone on to accomplish this on various important papers, but with no results to date.

One disk exec stated that the disk was the only entertainment or communications medium to get this sort of treatment. A comparable situation would be if the newspaper book reviews would only focus on poetry and ignore the bestselling novels, or if the film reviewers only covered the "art" pictures and forgot about the box-office favorites.

## Mantovani \$14,600 New High for Culture (In Troy) at U.S. Kickoff

Troy, N.Y., March 3. Mantovani & His Orchestra established a new "cultural high" Sunday afternoon, (1) at the R.P.I. Field House, where they attracted 6,348 paid admissions and grossed \$14,600, at \$1.50 to \$4.

Because the performance was "cultural," in the college arena, there was no tax on tickets. The take not only surpassed last March's figure of \$10,377 for Mantovani but cracked a record established by the Boston Symphony Orchestra some seven years ago.

Managing director H. L. (Jack) Garren reported that tickets for this year's engagement started moving as early as November; that he had \$13,000 in the house before the concert started. Bleachers in the rear supplemented floor and side seats. Audience reaction, on a perfect-weather day, was highly enthusiastic.

The Troy date was the second on a 62-stop tour which will take Mantovani as far west as California and into Canada. After a concert in Winnipeg, the 45-piece orch. (four of whom are "key" English instrumentalists and the others Americans recruited for the transcontinental swing), the group will fly to Montreal for a final date on May 3.

The field House has rebooked Mantovani for September, 1960.

George Erlick, Mer's manager and agent, rep. without (some 3,000) in a s. . . date at Milford, Conn., Saturday (28).

## Talks at Impasse, Radio Panel Asks Court to Fix 'Reasonable' ASCAP Fee

### Bob Raising Hob at Coral In Corraling 'Em to Dot

Coral Records artists are apparently playing follow the leader with Bob Thiele, former artists & repertoire boss at Coral. Thiele, who's now veepee-a&r chief at Dot, has been luring a flock of diskers away from Coral into the Dot stable.

Latest to join the parade is Eddie Lawrence, who waxed a comedy album for Thiele last week. Preceding Lawrence from Coral-to-Dot have been Don Cornell, Steve Allen, Lawrence Welk and Debbie Reynolds.

## ASCAP U.S. Melon Stout \$23,261,000 Vs. '58 Rise in Nut

Hollywood, March 3. Total income of the American Society of Composers, Authors & Publishers last year was \$28,441,000. This was 4% above the 1957 take, according to the report of comptroller George Hoffman to approximately 700 members at the Ambassador Hotel last week (25).

Hoffman's report disclosed that ASCAP's take was a record high in spite of the increase in expenses. Receipts for license fees in 1958 totaled \$28,234,000; interest on U.S. Treasury Notes \$119,000; membership dues, \$87,000, with the org's total expenditures estimated around 18% of this amount. Of this, 10% was for salaries and 8% for general expenses. The total 1958 expenses were \$5,180,000—\$2,860,000 for salaries and compensation, including legal salaries and retainers; and \$2,319,000 for others.

The increase in expenses over 1957 is about two-fifths of 1%. The increase in salaries and the cost of analyzing and tabulating performances caused the slight upswing.

The domestic melon distribution for 1958 totaled \$23,261,000 but the foreign distribution split will be disclosed at a meeting in May. The foreign melon will include royalties from England, Canada and Sweden.

Jack Yellen, chairman of the exec committee (pinchhitting for absent prexy Paul Cunningham), opened the meeting with the usual prexy and exec committee reports. Main issues involved were the probe regarding racketeers in the jukebox industry and also the continued fight to make jukeboxes pay off royalties. A U.S. Senate committee is currently investigating the gangster tactics that have been associated with the jukebox industry. ASCAP's fight with BMI was also discussed.

A highlight of the evening was the special presentation made to L. Wolfe Gilbert by producer Arthur Freed who was repping a group of Coast members acknowledging Gilbert's service to the organization. Ned Washington co-chaired the gathering with Gilbert.

## GIs Hear Chant of Jungle To Get in Fighting Trim

Honolulu, Feb. 24. Sounds like a pressagent's dream, but Army spokesmen at sprawling Schofield Barracks swear it's true. They're using Arthur Lyman's "Exotica" and "Magic Island" albums to get troops into the mood for jungle training.

Lt. Richard Hobbs says the sound effects include almost every noise a man could expect to hear in a tropical jungle. The recordings are piped over public address systems as soldiers file into the rugged training area.

The first move by a music user to have the courts fix the licensing rate of the American Society of Composers, Authors & Publishers was made last week by the All-Industry Radio Music Committee in a petition filed in New York Federal Court. The radio committee, representing 635 outlets across the country requested that the court fix "reasonable fees" to ASCAP since direct talks had broken down. The industry committee and ASCAP failed to reach an agreement last November and December when negotiations were suspended.

Under the 1950 ASCAP consent decree, the N. Y. Federal Court retains jurisdiction in disputes over licensing rates. ASCAP's customers have the right to ask the court to determine a fair fee if they are not satisfied with ASCAP's proposals.

During the negotiations, ASCAP asked for a one-year extension of the current blanket licensing rate of 2.25% of the gross. The stations, however, insisted on a cutback to 2.05%, the rate which ASCAP now charges television. ASCAP rejected this demand on the grounds that radio is virtually an exclusive music-and-news operation, while tv is an all-around entertainment medium.

At the present time, ASCAP has pacts with about 1,500 radio stations, including some 500 network affiliated stations. This fact, of course, precludes any blackout of ASCAP music on the airwaves similar to that which occurred in 1940. The ASCAP-radio pact, which expired at the end of 1958, was negotiated in that period.

Emanuel Dannett, of McGoldrick, Dannett, Horowitz & Golub, is legal rep for the radio industry committee. Herman Finkelstein is general counsel of ASCAP.

## Court Rules for Ricky In \$31,964 Songs Award; Verve 22G From MCA, Imp

Los Angeles, March 3. Ricky Nelson's settlement of \$31,964, awarded last Dec. 1 from Verve Records as royalties assertedly due from three recordings, gained Superior Court approval last week when Judge Kenneth N. Chantry ruled in his favor.

Young singer, son of Ozzie and Harriet Nelson, originally had sued over songs, "I'm Walkin'," "Teenage Romance" and "You're My One and Only Love."

He claimed a contract calling for 4½% royalties but had been paid only \$150. He asked \$28,035, plus \$15,300 in damages for alleged faulty distribution of waxings.

Verve in turn filed countersuit against MCA Artists and Imperial Records, for \$2,217,210, charging Imperial had induced Nelson to break his pact with Verve. In subsequent Dec. 1, 1958; settlement of all actions, Nelson was awarded \$31,964 and Verve \$22,000 from MCA and Imperial.

## MGM ALL 'LIT UP' IN 12TH ANNI AS DISKERY

With 12 candles going on its birthday cake this month, MGM Records is planning to celebrate with special promotions and exploitation programs.

All disks shipped from the factory will have an imprint in red on the label reading, "MGM Records 12th Anniversary Celebration." All albums will have a special wrap-around calling attention to the milestone. Supplements, streamers, advertising copy and promotional material will tell the same birthday story. Anniversary program will continue through May and include incentive plans for distributors and their salesmen.

# Top Record Talent and Tunes

# VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and lockets will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

† BMI

+ BMI

[illegible]



## On The Upbeat

### New York

Publisher George Paxton on the mend at Flushing Hospital, L.I., after an auto smashup last Wednesday (25). He'll be out of action for about three weeks. . . M.I.T. Choral Society has recorded Haydn's "Theresa Mass" as performed in Munich with soloists and orch.

Tenor man Jack Lind heads a trio that has taken over the bandstand in the Terrace Room of the Statler Hilton Hotel, Hartford.

Neil Stevens, formerly on Decca with The Divines, is now soloing on the Gone label. . . Larry Elgart orch goes into the Roosevelt Hotel March 9. . . Gotham Recording grooved Johnny Mathis for a U.S. Saving Bond Show. . . Morty Wax, N.Y. disk promoter, has set up a plugging network which includes Dave Fox in Detroit, Billy Amidon in Cleveland and Ruth Clennott in Boston. . . The Weavers signed by Harper's to do a book of folk-songs. Lee Hays, senior member of the group, will edit the book, slated for October publication. . . Harry Sosnik's latest composition "Lazy Rhapsody" is the title of Lou Bush's LP for Capitol.

### London

Johnny Dankworth and Humphrey Lyttelton will lecture on music at first International Festival of Music at Buxton, Derbyshire, scheduled for May 17-22. Their bands will feature in spots on night of May 18. Throughout the fest, spotlight will be on the Halle Orchestra in honor of whose conductor, Sir John Barbirolli, the whole affair's being held. . . Oreste, one-time Paramount Pictures star and former opera tenor here, opened a vaude troupe (2) at Liverpool Empire. . . Edmund Ros finalizing plans to open a dancing school in Regent St. . . Pearl Carr and Teddy Johnson will sing "Sing Little Birdie," British entry for the Eurovision Song Contest at Cannes

where finals will be held next Wednesday (11). . . Poet Christopher Logue will read his own versions of love poems by Pablo Neruda while the Tony Kinsey Quintet plays jazz in an experimental presentation on BBC's Third Program on Sunday (8). . . Top Rank diskery release "The Little Drummer Boy" in the Top 20, has put out "Io Sono Il Vento" as its first British recording. Malcolm Lockyer conducts the Knightsbridge Brass. . . Dickie Valentine, backed by Geoff Love orchestra, starts a series of 39 weekly shows on Radio Luxembourg Friday (6). Pye has released "Venus" as the singer's first disk for the label. . . Pianist Joe Henderson has written a number for "Confessions Of A Kept Woman," Viceroy picture to go into production soon.

### Chicago

Freddie's Cafe, Minneapolis, has firmed several bookings, all two-weekers, including Terry Gibbs, April 6, Dorothy Donegan, April 20, and Shelley Manne, June 8. . . Chi Blue Note signed George Shearing for April 22. . . Earl Bostic plays Brass Rail, Milwaukee, March 30, and Shearing is set for a week there May 4. . . Dave Brubeck combo winds up a concert tour with several appearances in Kingston, B.W.I., week of March 9. . . Jack Teagarden to Racquet Club, Dayton, March 30 for 12 days. Group plays a fortnight at Embers, St. Louis, April 13, then goes into Chi's Preview Lounge May 1 for five weeks.

### San Francisco

The Eddie Walker band won AFM Local 6's Frisco-area big-band contest. C. C. Pinkston's orch was second. Rudy Salvin's third. . . Barbara Dane and Wally Rose orch opened at Easy Street. . . Bill Doggett due in Frisco area for a series of April dates. . . Mary Kaye Trio opened at George Andros' Fack's II. . . Stan Kenton and June

## RETAIL SHEET BEST SELLERS

### VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.  
\* ASCAP † BMI

#### National Rating

This Last wk. wk.

Title and Publisher

1	1	*My Happiness (Happiness)...	1'	1	1	8	7	2	1	7	1	8	3	3	95
2	5	*Children's Marching (Miller)...	3	5	3	5	1	3	4	4	4	5	5	79	
3	4	*Hawaiian Wedding (Pickwick)...	4	3	4	4	1	3	9	4	6	1	4	78	
4	3	*May You Always (H-L&B)...	2	2	5	7	6	9	2	2	2	7	2	75	
5	2	*Smoke in Eyes (Harms)....	5	9	2	10	9	1	3	8	5	2	4	63	
6	7	*Nola (Sam Fox).....	8	10	3	2	2	7	8	8	8	8	8	47	
7	10	*Petite Fleur (H & Range)...	1	6	1	10	10	8	5	7	2	7	43		
8A	6	†Gotta Travel On (Sanga)....	7	1	6	1	10	6	3	9	9	10	28		
8B	11	†Stagger Lee (Sheldon).....	6	3	6	1	1	1	1	1	1	1	28		
10A	9	†Donna (Kemo).....	7	1	1	1	1	5	3	5	5	5	24		
10B	8	†16 Candles (January).....	7	9	1	1	1	6	6	3	3	3	24		
12	12	*All American Boy (Buckeye) ..	4	4	4	4	4	4	4	4	4	4	14		
13	11	†Red River Rose (Duchess)...	1	1	1	1	1	1	1	1	1	1	9	12	
14	14	†Tom Dooley (Beechwood)....	4	8	1	1	1	1	1	10	1	1	11		
15	15	†Tall Paul (MWW).....	8	9	1	1	1	1	1	1	1	1	6	10	

Christy played a one-nighter last Saturday (28) at Frisco Opera House. . . Dave van Kriedt's Quartet playing weekends at the Backstage. . . Nat King Cole opens a 10-day date at Fairmont's Venetian Room March 12.

### Pittsburgh

Don Croker, pianist at the Encore Lounge, and a quintet will be headlined in a "Jazz at the Carnegie" concert at the Carnegie Lecture Hall April 10. . . Mick Delahunty orch playing for a pre-St. Patrick's Day dance at Gateway Plaza tonight (Wed). . . Regular Contemporary Jazz program of Charles Bell foursome postponed from Feb. 28 to March 21. . . Bill Bickel on organ and Teddy Zupka on piano ticketed for a run at Sardo's Lounge. . . Tommy Carlyn band played President's Ball at South Hills Country Club for fourth consecutive year. . . Eddie Krushinski at keyboard of new Dante's cocktailery. . . Samuel Thaviu, concertmaster of Pittsburgh Symphony, will lead the orch which records the score for upcoming Bicentennial outdoor drama, "The Golden Crucible". . . Dusty Brown, former leader of the EZC Ranch Girls on KDKA-TV, now singing with Slim Bryant & The Wildcats.

### Houston

Billy Williams Quartet and Betty Kean & Lew Parker booked into the Tideland Club for March. . . Following Wyoma Winters into the Cork Club will be Enzo Stuarti, Beverly Richards, Stan Fisher and Quintetto Allegro.

Another private club will be added to the local circuit when Joe Allala and Willard Hadjes open the Roundup Room. E. C. Holland, trumpeter, and his combo will entertain nightly with songstress Jan Stewart.

### Vancouver

Fraser McPherson Quintet into resident spot at Isy's. . . Dave Robbins crew into Isle of Capri that's still labelled the Cave. . . Ink Spots set for nine-day stint at Isy's March 5. . . Bobby Breen held over at Cave. . . Kenneth Patchen serving hipocrisy at Jazz-poly Cellar and U. of British Columbia campus, latter sans jazz backstopping by chancellor's decree. . . New Jazz Society prepping second annual jamboree. . . Jo Lawrence, Australian thrush, headed

### Philadelphia

Three originals by clefter Bix Reichner, recorded by Frank Sinatra but never released, were hi-fi'd during the Sinatra Room's benefit for the Manie Sacks Foundation. . . Al Martino, who skyrocketed some years ago with his "Here Is My Heart" is back from a trip around the country plugging his new release on the 20th Century-Fox label, "I Can't Get You Out of My Heart". The Motor Boat & Sportsman's Show, which got by with an organist or a couple of pianists in other towns has to hire an orch to play Convention Hall here. Don Nicholas leads the 15-piece ensemble. . . Chris Barber's band heads a jazz concert at Academy of Music March 15. . . Duke Ellington into Red Hill Inn, March 6-8, followed by Dizzie Gil-

lespie, March 13-15, and Four Freshmen, Easter Sat. and Sun. . . Frank Alper of Best Records has completed a deal for European distribution with Barclay Disques. . . Gospel singer Clara Ward to Palestine to record an album of 12 sacred tunes. . . Accordionist Andy Arcari leaves for a three-week concert tour of Europe and flies back March 22 for a date in Cleveland. . . Lew Di Leo has signed Nu Tornadoes for a tour through the south and midwest.

### Brit. Rank's Music Accent In Films Through Diskery

London, Feb. 24. Growing attention being paid by the Rank Organization to its music interests is indicated by the shift to Pinewood Studios yesterday (Mon.) of Harold Shampian.

Shampian will work with Connery Chappell, assistant executive producer, on the injection of music into skeddied films and be responsible for its subsequent promotion through the organization's appropriate associated outfits. Latter include, of course, Rank Records Ltd. where Shampian has been publicity topper since its inception. Pat Skinner has moved in there as advertising manager in replacement, coming from Circuits Management Assn. where he was deputy controller of publicity for the past three years.

### Sam Goody

Continued from page 45

vious loss-leader. In such circumstances, when it's a once-in-a-while clearance sale that is permissible and, in fact, is good business because it churns store traffic.)

However, Goody's differs from the other discount houses—Korvette, Masters, et al—in that he has no appliances, wristwatches, toiletries, luggage, and kindred merchandise to possibly attract the customer who might come into the store for a bargain record album. So it is imperative that Goody's adhere to a \$2.98 ceiling and rely on the fact that in his-cast catalog the customer will get what he wants.

The manufacturers, sympathetic to his problem, have pledged to help stop the sharp cutruting which places Goody's at a competitive disadvantage although there is no guarantee of complete control.

The out-of-town Goody stores are unaffected in the situation which revolves around the main West 49th St. store and its annex diagonally across the street.

### A&P HOPS BANDWAGON IN ALBUM CUTRATES

Hartford, March 3. Supermarket battle of music continues. A third chain, A&P Supermarkets, has swung into the album-a-week plan. Previously the First National Stores and the Stop & Shop Markets had started selling promotional packages of recorded music.

A&P is marketing 16 LP hi-fi records at \$1.35 each with a different offering each week. Records range from pops to classical recordings.

A&P has placed display racks in all of its markets. Included in the package is a "longplay sampler" for 17c.

### 3 BIG ONES FROM MPH

DEARER THAN DEAR  
ROGER WILLIAMS KAPP

THE HANGING TREE  
MARTY ROBBINS COLUMBIA

TRADE WINDS  
BILLY VAUGHN Dot

MUSIC BY  
JESSE GREER

KITTY FROM  
KANSAS CITY

Vocal - Instrumental

Published by  
FEIST

Mills' HIT REMINDERS

- SWEET LORRAINE
- KISSES (The Sweetest Kisses Of Them All)
- GIRL OF MY DREAMS

MILLS MUSIC, INC.

## HERE'S MY PITCH:

I've been nominated for membership on the writers' Board of Directors in ASCAP under my straight moniker Francis Drake (PAT) BALLARD and I'm at present 250 miles from Lindy's, the Turf, and the more exclusive hangouts of ASCAP writers who vote, so here's my pitch:

1. I believe that our customers keep us in business and I think we should use only business-like methods in dealing with them and leave out the rancor, frustration, bitterness and name-calling.

2. I think ASCAP is God's gift to writers who are either gifted or lucky, but it cannot pay the freight for guys and gals who don't turn out songs that sell or are widely performed. I have a trunk full of songs in this category and the mere bulk is of no importance. Thru 30 years of intense effort I have managed to come up with a few hits. Without hits ASCAP has no value. No Society can administer flops.

3. I love writers more than any other kind of guys, but we are emotional, sometimes a bit whacky, not always the best business men and not often experts on World Affairs or the best way to run the country's phonograph record companies and the nation's radio and television corporations.

4. We should strive for peace, dignity, fairness, and keep a good perspective . . . and not forget that our job is to turn out the kind of songs that give the world pleasure.

Thanks,

Pat Ballard

### HIGHEST QUALITY RECORDINGS

Demos — Masters — Tapes — Disks

Realistic Rates

HI-FI HEADQUARTERS

234 East 46 St., New York

Hrs. 10-6

On App. 24 Hrs. a Day, 7 Days Weekly

YU 4-5046

## Inside Stuff—Music

At the rhythm & blues luncheon hosted by Broadcast Music Inc. last week for award-winning writers and publishers, BMI prexy Carl Haverlin reiterated his stand that "music is music is music" and that the r&b writers were "wearing down the partitions in music." Haverlin had taken a similar position at the first BMI-fostered r&b luncheon in 1957. To prove his point that songs were overlapping pop and r&b categories more and more, he noted that of the 39 tunes that topped BMI's pop prizes, 29 were also in the r&b category. In '57, only six r&b winners were also pop prize-getters. This year's luncheon was held at New York's Hotel Pierre last Wednesday (25).

Veteran composer and vaudevillian Nat Vincent, now with Ralph S. Peer's music companies as southern division manager headquartered in Nashville, is writing his autobiography under the title of "I'm Glad I Lived So Long." He's about three-quarters finished and would like some editorial help. Vincent is the composer of such numbers as "I'm Forever Blowing Bubbles," "When The Bloom Is On The Sage" and "It's Time To Say Aloha," among others. After breaking into the music biz in 1910, he played at the Broadway Palace with an act tagged, "Hitland."

It seems everybody wants to have a fling at the music business. Now cosmetic manufacturer Carmen Murphy of Detroit's House of Beauty has formed the HOB label and the B&B music company. John F. Frye will general-manage the operation. In addition to hyping the House of Beauty products via jingles, the label will release sides for the pop market. In the HOB stable are the Peppermints, Tommy Powers, Roy Corwin, the Four Premiers and singer-pianist Joe Thompson.

Roulette Records broadened its global ties last week via an agreement with Polydisc of Athens for the distribution of the Roulette, Rama and Gee lines in Greece and Egypt. Also, arrangements have been set with Disques Versailles, Paris, for the handling of Roulette and Rama in France. The Tico line will also be handled by Disques Versailles. Deals were set by Donald Singer, Roulette's foreign operations chief.

An exhibition of paintings, drawings and woodcuts commissioned by Columbia and Epic Records is at the Albert Landry Galleries, N.Y., through March 21. Represented in the exhibition, which is called "The Art of the LP," are Ben Shahn, Tom Allen, Jason Kirby, Arnold Bittelman, Gene Varda and Doris Lee, among others.

Aluminum Corp. of America and Columbia Records are teaming for a promotion on the Dominic Frontiere LP "Pagan Festival." Album has an aluminum foil jacket and five-color painting which was worked out by the diskery and Alcoa. Album cover and music from the set will be showcased on Alcoa's ABC-TV show, "A Step Beyond," April 21.

## Combo Review

### MARTIN DENNY GROUP (4) Roundtable, N.Y.

Martin Denny's bailiwick is Honolulu but he's developed a potent stateside name via such clicko Liberty LPs as "Exotica" and "Primitiva." In his first New York date he's taken the exciting musical ingredients that have been scoring on the turntable and put them together successfully on the podium of the Roundtable, an eastside room that's been flowering on jazz and dixieland.

It's an offbeat sound that Denny offers the Roundtable regulars but they'll probably get adjusted to it. What's probably more important is that it gives the room a chance to lure a new clientele who've been weaned on Denny's disks and go for the exotic musical concoctions with which he's become identified.

The instrumentation is the key to the Denny sound. Quartet deftly maneuvers around such weirdo playthings as the Japanese Koto, prayer bells, African thumpiano, tuned chromatic bamboo, primitive log from New Guinea, Burmese gongs and cymbals, glass chimes, among others. What comes out is a musical picture that's consistently interesting.

Denny doesn't limit himself to gimmicked musicale. He occasionally segues to a straight performance and a neat, likable swinging beat emerges.

Working with Denny, who handles piano and celeste, are Julius Wechter, vibes, marimba; August Colon, bird calls, percussion, bongos, congas; and Harvey Ragsdale, string bass and marimbula.

Gros.

## Urban League Totes Up 11 Negro Tooters Integrated in 'Class' Orchs

### Josh White & Family And Kingston Trio Take Town Hall for Fine 96

The veteran Josh White, plus his offspring and the young Kingston Trio combined for a highly profitable folksinging stand at Town Hall, N.Y., Friday (27) night, under Hal Lederman's promotion. Gross for the two performances, at 8:30 p.m., which was SRO, and at midnight, which fell short of capacity, was \$9,000.

White, who makes the most of limited vocal equipment by way of amusing and/or fresh material and intense projection, regaled the audience with such favorites as "The Lass With the Delicate Air," "Sam Hall" and "Frankie and Johnnie," among others. Working with him are his children, Josh Jr., a teenager with considerable stage savvy, and his daughter, Beverly, a songstress with lyric pipes which she uses attractively.

The Kingston Trio, who have hit the bigtime via their "Tom Dooley" disc on Capitol, also registered strongly. They mix up standard folk tunes with special material and they deliver with infectious enthusiasm, both vocally and on their guitars. The trio, however, tends to overwork the mugging routines which sometimes get in the way of the music. Herm.

As a sequel to its squawk last November that qualified Negro musicians were victims of discrimination, the N. Y. Urban League now reports that it has chalked up 11 jobs for musicians in various orchs. The N. Y. Philharmonic, which the League said had never previously hired a Negro musician for a classical music performance, engaged Elaine Jones, a tympanist, as a substitute 16 days after the charges were made.

Other organizations which have hired Negro musicians, either as substitutes or for single engagements, include the Symphony of the Air, Radio City Music Hall, the Firestone Hour orch (ABC-TV), and the Bell Telephone Hour orch (NBC-TV). Negro musicians have also been hired in the pit orchs of the following shows: Comden & Green's "A Party," "On The Town," "Whoopee!" and "Music Man."

The Urban League has been confabbing with all the leading music organizations in the city in an effort to wipe out any trace of bias in hiring practices. Mrs. Sophia Yarnall Jacobs, the League's president, stated that "responsible people in the industry are recognizing that the exclusion of qualified Negro musicians, solely because of race, is un-American and offensive to music patrons."

## U. of Ga. Nixes Brubeck (Bassist a Negro) But OK At Atlanta 'Race' Spot

Athens, Ga., March 3.

Racism is becoming more than a spectre in the deep south. Last week the Univ. of Georgia Jazz Society summarily cancelled the appearance of Dave Brubeck quartet, scheduled for tomorrow (Wed.), because the bass player is a Negro.

Stuart Woods, 21, president of Jazz Society, which numbers 125 members, said engagement of Brubeck and crew was washed out on advice of university officials. University policy, established within last two years, prohibits racially mixed groups from performing on the campus and school will not permit university-approved students groups to sponsor such events.

Woods, a sociology senior, explained he first learned that Brubeck foursome included a Negro when publicity material and pictures arrived on Monday, Feb. 24. Woods telephoned Brubeck informing him of cancellation and entertainer termed the action "unconstitutional and ridiculous."

Negro member of Brubeck's crew is Eugene Wright. Brubeck's agent told Woods he did not know that Brubeck had a Negro in his group. Woods said that the crew was an all-white combo when he saw it two years ago.

About two years ago Louis Armstrong appeared on university campus with a racially mixed group.

Woods said he learned Brubeck's personal manager, Mort Lewis, had just turned down an offer for group to appear on a nationwide television show which would have required substitution of a white bass player for Wright.

### Segregated Audience

Atlanta, March 3.

Dave Brubeck Quartet played a one-night stand Sunday (1) at Magnolia Ballroom, colored spot. Jazz combo is made up of Brubeck on piano; Paul Desmond on sax; Joe Morello, percussionist; and Eugene Wright, Negro bass.

Luis Smith Quintet provided warmup music for Brubeck and crew, who did two shows, 6 and 10 p.m.

A special section of seats was reserved for white devotees of jazz.

## Lombardo to Hit Road

Guy Lombardo, who winds up at New York's Roosevelt Grill tomorrow (Thurs.), takes off on a tour the following Monday (9) that'll combine location, concert and dance dates.

Begins in Columbus, staying through the 11th. From there Lombardo will swing around the mid-west, upstate N. Y., Canada, with more dates yet to be filled in.

## RETAIL ALBUM BEST SELLERS

### VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This Last wk. wk.				Long Isla	Boston	Albany	Washington	Philadel	Pittsburg	Chicago	Miami	Dallas	San Antonio	Louisville	Memphis	Atlanta	Cleveland	Indianapo	Minneapo	Kansas C	Portland	San Francisco	Hollywoo	Seattle	TOTAL	
1	2	HENRY MANCINI (Victor) "Peter Gunn" (LPM 1956)		1	..	9	2	2	1	1	5	8	1	1	1	2	1	1	..	..	2	9	1	3	147	
2	1	FRANK SINATRA (Capitol) Come Dance With Me (W 1069)		..	5	..	3	1	..	2	2	1	..	10	2	1	5	5	9	4	4	3	3	8	119	
3	3	FLOWER DRUM SONG (Col) Original Cast (BL 5350)		8	1	10	1	5	7	..	1	..	9	3	..	8	8	2	..	..	1	6	..	4	91	
4	7	MITCH MILLER (Columbia) More Sing With Mitch (CL 1243)		..	3	6	9	4	..	5	6	..	..	..	..	4	3	6	2	..	5	..	..	..	68	
5	6	MITCH MILLER (Columbia) Sing Along With Mitch (CL 1160)		10	2	..	..	..	4	3	..	..	2	..	..	2	3	..	..	..	3	7	..	..	63	
6	4	JOHNNY MATHIS (Columbia) Open Fire, Two Guitars (CL 1270)		..	..	3	7	3	2	..	4	5	..	..	..	6	10	..	..	..	9	..	4	..	57	
7	5	KINGSTON TRIO (Capitol) The Hungry I (T 1187)		..	..	..	6	7	..	..	..	..	..	7	..	3	..	..	8	2	..	..	5	1	49	
8	10	SOUTH PACIFIC (Victor) Soundtrack (LOC 1932)		..	..	2	..	..	..	7	..	..	..	4	..	..	4	4	..	..	7	..	..	..	5	44
9	9	GIGI (MGM) Soundtrack (E 3641)		2	4	..	..	..	..	4	3	..	..	6	..	..	9	8	..	..	..	..	..	..	41	
10	11	ROGER WILLIAMS (Kapp) Near You (KL 1112)		..	7	..	..	..	6	..	..	2	..	10	..	..	..	..	..	..	..	..	2	28		
11	21	VAN CLIBURN (Victor) Tchaikovsky Concerto (LM 2250)		6	10	..	..	..	..	9	8	..	..	..	..	7	..	10	..	..	6	8	..	..	24	
12	..	EARL GRANT (Decca) The End (DL 8830)		..	..	..	..	..	..	..	..	..	..	3	2	..	5	..	..	..	..	..	..	..	23	
13	16	FRANK SINATRA (Capitol) Only the Lonely (W 1053)		..	..	5	8	..	..	..	..	3	..	..	..	..	..	7	..	..	..	..	..	..	21	
14	..	MANTOVANI (London) Continental Encores (LL 3095)		3	..	4	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	19	
15	..	RAY CONNIF (Columbia) Broadway in Rhythm (CL 1252)		..	..	1	..	..	..	..	..	10	..	..	..	7	..	..	..	..	..	9	..	..	17	
16A	17	DUANE EDDY (Jamie) "Twangy Guitar" (LP 3000)		..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	15	
16B	26	NAT KING COLE (Capitol) Welcome to the Club (W 1120)		..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	4	10	..	..	15	
18	8	KINGSTON TRIO (Capitol) Kingston Trio (T 996)		..	..	..	10	..	..	..	..	..	..	..	..	..	9	..	..	10	5	7	..	..	14	
19A	..	NICHOLS & MAYS (Mercury) Improvisations in Music (MG 20376)		..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	2	..	7	13		
19B	23	GERRY MULLIGAN COMBO (UA) I Want to Live (UAL 4005-6)		7	..	..	..	..	..	..	..	7	..	..	..	6	..	..	..	..	..	..	..	..	13	
21	14	PAT BOONE (Dot) Stardust (DLP 3118)		..	..	..	..	..	..	..	9	..	..	..	..	..	..	1	..	..	..	..	..	..	12	
22	19	SOUTH PACIFIC (Columbia) Original Cast (B2579-80)		..	..	7	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	11	
23A	..	PLATTERS (Mercury) Remember When (MG 20410)		4	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	
23B	13	RICKY NELSON (Imperial) Ricky Sings Again (LP 9061)		..	..	..	5	..	..	..	10	..	..	..	..	..	..	..	8	..	..	..	..	..	10	
25	24	MUSIC MAN (Capitol) Original Cast (WAO 990)		..	..	..	..	10	..	6	..	..	..	..	..	..	..	..	..	..	8	..	..	..	8	

# 58,000,000 Disks

## Germany's '58 Pot

Frankfurt, Feb. 24.

With German film industryites claiming that television is cutting into their business, next cry will probably be that the record industry is ruining the filmgoing, since the story for the platter parade seems to be onward and upward. And maybe if folks are staying home evenings, it's their record players and not their tv screens that they're turning to for entertainment.

The swing's definitely up in the German record industry, with 58,000,000 platters sold during 1958, about 1,000,000 up from previous year. Exports remained about the same, 10,000,000 records, for both years.

### Leonetti's Friend

Continued from page 1

available time." Leonetti, incidentally, got his network shot and plug for his new RCA Victor release, "Moonlight Serenade," on Steve Allen's NBC-TV show Sunday (1). David Allen, who had originally been booked for the show, took another date so that Leonetti could go on.

On the nitery end, Leonetti started Monday (2), at the Casino Royal, Washington. He's set for the New Arena, Pittsburgh, March 9; Elegante, Brooklyn, March 13; and dates are being set for clubs in Detroit and Omaha. Leonetti also goes into the Fox, Brooklyn, with the Alan Freed show for 10 days beginning March 27. A June date at Atlantic City's Steel Pier also has been set. It'll be Leonetti's first time there.

Linke also reports that deejays around the country have been calling in for taped interviews with Leonetti to help push his "Moonlight Serenade" platter.

The **HIT!** OF THE WEEK

CONWAY TWITTY

Sings

THE STORY OF MY LOVE

K 12748

M-G-M Records

FOLKWAYS RECORDS  
WORLD'S LEADER IN AUTHENTIC FOLK MUSIC  
NEW HIGH FIDELITY RELEASES EVERY MONTH.  
Write for a complete catalog of 400 longplay record albums in FRENCH, AMERICAN, INTERNATIONAL, JAZZ, SCIENCE, INSTRUCTIONAL, (CHILDREN), LITERATURE.  
FOLKWAYS RECORDS & SERVICE CORP.  
117 West 46th St., N. Y. C. 36, N. Y.

\*\*\*\*\*

CHICO HAMILTON

QUINTET

Just Concluded

Three Weeks—SOUTHERLAND HOTEL, Chicago

One Week—BRASS RAIL, Milwaukee

Concert, Mar. 3—ILLINOIS STATE NORMAL SCHOOL

Mar. 6—BAKER'S KEYBOARD, Detroit; Mar. 19—BIRDLAND, New York;

Apr. 3—RED HILL INN, Camden, N. J.; Apr. 7—RIDGE CREST INN, Rochester, N. Y.

WARNER BROS. RECORDS

ASSOCIATED BOOKING CORPORATION

JOE GLASER, Pres.

745 Fifth Ave. 203 N. Wabash Ave 407 Lincoln Rd. 8419 Sunset Blvd.

New York 22, N. Y. Chicago, Ill. Miami Beach, Fla. H'wood 46, Calif.

PLaza 9-4600 CENtral 6-9451 JEFFerson 8-0383 OLYmpta 2-9948

# VARIETY Scoreboard

OF

## TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution  
Encompassing the Three Major Outlets

Coin Machines    Retail Disks    Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

POSITIONS		TALENT	
This Week	Last Week	ARTISTS AND LABEL	TUNE
1	7	FRANKIE AVALON (Chancellor)	Venust†
2	1	LLOYD PRICE (ABC-Par)	Stagger Lee†
3	5	COASTERS (Atco)	Charlie Brown†
4	..	DAVID SEVILLE (Liberty)	Alvin's Harmonica*
5	3	RITCHIE VALENS (Del-Fi)	Donna†
6	2	CHRIS BARBER (Laurie)	Petite Fleur†
7	4	RAY ANTHONY (Capitol)	Peter Gunn*
8	8	ANDY WILLIAMS (Cadence)	Hawaiian Wedding Song*
9	..	BROOKS BENTON (Mercury)	Just A Matter Of Time†
10	10	LaVERN BAKER (Atlantic)	I Cried A Tear†

POSITIONS		TUNES	
This Week	Last Week	TUNE	PUBLISHER
1	2	*CHILDREN'S MARCHING SONG (F—"Inn")	Miller
2	1	†STAGGER LEE	Sheldon
3	..	†VENUS	L'Dale & Rambled
4	6	*HAWAIIAN WEDDING SONG	Pickwick
5	9	†CHARLIE BROWN	Tiger
6	4	†PETITE FLEUR	Hill & Range
7	..	*ALVIN'S HARMONICA	Monarch
8	5	†DONNA	Kemo
9	7	*MY HAPPINESS	Happiness
10	3	*SMOKE GETS IN YOUR EYES	Harms

\* ASCAP † BMI ‡ F-Film

### Mobsters In Show Biz

Continued from page 1

Leonetti involvement and bootleg records.

Into sharper focus last week came the suicide of Abner (Longy) Zwillman, New Jersey racketeer, whose funeral attracted such Broadway personalities as Dore Schary, the Newark-born playwright-producer, and restaurateur Toots Shor—also a VIP delegation from Las Vegas.

The Shor affinity has a sharp focus to many of the Broadway bunch, and only a handful knew of the Robin Hood spirit that obtained in that pre-World War II period when the Bundists, under protection of a soapbox license, an American flag and the American credo of freedom of speech, spewed racial hatred from many corners on

many main thoroughfares in many American cities. The Madison Square Garden rally of the German-American Bund, in Nazi-style brownshirts, was one of their brazen manifestations.

Mark Hellinger, whose veteran newspaper career before he became a Warner Bros. producer brought him into intimate contact with the mobs, brought this story to the bunc at Shor's on how "Longy" Zwillman made sure no soapbox hatred would be spewed from any corner in his Newark and Jersey City bailiwicks. With the assistance of some of his strongarm crew, and in face of the technical local police protection afforded these hatemongers, Abner Zwillman, mindful of his racial heritage and even then longing to acquire that "respectability" which almost but never quite was his, just made sure no neo-Nazis would do any haranguing in his backyard. It was 20th century vigilantism on a local level, and there is no gain-saying that what many a New Yorker didn't dare to do in combatting the Yorkville brand of Hitler backwash, Zwillman did.

That derring-do has stuck in the minds of many Broadwayites and undoubtedly figured in the "sympathetic" turnout of mourners.

Post-World War II the New York restaurants, on his visits with his family to the theatres, etc., knew Zwillman as so soft-spoken as to be almost inaudible. He had a particular weakness for Chinese food; was a fast man with a "good" (\$500) but never extravagant donation to telethons and kindred theatrically-sparked charities. Always anonymous.

### Jan Garber's—the Band That Talks to Horses

Chicago, March 3.

Jan Garber continues his virtual monopoly of the "horsey" set. Between May and next September, the band is down for three equine shows—at Oklahoma City, May 19, for six days, in Houston week of June 2, and at Indianapolis (for the Indiana State Fair and Horse Show) Sept. 2-11.

### Cliburn Rests Digit

Philadelphia, March 3.

Two performances by Van Cliburn, one under the auspices of the Philadelphia Forum (12) and the other a special concert with the Philadelphia Orchestra (24), were cancelled.

Doctors at the Hospital of Special Surgery, New York, said the operation on the pianist's finger was successful, but it would be three months before he would play again.

VIDEOTAPE

Dynamic new dimension in TV programming

PROFESSIONAL AMPEX CORPORATION PRODUCTS DIVISION

\*TM AMPEX CORP. REDWOOD CITY, CALIFORNIA

### RCA Victor

Continued from page 45

tor is now in a top position to pick up songs, artists, et. al, from the hinterlands. "We have 47 distributors and over 250 distributor-salesmen working exclusively on RCA Victor products and 22 fieldmen covering the country," Sholes said. "Each man acts as a scout for us."

On the master-purchasing end, Sholes stated that the company would not act as a distributing agent for an indie label. "Our distributors," he said, "have our own product to worry about."

Assisting Sholes in the a&r operation are Herman Diaz, Charlie Grean, Chet Atkins, Bob Ballard, John Comacho, Chick Crumpacker, Brad McCuen, Fred Reynolds and Lee Schapiro. Dick Pierce will continue to handle the Coast a&r work. In the new setup, Hugo Winterhalter will act as artist-arranger only. He previously had been a musical director also.

On the indie producers' level within the Victor orbit, Sholes explained that Al Nevins, who has been producing disks by the Three Suns and Neil Sedaka, will be expanding his activities. It was mentioned that although Nevins produces the Sedaka sessions, publishers can still submit material pegged for Sedaka to Victor's regular a&r staffers for screening.

The other indie producing setup at Victor is run by Hugo Peretti and Luigi Creatore who joined the label about a month ago. They'll develop their own artists and audition material for their disk efforts. The Peretti-Creatore productions will be handled through regular Victor distribution channels but they'll probably acquire their own promotion team for the road.

Coming under Sholes' management are the Victor pops, the Bluebird kiddie line, the low-price Camden label and sacred and country & western recordings.

THE HURDY-GURDY SONG

(The BLACK ORCHID Street Melody)

Recorded by JOHNNY MADDOX Dot Records

FAMOUS MUSIC CORPORATION

I'LL REMEMBER TONIGHT

MUSIC WANTED

Vocals, Instrumentals, Novelties, Standards, Master Records & Tapes on Royalty Basis. Record Promotion Service Available (4,000 Radio Stations).

HALL OF FAME RECORDS

Suite 610 — 1662 Broadway, N.Y.C.

# CREDIT CARDS: 'NERVOUS HIT'

## Hoffa's Teamsters Union Financing Atlanta Motel With Built-In Nitery

Atlanta, March 3.

Another spot has been added to Atlanta's nitery-talent circuit. It is Charlie Leb's King's Inn, in the lavish Atlanta Cabana Motor Motel, on Peachtree St., which puts it within a 50c taxi ride from heart of city.

Cabana Motor Hotel is a joint promotion of Jay J. Sarno and Stanley Mallin, who financed enterprise with money from James R. Hoffa's Teamsters Union in an unusual deal. Under terms of loan, union will get enough ownership of motor hotel in 15 years, after they've been repaid money loaned to help build it.

Giant union's pension fund let Sarno and Mallin have \$1,800,000 of the approximately \$2,200,000 construction cost of the 201-unit motel, according to courthouse records. Loan is to be repaid—by 1974—at rate of \$15,800 monthly. Then, accordingly to a warranty deed, teamsters get ownership of the property.

"It's an unusual deal," Sarno admitted, "it's unusual in any language." He said that he and his partner have a contract with teamsters that gives them a 30-year lease on the place after it is paid for at roughly the same terms as the loan.

"They're tough leaders," Sarno said of the teamster officials. "We ought to know... we're professional borrowers."

Union, under the name of Central State, Southeast and Southwest Areas Pension Fund, put up the money for the Atlanta Cabana in December, 1957. Among trustees of pension fund is Hoffa, president of much-criticized union.

King's Inn is Leb's fourth eatery in Atlanta. He owns Leb's Restaurant, across the Rialto Theatre in downtown sector and which has become rendezvous for show biz folk and late stayer-uppers. In addition, he has Leb's Pigalle, a continental-type operation with French fried entertainment for atmosphere. His other downtown spot is Leb's Jr., where the lunchers can grab a bite and a drink in a hurry and get back to the office. Leb started in business in Jacksonville, Fla., where his restaurant has built up a reputation and clientele that marks it as unique.

King's Inn will seat 150 patrons and ornate bar has 70 places. Spot's decor is in the English motif and to complete the picture four strolling violinists, in white tie and tails, mingle among the guests to provide dinner music.

## Stageshows Must Pay Off Or Ohio State Fair Will Replace 'Em With Horses

Columbus, March 3.

Instead of stageshows, the 1959 Ohio State Fair may offer harness racing, or divide up the time for both, in the hope of coming out with a profit, something not evident in the past two years.

Rowland Bishop, newly-appointed manager, said he would not rule out stage fare entirely. "The ones we book must come in under a contract that will assure us of no losses, and they must be family-type entertainment," Bishop said. "The eight nights of the fair could be divided between harness racing and stageshows," he added, pointing out that only 18% of the state's population is engaged in farming. "We want to attract the full 100% of the people, and this can be done only by diversification of attractions."

Bishop said that he does not plan to seek admission increases. Last year officials had considered issuing gate tickets that would have permitted the holder to grandstand events. "We will not ask for higher admissions," Bishop said. "We want as many people to come through the gate as possible. Persons not interested in grandstand attractions should not be taxed to provide entertainment for those who are."

## Satchmo SRO in London

London, March 3.

Louis Armstrong opened to a sellout house at the Gaumont State Theatre, London, Friday (27), for a two-day stand which had long since been sold out. He has an advance of more than \$28,000 for his tour of England.

Following his Gaumont session, Armstrong will play theatres in Glasgow, Liverpool, Manchester and Leeds before returning to do one-nighters in London.

## Eartha's Weekend Blinstrub's Exit; Cafe Files Beef

Boston, March 3.

Indications at Blinstrub's were that the nitery would sue Eartha Kitt for her walkout. Meanwhile the American Guild of Variety Artists has been sent a complaint. The hearings may be held in Boston, which would necessitate Miss Kitt's return here or face suspension.

Miss Kitt was on the screen at two Hub film houses while headlining at Blinstrub's—"Anna Lucasta" at Keith Memorial and "Mark of the Hawk" which she made in London, at the Metropolitan.

Eartha Kitt cancelled out at Boston's biggest nitery, Blinstrub's 1,700-seater, Saturday (28), and management put up signs reading: "Due to difficulties beyond our control, Miss Eartha Kitt has taken upon herself to cancel her engagement and will not be heard to night."

Miss Kitt's stand opened Monday (23) and would have closed Sunday (1). Reports were that a feud developed between her and owner Stanley Blinstrub over alleged shortness of the singer's second shows at the South Boston spot.

Blinstrub pulled in the Mariners to fill the Saturday and Sunday performances cancelled.

In her act at Blinstrub's Miss Kitt, who had played the spot previously over a year ago, did a modified strip. She played Monday through Friday. Opening her stint with "I Want To Be Evil," she segued to "Ain't Misbehavin'" and began to fling off red ribbons of silk to a skin-tight gown. She sang "I'd Rather Be Burned," "Santa Baby," "Love Is a Gamble," "Let's Begin" and "Old Fashioned Girl." As she sang "Little White Lies" and with the lights dimmed, she unzipped her gown and stepped out of it, so she could shimmy, dance a little and bump and grind some in long white strings of beads, to big mitting. The "Shimmy" song segued into some Turkish bits and "C'est Si Bon."

Connie Out, O & J In

Atlanta, March 3.

Cancellation by singer Connie Boswell gave the Henry Grady Hotel's management a difficult time until it was able to line up Olsen & Johnson to open in its Paradise Room yesterday (Mon.).

The O&J unit carries, in addition to the lead comies, Marty May, June Johnson, unicyclist Walter Shyretto, Lola De Carlo and Kemi & Kelly. House booker Monk Arnold made the deal through the William Morris Agency.

## Beachman's Holiday

Honolulu, March 3.

Donn Beach (Don the Beachcomber) is currently in Tokyo in his capacity as an Air Force reserve officer, teaching in the Pacific Air Force's open mess training course.

Nitery operator took a supply of flower leis and hula drums with him.

## FOR 7% OR 4 1/2%, 'WE SLEEP NITES'

It's virtually impossible for a topline nitery to remain in business today without subscribing to at least one or all credit card systems, according to some New York bonifaces. Whether the nitery owners like it or not, and despite the added costs of doing business, the credit systems are here to stay.

There have been attempts to cut down on the added expense, some have absorbed costs, others have hiked menu tariffs, and others open accounts for credit card holders in order to save the added costs.

The major resentment by the operators is, naturally, the 7% surcharge by the Diners Club and the American Express Cards. The Hilton Hotel's Carte Blanche system charges only 4 1/2% which can be credited at the bank immediately. The normal waiting time for the other systems is around two weeks.

There is a marked difference in commissions. While the Carte Blanche 4 1/2% represents a vast difference from the Diners and Amex Co. (American Express) cut of 7%, the difference doesn't work out to too much in hard cash. The Hilton charge represents 4 1/2% of the entire bill, tax and tip included, while the Diners and Amex are based on the bare bones of the check.

Toting Up the Diff

Bonifaces who have studied the difference find that the Carte (Continued on page 52)

## Candy Barr Would Strip N. O. Cops of Right to Ban Act of a Convicted One

New Orleans, March 3.

An injunction suit filed by peeler Candy Barr, Bourbon St. club dancer, against the New Orleans police department has been continued indefinitely in civil district court.

Judge Oliver P. Carriere, before whom the suit is pending, continued the case on request of the entertainer's counsel who said she is out of the city.

Juanita Phillips, who dances under the name of Candy Barr, brought the suit which seeks an injunction to prohibit police from interfering with her performances.

The suit declares the local gendarmes notified the dancer she could not perform in New Orleans under provisions of an ordinance banning employment in night clubs and other establishments of persons who have been convicted of certain crimes.

The plaintiff said she is awaiting outcome of an appeal from a narcotics act violation in Texas. She recently received a 90-day reprieve from a 15-year sentence in Texas to permit her counsel to appeal to the Supreme Court in an effort to have the conviction and sentence set aside.

## Miller Prowling Las Vegas for N.Y.'s Riviera; 'Newcomers' Unit Uncertain

The Riviera, N.Y., opening which had been set for March 12, seems doubtful because of a holdover of "Newcomers of 1928" unit at the Deauville Hotel, Miami Beach, until March 14. At the same time, the Riviera is offering only a two-week deal, starting March 16, which Joe Glaser, prexy of Associated Booking Corp., representing the Jackie Barnett package, is unwilling to make, saying that he can only bring the company up if there's a four-week engagement.

Meanwhile, it's reported that Bill Miller, the entertainment buyer for the spot, is in Las Vegas, and has a show ready to come in early April headed by name talent. Miller is expected to return to New York early next week. There is possibility that Miller will bring in "La Nouvelle Eve" show at El Rancho Vegas, after it closes there April 7.

## Atty. Berg Due in Albany to File Certificate on AGVA Foundation Or Else; Seek Talk With Atty. Gen.

Albany, March 3.

### Kaye 102G, Stays in S.F.

San Francisco, March 3.

The second week of Danny Kaye at the Curran Theatre grossed the same figure as last week, \$51,000, which is just short of the house capacity of \$54,000. Business is considered sufficiently profitable for all concerned to have comic hold over until March 22. No longer stay is possible because of commitments made by the house. Top in this 1,758-seater is \$54.00.

## Cloister Tag For Mocambo; Buyers Eye L.A.-Chi Pacts

Chicago, March 3.

Hollywood's Mocambo, shuttered for several months, has been purchased for an undisclosed sum by Sheldon Kasten and Skip Krask, ops of the Cloister intimacy here. They plan to have the Sunset Strip room back in action by early May. Seller was Robert O'Brien, who'd planned converting the spot to a private club (Mach Zero) when he took it over from receivership.

The resurrected nitery, one of the Strip's best known landmarks, will be the same name as the Chi operation, with capacity to be shaved to around 300 from its approximately 350 present limit. It's not known yet whether the refurbished room will have a kitchen, with probability it won't, thereby emulating the Windy City sister.

Present figuring calls for two-name bills with a talent budget expected to be in the vicinity of \$5,000 per layout. The Coast buy (which partners Krask and Kasten with novice nitery investor Joseph Mikolas) looks to have significance for the Chicago small room competition. I's not admitted, but the Messrs. K. would like to wrap up their buys for both Cloisters at one signing, guaranteeing talent as many as 10 or a dozen weeks a year split between both cities.

## Pact Lillian Roth For Bow of Syracuse Cafe

The Three Rivers Club, Syracuse, is slated to open March 28 for the spring and summer season. Lillian Roth will head the first bill which will hold 11 days.

Nitery is also dickering for dates with Paul Anka, Frankie Avalon, Four Aces and other disk talent.

Harold Berg, counsel for the American Guild of Variety Artists and the AGVA Foundation Inc., is due at the Dept. of Social Welfare tomorrow (Wed.) to file a certificate on behalf of the Foundation. Filing of certificate would make it possible for the Foundation to solicit funds and operate a charity.

The filing of the paper would come as a result of a series of letters between the state agency and the Foundation. In the latest letter to Berg, the agency's head, Bernard Pearlman, stated that unless a certificate was filed within a short time, he would have to refer the matter to the attorney general's office for action. Pearlman had also stated in his note that the Foundation had illegally solicited funds in various places in New York State. Matter, letter stated, could be rectified only by obtaining the paper immediately.

Berg is also expected at the attorney general's office on the matter of the Foundation. Union's president, Penny Singleton, at recent national board meeting, charged that the Foundation was illegally set up, and that Jackie Bright was fraudulently elected president of the organization, having failed to give the incorporators proper notice of meeting and that a quorum was not present at the time of the election. Miss Singleton had also charged that Bright had no intention of operating the property purchased by the Foundation at South Fallsburgh, N.Y., as home for the union's aged, since it had not filed with the Dept. of Social Welfare.

Matter was resolved by a motion which would have Miss Singleton, Bright and Berg confer with the attorney general. Berg is expected to try to make an appointment for the committee of three. According to the terms of the resolution passed by the national board on this matter, official action only can take place with representation by Miss Singleton in company with Bright and/or Berg.

## Art Studes League Quits Artists Equity Ball, But 'Spring Madness' to Go On

The Artists Equity "Spring Madness" ball will have the field of bal masques virtually to itself this year. The Art Students League has decided to sit it out this season although it may return to the fold next year.

Artists Equity ball, which has been important to costume and set designers as a fount of ideas, is slated to be held May 1 at the Astor Hotel from 11 p.m. to 4 a.m.

The ASL this year is experimenting with other fund raising ideas, currently holding an auction of paintings in its building.

The ball has been held for 63 years, in various hotels, because many inns, after seeing the nudes, both male and female, that attended, decided to let other hotels have that business. Attendance started on a decline when the ASL started to insist on more covering.

## WAIKIKI CAN'T BEAT LENTEN RAP IN CHI

Chicago, March 3.

The Orient is giving in to the Occident.

Lenten doldrums have cued curtailment of Honolulu's Harry's Club Waikiki, and through March the hula nitery will operate week-ends only. It's the lone Chi cabaret to effect a Lent cutback so far.

Club's regular schedule resumes March 31.

## House Reviews

### Apollo, N. Y.

Duke Ellington Orch (14); Harry "Sweets" Edison Five; Ernestine Anderson, Lil Greenwood, Jimmie Rushing, Stoney & Audrey June; "Last of Fast Guns" (7).

This bill is tabbed the Duke Ellington Jazz Festival, and it measures up to its name. This is strictly an Ellington show. He's emcee as well as onstage later in proceedings to direct his band (which plays most of show) and to go through his familiar piano gymnastics as he reprises many of his hit tunes. Other turns mainly are backing, although the dance combo of Stoney & Audrey June stand out as having definite possibilities.

Harry Edison has a sweet quintet of jazz musicians. With his trumpet, he blasts his way through one jazz tune after another with no announcement as to what is being played. All selections are difficult to recognize. He has a slick saxophonist, who is featured; an excellent pianist and smooth-manipulating bass viol and a hard-working lad at the drums. But right now it looks like a combo struggling hard to find a routine, and better balance.

The Stoney-Audrey June team open with a slight bit of warbling, and then bear down with

their dancing which ranges from the softshoe to acrobatic, well-gowned in an evening dress, Miss June drops this in an abbreviated garb for her acro bit and a rather torrid climax with her male partner. Pair should fare well since both are skilled steppers. Well received here.

Jimmie Rushing, always a fave here, is back with some of his typical songs. He works in front of the Edison group to get solid returns.

Ernestine Anderson, who moved into the jazz vocalist picture via her Mercury recording, "Hot Cargo," is a big click with the Apollo patrons. In fact, the early evening crowd couldn't get enough of her ballading. Excellently gowned and possessing fine pipes, she scores most successfully with her tuneful warbling of "Tropical Heat Wave," "My Man," "I Just Love Him So," and "Day In, Day Out."

Lil Greenwood, a thrush who originally attracted attention in San Francisco, makes an effective appearance working before the Ellington crew. Although obviously handicapped by having to appear after many others has taken their turns at the mike with ballads, she scores neatly. "Walking and Singing the Blues" and "I Got It Bad and That Ain't Good" are standout, and are well-chosen numbers. Wear.

### Palace, London

London, Feb. 27.  
Connie Francis, Toni Dalli (with Bert Whittham), Hedley Ward Trio, Dennis Spicer, Nino, George Martin, Pierre Bel, Flying De Pauls (6), John Tiller Girls (16), Harold Collins Orch.

For the opening of a short season of twice-nightly international vaude Bernard Delfont relies on a Yank disk thrush, Connie Francis, as his topper. Miss Francis, known here not only for her platters but from a previous vaude and tv visit, has a pleasant act but one which scarcely rates top billing. A skimpy house at show caught gave the singer a cordial reception but it seemed more in deference to her friendly personality than to her vocal prowess.

Clinging closely to a microphone, her voice is charming in the slower and lower stages. When she climbs to a higher range then it is often strident. With chirpy bounce she sings about eight ditties including a medley containing "Stupid Cupid," "Evening Shadows" and inevitably—her big hit number, "Who's Sorry Now." Among her other entries are "Rockabye Baby," "I Love Him So," "Will You Still Be Mine" and "The Whole World In His Hands."

A rather different singer, Toni Dalli, plays safe by clinging to familiar musicomedies and operatic airs such as "Deep In My Heart" and the tenor's big number from "Tosca," "Granda," "More Than Ever" and a Neapolitan Love song provided this young and affable Italian with a sure-fire act, which

is skillfully accompanied by Bert Whittham at piano.

Two wellknown British tv acts provide most of the comedy in the bill. George Maynard specializes in a relaxed line of patter, some of it saucy, but not near the knuckle, and he scores the yocks with effortless ease. Another laugh-raiser is Dennis Spicer, an adroit ventriloquist whose dummies—Jimmy Green and a monkey—are favorite characters on tv. Spicer's technical work is brilliant and his patter lively and topical. The Hedley Ward Trio mix comedy, pop songs and instrumental work breezily and energetically.

Nino, the Wonder Dog, with his acrobatic strutting on rubber balls; the Flying De Pauls, six strapping Australian girls who do hand-springs with zestful skill, and Pierre Bel, a deft Continental juggler, are the other specialty acts, and the John Tiller Girls and Harold Collins' orch help to round off a bill which passes an agreeable evening but which is not strong enough to tee off a season in the heart of the West End. Rich.

## Credit Cards

Continued from page 51

Blanche system represents a slight saving to them, based on studies conducted on credit checks over several months. However, the cafe operator has no control over what kind of credit system is used by the consumer.

Today, in the average situation, business brought in by credit cards constitutes as much as 50% of the gross trade. Commercial firms which do the entertaining must have records of the amounts spent by various salesmen, for tax and operation records.

The credit card business has also made it mandatory for most N.Y. cafes, and eateries to take out an addition permit from the State Liquor Authority to legalize credit for liquor expenditures. In New York City this additional permit costs \$1,200.

### Cushion Vs. Arrears

There have been instances where bonifaces have been hampered financially because of the large amount of checks outstanding. In these instances, the owner has been able to get advances against charges already made, provided the cafe's billings are up to date.

Naturally, cafemen are reluctant to shell out as much as 7% to the credit systems. However, some have come around to the belief that it's better that way. Some of their own charge customers, one boniface said, send in the bills as long as three months in arrears. In addition, there have been instances where employers with pencil privileges have used the credit cards when on the verge of resigning or being fired, and have run up some whopping bills. The credit card systems protect them from these excesses, once the charge is made through an established system.

With the present tax laws, operators say that the charge account systems have a permanent part of the entertainment setup. It's possible to travel in many parts of the world now with a minimum of ready cash. A credit book is all that's needed, and if a consumer overextends himself, whether it be for food, hotel, travel, flowers, or virtually any other kind of service and commodity, the seller has complete protection, even if the credit company never catches up with the spender. As one operator put it, "For 7% we can sleep nights."

## Inside Stuff—Vaude

Col. Serge Obolensky, vice chairman of the board of Zeckendorf Hotels, is staying with the chain, at least as of now. While Obolensky was in Boston on a book-plugging tour in behalf of his autobiography, "One Man In His Time," Ernest B. Henderson, board chairman of Sheraton Hotels, which is headquartered in the Hub, made a pitch for Obolensky to return to the Ambassador (now Sheraton-East) Hotel, the Park Ave. showcase of the chain which Sheraton had swapped off to Zeckendorf for the Hotel Astor.

Obolensky will continue his business office at the Astor but is moving his personal apartment to the Drake, which Zeckendorf is converting into a cooperative operation with its suites designed by Cecil Beaton. Mme. Claud Alphant and Ellen Lehman McCloskey. However, the report persists that Obolensky will also wind up at still another former home-base, the St. Regis, which the Vincent Astor Foundation will continue to operate. The colonel was married at one time to Astor's sister.

A rare bit of courtesy for Miami Beach newsmen came from Paul M. Bruun of the Miami Sun. Bruun wrote of a recent visit to Havana, where he found the city the gay old town it always was with a host of tourist attractions including smoothly functioning gaming casinos. "The charm of Old Havana," he wrote, "has not been altered. The threat of incidents no longer hangs heavily." It's unusual for a Miami resident to help publicize Cuba, which in the past few years has become a rival to Miami Beach for the tourist trade.

Geri Nolan, publicity director for El Rancho Vegas, Las Vegas, resigned Monday (3), and owner Beldon Kattelman announced that her replacement will be Ed Parham. Miss Nolan, who has held the post since March, 1954, will join the Sloan publicity office in Los Angeles as an account executive. One of her accounts will be El Rancho Vegas. Parham, former publicity chief for the Riviera Hotel in Vegas, has been an independent publicist in L.A. for the past year.

## Vaude, Cafe Dates

### New York

Robert Lamouret at the Ft. Lauderdale (Fla.) hospital following a heart attack . . . Johnny Hartman pacted for the Astor, London, starting Monday (9) . . . Sallie Blair goes into the Flamboyant, San Juan, April 17 . . . Tina Robins due at the Adolphus, Dallas, April 12 . . . Charles V. Cole, vice-president-general manager of the Hotel New Yorker, heads the new Cole Hotel, Albuquerque, which opens March 15 . . . Darryl Stewart a holdover at Carillon Hotel, Miami Beach . . . Rita Grable starts Sunday (8) at the Gayety, Baltimore . . . Phil Schwedel, in charge of the theatre tour packages at the Tausig Agency, at Beth El Hospital . . . Soler & Lorea open at the Elegante, Brooklyn, March 11 . . . Martha Errolle held for an additional frame at Chanticleer, Baltimore.

### Chicago

Elisa Jayne and Erzo Stuarti to Muehlebach Hotel, Kansas City, March 16 . . . Sheeky Greene signed for Black Orchid March 17 for two, with Frances Faye, recovered from her busted hip, skedded on April 1 . . . Shelley Berman is due at Colony Club, Omaha, April 3 for a week . . . Ted Lewis revue returns to Palmer Empire Room June 25 for a month.

### Kansas City

Something's Smith & Redheads head for St. Louis and the Embers, opening there March 6 . . . It will be a return date for Four Lads when they open at Eddy's March 6 . . . Toni Arden with brother Jan Arden set for the Ed Sullivan show April 19, and time for them also

is booked in Florida. They closed a stand at Eddy's recently . . . Larry Green will begin a stand at The Club, Birmingham, with orch of five March 16.

## WILL OSBORNE

and His

ORCHESTRA

HARRAH'S CLUB

Lake Tahoe

## RIO THEATRE

160 St. and Broadway, New York

## AVAILABLE

for unusual stage attractions of any kind or

RENTAL PROPOSITION

seating 2,400, now in operation, newly equipped and renovated  
Call MR. SCHWARTZ, SW 5-3800

## AVAILABLE A YOUNG LYRIC-TENOR

Sings Italian Classics & Semi, also Modern—Can Read Music. Personality. Seeks Manager.  
Write Box V1525, VARIETY,  
154 W. 46th St., New York 36

## Fred Petty Agency

New England's Top Agency  
Little Bldg., Boston  
Liberty 2-2328

## The DEEP RIVER BOYS

Starring HARRY DOUGLASS

International Tour

Currently  
EL MOROCCO  
MONTREAL

Direction: WILLIAM MORRIS AGENCY  
Pers. Mgr.: ED KIRKBY



**CAB  
CALLOWAY**

Starting MARCH 4  
FLAMBOYAN CLUB  
San Juan, Puerto Rico

Mgt. BILL MITTLER, 1619 Broadway, New York

RCA-Victor Records  
Exclusively

# JACK and MARILYN NAGLE

extend their thanks to MR. LOU WALTERS for the opportunity of

## STAGING and CHOREOGRAPHING

the shows at the TROPICANA HOTEL, LAS VEGAS and the CARILLON HOTEL, MIAMI BEACH

Thanks also to MR. FRANK CAPRA and MR. HENRY GENE for the opportunity of Staging the  
BATHING BEAUTY SEQUENCE in FRANK SINATRA'S "HOLE IN THE HEAD"

NEW YORK, 113 W. 57 St.

Management: HERBERT MARKS AGENCY

MIAMI BEACH, 600 Lincoln Rd. Bldg.

# Introducing CANADA'S SPECTACULAR NEW THEATRE

THE *new* HEART OF  
CANADIAN  
'SHOW BUSINESS'!



## THE O'KEEFE CENTRE

TORONTO, CANADA

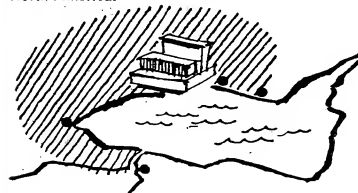


**CENTRE**

*for the performing arts*

**PLAN NOW FOR  
BIGGER AUDIENCES!  
TOP PUBLICITY!**

Make the new O'Keefe Centre part of your theatrical plans for 1960! Construction is now well under way on this fabulous new theatre in the hub of booming, prosperous Ontario! It's destined to be one of the great showplaces of North America.



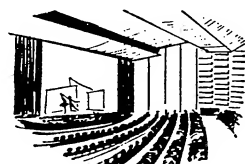
### THE HUB OF ONTARIO

Toronto is the 6th largest market in North America ... one of the continent's most "show-minded" cities ... with a hungry appetite for drama, musical comedy, variety, music, opera and all forms of live entertainment! This is truly CAN. DA'S HEART OF SHOW BUSINESS.



### 3,200 SEATS!

When The O'Keefe Centre opens in early 1960, it will offer a 3,200 seat theatre, with no seat more than 124 feet from the stage! All seats will be specially designed for the utmost comfort and visibility—many will be equipped with hearing aids. Acoustical facilities will be unexcelled anywhere in North America—to provide the finest production of every form of entertainment, from musical comedy to opera.



### LARGEST STAGE IN CANADA!

The stage floor will be across 128' of the building. Acting area framed by the proscenium can be reduced from 60' width to 36' when needed. Proscenium is adjustable to these same widths, with a maximum opening 30' high. Mechanically-elevated 50-piece orchestra pit ... radio and TV control rooms ... stage-size rehearsal studio ... largest lounge areas in North America. There will be 8 star dressing rooms, other rooms to accommodate up to 100 people!

### MEET HUGH WALKER

the man who's  
Managing Director of  
the spectacular new  
O'Keefe Centre.  
Contact him now, he  
is booking shows,  
concerts, conventions,  
lectures, TV and Radio  
broadcasts—for the  
1960 season.  
Write or phone:  
Hugh P. Walker,  
Managing Director,  
The O'Keefe Centre,  
Toronto, Canada.  
Telephone:  
Em 6-7211.



# MCA Alerts AGVA to 'Talk It Over'

## Factor in Dispute on Oregon Role

The Music Corp. of America is set to fight the ukase of the American Guild of Variety Artists that it get out of the Oregon Centennial Exposition as booker. MCA recently signed a contract as an employee of the Centennial Commission charged with the responsibility of presenting acts to be booked by the Commission for the 100-day event to be held from June to September. The talent budget is \$455,000.

Morris Schreier, house attorney for the agency, last week wrote a letter to Helene Tetrault, head of the AGVA franchise division, stating that AGVA would be held responsible should its actions lead to any disruption of its relations with the Commission. Schreier stated that it was incumbent upon AGVA to live up to its part of the B-51 agreement with the agencies which stipulates that the union and any agency with whom a quarrel exists must confer and attempt to conciliate, and should that fail, then the matter must go to arbitration. Schreier stated that neither Miss Tetrault nor any member of the union has sought to powwow and settle the differences as a prelude

to arbitration. It's claimed that this automatically violates B-51.

The hassle stems from AGVA's claim that MCA cannot act both as a booker, or representative of an employer (the exposition), and as agency. According to the contract with MCA, it is to receive 10% of all bookings on the show. Agents in Portland, Ore., feel that the bite should be limited to 5%. Also objected to is a provision that the Commission pay all the AGVA Welfare Trust Fund fees, which is usually paid by the show producer.

## Glaser's Brit. Tie

### And 2-Way Traffic

London, March 3. Jackie Green, assistant to Associated Booking Corp. topser Joe Glaser, returns to N.Y. this week after spending a couple of weeks in London conferring with the Harold Davison agency.

Standout event of the trip was finalizing of a deal whereby Davison will be sole British rep for the 300 or so ABC artists and bands and the lining up of specific dates for Carmen McRae, Anita O'Day and others.

Davison's hoping that one result of the deal will be to increase the traffic of British artists to the U.S.

## PIAF UNDER KNIFE BUT OK; BOOKINGS X'ED OUT

Edith Piaf's March 25 Carnegie Hall, N. Y., concert has been postponed indefinitely. Singer had to cancel balance of her Waldorf-Astoria engagement last week following an illness which resulted in an operation at Harkness Pavilion for removal of ulcers. She's resting comfortably and is expected out of the hospital in about two weeks.

Miss Piaf also had to pull out of El Morocco, Montreal, starting March 12, and two shots on the Ed Sullivan show.

Following her collapse, singers Vicky Autier, Monique Van Voor- en and Margarita Sierra substituted temporarily at the Waldorf. Vivienne Della Chiesa, who was originally slated to open there March 9, was brought in last Thursday (26).

## Dot Lamour Settles

### Injury Suit Vs. Hotel

New Orleans, March 3. Dorothy Lamour said here last week that her \$1,000,000 suit against the Monte Carlo Hotel of Miami Beach had been settled out of court for an undisclosed sum.

Actress-singer said she was notified by her attorney, Murray Sams Jr. of Miami, that an agreement had been reached and concluded.

Suit against hostelry resulted from a knee injury which she received while appearing in appearance there Feb. 14, 1958. Miss Lamour said she suffered the injury when she tripped coming on a riser on which the piano had been placed, contrary to her contract which she said called for the instrument to be set on a stage.

Later, while doing her act at the Monteleone Hotel here, she said the weakened knee caused her to fall, resulting in a broken ankle. She finished the New Orleans engagement with the leg in a cast.

Miss Lamour was here doing series of demonstrations of manicuring set at department store beauty counters.

## Bolger's April at Waldorf

Ray Bolger has been signed for the Empire Room of the Hotel Waldorf-Astoria, N. Y., starting April 6 for four weeks. Originally Patachou had been set for that period, but the French singer is bowing out and may play the room later.

## Miami Beach

Continued from page 1

most optimistic will venture to say.

Management thinking now runs along a course of providing insurance for room reservations via this method of building up their after-dark diversifications for several reasons: (1) the prospective guest knows that if the show shines it does so also on the cheaper inns as well as the luxury hospices; (2) a cold or rainy spell that keeps the guests confined to their hotel lobbies and cardrooms means casting about for any means to keep them happy and content, with entertainment of an evening the obvious answer; and (3) the prestige and word-of-mouth advertising that comes with having a top name or production click on the hotel premises.

### 'Free' Fortissimo

The "free" entertainment facet has been thoroughly tested this season and found a business builder by the Deauville and its five associated hotels. At an estimated cost of \$400,000, the three-times-weekly cascade of toppers presented in the Deauville convention auditorium for 4,000 guests present "on the house," served to help fill the group's hotels to capacity a couple of weeks before the other biggies along the Beach. The debate, now, among observers and hotelmen is whether such a project was worth the cost, in lieu of the balmy weather pattern that has brought a typical peak period (pre-winter of '57-'58 boom) that is expected to run well into April.

Answer to this may lie in the joining together this week of six leading hotels, who will attempt a like series of one-nights in May and June, as an experiment. These are the Eden Roc, Roney Plaza, Carillon, Algiers, Seville and Sea Isle, with others likely to be invited to join. They have pooled \$60,000 for the initial expense budget, which will be divided into a weekly layout, depending on acts booked. Charlie Rapp, who services the booking wants of the borscht belt circuit in New York State, has been retained, as book-er. Shows will be presented either at the Miami Beach Auditorium (3,500 capacity) or at one of the member hotels with a large convention hall.

### Lansburgh's Plan

In turn, Morris Lansburgh, fronting the Deauville group, is switching his course. He will book acts on a one-week deal, with one night devoted to continuation of his "Cavalcade of Stars" plan, the balance of week to be an "open to the public" presentation of the show in the Casanova Room. Plussing this, he is projecting a series of yachting parties and the like to supplement the free-show gimmick.

At the Eden Roc's Cafe Pompeii, prexy Harry Mufson found his dragging b.o. lifted last week into an overall near break-even mark for the season, with rosy outlook.

His bookings nut for the 15-week period for talent and music (including such smaller rooms as the Mona Lisa and Harry's American Bar) should run to a sum well over \$300,000.

This is easily topped by the Fontainebleau. Ben Novack's powerful lineup plus expanded orch in the La Ronde for the toppers; music in the Boom-Boom Room and other musical units in other public rooms can be conservatively figured as costing an overall \$450,000 for the 15-week term.

### Deauville's Casanova

The Deauville, outside of its "Cavalcade of Stars" cooperative venture, is expending a big figure to keep its Casanova Room in the limelight. The Deauville club's costs—with other, smaller on-premises cafes added—should run to \$300,000 for talent and music after the Jerry Lewis date in March closes out its season run.

The Americana's Larry Tisch bowed out of the top-draw booking competition this winter and turned to installation of a topical revue with young talent. He says staging and d. costuming costs. Where it will all end, not even the that at least, by this means, he has cut his budget down to point where

# Rundown of Miami B'ch Talent Purse

Miami Beach, March 3.

Here's how Miami Beach's \$3,750,000 talent budget, including music and production, for the 15-week season breaks down by major hotels and niteries:	
Fontainebleau Hotel (La Ronde cafe; (other rooms) ....	\$ 450,000
Deauville Plan (free shows by six associated hotels) ....	400,000
Deauville Hotel (Casanova Room plus other cafes in hotel) .....	300,000
Eden Roc (Cafe Pompeii; (plus Mona Lisa Room and Harry's American Bar) .....	800,000
Latin Quarter .....	250,000
Carillon Hotel (Club Siam; plus Tambourine Lounge) ..	225,000
Americana Hotel (Bal Masque; plus Caricia Lounge) ...	200,000
Diplomat (Cafe Cristal; plus other cafes) .....	200,000
Lucerne Hotel (Club Chalet) .....	100,000
Copa City (closed; ran mid-Jan. to early Feb.) .....	100,000
Ciro's (plus lounge (figures at \$6,000 weekly average) ...	90,000
One-nighter (or longer) stands (hotels, motels, cafes, etc.)	
plus small spots, numerous jazz & strip joints, etc.) ..	1,135,000*
Total .....	\$3,750,000

\*Estimated

losses in the Bal Masque are comparatively minor, with strong chance of a pullout if biz continues on the upbeat evidenced in recent nights. Counting budget for the adjoining Caricia lounge, his talent and music payoffs should range around the \$200,000 mark.

### Diplomat's Fluctuating Budget

The new Diplomat, in Hollywood, has a schedule of acts booked to reflect the fluctuations of the season. By this means, the inevitable losses in its limited-capacity intimate Cafe Cristal have been minimized. For this room, plus cafe adjuncts, the total for the fifteen weeks should also be around the \$200,000 figure. Since the December premiere, costs have been cut considerably, cued by the fluctuating budget idea inaugurated by managing director George B. Fox and cafes director Sol Geltman.

The Lucerne Hotel has had a long running (over 100 weeks) package in its Club Chalet. "The Havana Mardi Gras" with Diosa Costello is a low-budgeter that should keep boniface Oscar Markovich's cost-sheet within the \$100,000 range on a 15-week basis, although he keeps the revue, running on a yearly basis.

### Carillon Hikes the Nut

The Carillon also departed the battle for names. Instead, Lou Walters was brought in to stage a smart production, which started slowly but has been picking up biz as the season goes on. His original budget was reported as \$10,000 weekly, but from looks and grade of talent he's been adding for the peak weeks, the figure evidently has been upped. With entertainment also presented in the Tambourine Lounge, the overall estimate here should hit \$225,000 for the 15-week season.

Of the indies, only the Latin Quarter continues in the struggle to lure customers from hotel row to its location on Palm Island with top attractions. Whether the E. M. Loew-Eddie Risman operation will show a profit is speculative. With powerhouse names, the season run for talent-music can well hit \$250,000—a conservative figure, at best.

Oscar Markovich tried reviving the dormant Copa City in mid-January with a many-peopled re-staging of "Jump For Joy," the Duke Ellington-Sid Kuller original sepien revue. It proved a \$100,000 flop and closed early this month.

### Miscellaneous

Add some 30 one-nighters (30 hotels and motels which offer nightly changes of talent, five times a week) that expend an average of \$1,000 minimum each weekly; an intinery such as the fabulously successful Murray Franklin's (\$2,500 per); others of the all-nite spots scattered around the area; a half-dozen jazz-joints with an overall estimated layout of \$175,000 for the season; the two-score smalleries which usually have a small combo or pianist, and finally, the dozen or so strip spots,

of which the larger expend as high as \$2,500 for the peelers, comics and music; (the others around \$1,000), and the combined figure for all after-dark ventures reaches

There will also be a closed-circuit tv station which will broadcast to all stores and public areas. The \$3,750,000 mark that will probably go higher if the season continues its boom pace into mid March, with resultant expansion of some budgets. The end result, come end of March will be an interesting one, and may serve to set next season's pattern—big names or production ideas.

RAY ROMAINE  
and CLAIRE  
"Delightfully  
Different"

NOW  
APPEARING  
HOLIDAY  
HOUSE  
Pitt., Pa.

Thanks to  
GEORGE CLAIRE  
Returning July 1st  
(4 Months)  
MOULIN ROUGE,  
Paris



**FOR SALE**  
2000 used upholstery theatre chairs  
good condition  
**\$1.50 each**  
1200 DROPS REASONABLY PRICED  
STATEN ISLAND THEATRICAL  
RENTAL SERVICE  
Staten Island, N. Y. Gibraltar 2-7475

**YVONNE MORAY**  
Carmichael's Supper Club  
Homewood, Alabama  
(Thank you Ross Russell)  
ASSOCIATED BOOKING CORP.  
JOE GLASER, Pres.

**MIND READERS**  
Mentalists for auditorium work in  
small towns. Long contracts. Year  
around work. Short hops. Tell all.  
Send pictures.  
Variety International Productions,  
3311 Montrose Blvd., Houston 6, Texas.

**NEW!**  
Giant professional gag flo.  
Over 1000 hilarious classified  
and light. Regular \$3.00 value.  
ONLY \$1.00! List free on  
request.  
EDMUND ORRIN  
Dept. C  
1819 Golden Gate Ave.  
San Francisco 15, California

**AGENTS**  
Good shows. Easy Contracts. Year  
around work. Little travel. Worth  
five bills a week to good closer.  
Variety International Productions,  
3311 Montrose Blvd., Houston 6, Texas.

# Constantly Consistent!!

## THE Original Fabulous INK SPOTS

Direction:  
**CIRCLE ARTISTS CORP.**  
48 West 48th Street  
New York PL 7-7100

Personal Management:  
**SID HOWARD\***

**BILLY GLASON'S FUN-MASTER**  
PROFESSIONAL  
COMEDY MATERIAL  
for all Theatricals  
"We Service the Stars"  
Big Temporary Special on All  
35 Gag Files for \$15. Plus \$1.00 Postage  
Foreign: \$1.50 ea., 35 for \$40  
• 3 Parody Books, Per Bk. ... \$10  
• 4 Blackout Books, Per Bk. ... \$25  
• Minstrel Budget ... \$25  
• How to Master the Ceremonies  
\$3 per Copy  
No C.O.D.'s "Always Open"  
**BILLY GLASON**  
200 W. 54th St., N.Y.C., 19 Circle 7-1130  
(WE TEACH EMBROIDERY AND COMEDY)  
(Let a Real Professional Train You)

NITERIES FAVORITE  
OPERATIC GROUP  
**THE  
METROPOLITAN  
QUARTET**  
145 W. 42nd St. Bldg. Balto 2 Md  
NEW YORK PHONE TO 2-1097

The Amazing Stars of "WHAT'S ON YOUR MIND"  
**Lucille and Eddie ROBERTS**  
Currently and Until April 1  
**THE TROPICANA HOTEL, Las Vegas, Nev.**  
April 16 to 20 HORIZON ROOM, Pittsburgh Mgt. M.C.A.

### Copacabana, N. Y.

Jules Podell presentation with Tony Bennett (with Ralph Sharon) Ford & Hines, Zeme North, Ron Stewart, Doug Coudy Line, Paul Shelley & Frank Marti Orchs; music & lyrics, Mel Mitchell & Marvin Kahn; costumes, Billy Livingston; \$6 minimum.

The Copca bill with two acts has two focal points of interest in the entertainment community. Tony Bennett has passed from the ranks of record singers to that of a prime performer, while Phil Ford & Mimi Hines currently have the attention of nearly everyone because of the stature gained through their tele exposures. They have been impressing as one of the great hopes of the comedy world.

Bennett has gained a wide market for his wares, having left a deep imprint on disk sales, tele and theatre appearances, and now he's strong b.o. on the niter circuit. And for excellent reasons too, because he can belt openly and he can sing softly and carry a big stick as well. Bennett's catalog deftly mixes his hearty cafe faves with new tunes. Some of the latter, though, do not seem to be of the calibre that hang around too long. Bennett has the ability to give some tunes appropriate dramatic fervor. It's a strong plus that sways the crowd.

There is one drawback. On his opening session, he stayed on about 50 minutes, which was just about a quarter-hour too much. He had passed his peak, and had little to contribute to his stature after the 35 minute mark. There are some numbers that can easily stand elimination, which would give him just the right length to be as big a hit as the Copca can have. Ralph Sharon heads a distinguished cast of extra musicians brought in by Bennett.

Ford & Hines still show up as a team of tremendous promise, despite the fact that their opening at the Jules Podell hospital. They bring off their full potential. They are a naturally funny pair. Miss Hines, especially showing up as a comedienne of great potential. She has Cass Daleyish characteristics, a rubbery and expressive face and a youthful exuberance. Ford, while content to be in the background, gives force and direction to the girl's zanyisms.

Their delivery wasn't of the necessary sharpness to hit maximum returns, although the material has a lot of merit. They seemed too confident of their verbiage to hone their turn to the fine edge that slices over audience resistance. Their sketches are generally long, some of the situations could be edited down to more concise lines. As the act now stands they could have a rough time unless they key up on the performance values.

Zeme North and Ron Stewart in the production song spots give good vocal backing to the Doug Coudy-routined line, gaily costumed by Billy Livingston. Paul Shelley showbacks and Frank Marti handles the Latin beat.

Jose.

### Eden Roc, Miami Beach

(FOLLOWUP)

Miami Beach, March 1. The appearance of Tony Martin in this plushy Cafe Pompeii marks his third showing in the area within the course of the winter season. His act is as potent here as at a smaller, more intimate (250) room such as the new Diplomat Country Club's Cafe Cristal, at which he appeared for the first three weeks of its operation. This booking was a strategic one by the management, which upped its normal budget considerably to bring in a vet of the niter circuit with the popularity and stature needed to launch the swank spot as the first hereabouts to assess a cover charge (\$3) and to insure success. A policy that sought class trade with lure of a class act.

Martin also was one of the big clicks for the Deauville's Cavalcade Theatre (the cuff one-nighters) and disbooked for a return this week (making a fourth local shot) following his closing at the Pompeii.

In the Roc's big layout, he is a solid scorer. Owner Harry Mufson set up a pre-fixe \$17.50 dinner tab (highest yet in this season of such preem night tariffs) for first show; against that fee, the must-be-seen and first-lookers jammed the room.

Martin, fave with the upper crust and cafe society crowd in these parts, had them all the way. His velvety song-selling is now plussed by a tongue-in-cheek approach to some of his arrangements, an easy flow of gab adding to the light air engendered. The two trim dancing brunets who work with him add to the easy spoofings of some Latin-beat lyrics, and high-

light the sock special on a romantic guy grown older. He also works in a well turned softshoe to add to overall impact. The crowd called for, and got, reprises on his past hits. He was on for over 50 minutes and they wanted more.

Alan Drake, a last-minute addition to the show, is in the opening slot—a difficult one at best for a comic. His driving delivery and constant punching stand him in hearty stead. Drake wins them to growing giggle returns that build into the howls at wind of his round-out of topical comments on domestic matters and finally, a spoof on the younger generation.

Augie & Margo are big hits with their frenetics in dance. The youngsters work to a dynamic beat that is lined with Latino and, finally, all-out jazz backgrounds to point up their exciting spins, lifts, twists and slides. Al Sordy is an able pianist, aide to Sordy is an Walter Nave's orch for the overall show. Jackie Heller encooses in smooth fashion. Sammy Davis Jr. and the Hal Loman Dancers take over next.

Lary.

### Sands, Las Vegas

Las Vegas, Feb. 25.

Nat King Cole, Will Jordan, Steve Rossi, Copa Girls (12), Antonio Morelli Orch (21); produced by Jack Entratter; choreography, Bob Gilbert, Renne Stuart; \$3 minimum.

Nat King Cole eases back into the Copca Room, where he reigns as one of the most popular acts in the drawing rooms, and presents a rich recital that received brisk milk action from first-nighters. Cole's graceful style is in top form as he offers such numbers as "Thou Swell," "But Not For Me," "Madrid," "Whoopee," "The Party's Over," "Come Closer To Me," "But Beautiful," "Lullaby of Broadway," "Avalon" and "Joe Turner." He also radiates as an 88 soloist on "Tea For Two" and "Where Or When."

Will Jordan returns with his impress of Ed Sullivan, which always is good yock bait here. He brings back his takeoff on Bing Crosby and the old phonograph. The Nazi teacher act, and a Frankenstein movie sketch, all of which get warm responses. Jordan is a clever performer, and it will be interesting to see how he fares with an expanded repertoire. He has the potential for headlining before many more seasons.

Two plush and beautiful production numbers by Bob Gilbert and Renne Stuart hold over, both featuring the big voice of Steve Rossi and the comely Copa Girls (12). Antonio Morelli and orch (21) are a strong assist to the package, skedded for two weeks. Duke.

### Hotel Monteleone, N. O.

New Orleans, Feb. 28.

Billy DeWolfe, The Rayettes (4), John Gary, Nick Stuart Orch (7); \$2.50 minimum, \$4 Sat.

New layout in posh Swan Room is a beller in all departments. Laughs, terping, singing and melody are the ingredients.

Billy DeWolfe is a click every moment he's onstage. Yocks come easily as he disports himself as "Mrs. Murgatroyd" and engages in hijinks genially. It's a solid fun stanza.

More of a genuine characterization than a caricature or burlesque, "Mrs. Murgatroyd" is DeWolfe's trademarked comedy classic. This and other efforts contain plenty of bellylaugh values because this talented performer wisely embellishes them with clever and zany business and lines. Comic's routines are polished to a fine edge and he earns a rising tide of guffaws and palm pounding. After finale, DeWolfe emerges as flunkey to sweep up stage and as clumsy waiter dropping dishes, generating more hilarity.

Also scoring nicely are the Rayettes, a quartet of dancing lookers who came here with little fanfare but clinched niche for themselves on their initial performance. They cop mits for routines.

Young baritone John Gary offers varied song stylings and scores in A-1 style.

Personable Nick Stuart and musical crew have a happy swingy style that maintains a clean beat for customer hoofers. The arrangements are played with precision, with a number of first-rate sidemen frequently spotted in fine solo riffs for neat change of pace.

DeWolfe, incidentally, opened two days ahead of his scheduled start to take over for thrush Ruth Wallis, who was reported ill and unable to finish engagement.

"An Evening With Richard Rodgers," starring Mimi Benzell, Bill Tabbert and Larry Douglas, is next attraction, opening March 10 for two weeks.

Lutz.

### Cocoanut Grove, L. A.

Los Angeles, Feb. 27.

Nelson Eddy & Gale Sherwood, Kovach & Rabovsky, Freddy Martin Orch (13); \$2-\$2.50 cover, \$3 minimum.

Nelson Eddy and partner Gale Sherwood are pitching their tent in the Cocoanut Grove for the first time, and it should be a pleasant stay for both the management and the rounders that drop by this supper club during the next two weeks.

Eddy is one of those performers that time never changes—his voice and appearance are still as good as when he first appeared in pix some years back.

At Saturday's (21) opener the bass baritone and the attractive Miss Sherwood kept mti action heavy with a songathon act that included solos and duets, latter the more impressive. Miss Sherwood, a shapely blonde who sparkles throughout the turn, is a perfect match for Eddy. She has a beautiful voice and blends perfectly with him.

Eddy, who opens the show soloing "Great Day," claims he stole Miss Sherwood from light opera and now she steals the show every night. He's right; she's a charmer. A bit with Theodore Paxson, Eddy's musical conductor (piano) lends added strength to a smart act. The former Metro singing star also draws laughs with a vocal takeoff on rock 'n' roll.

Kovach & Rabovsky, a husband-wife dance team, doesn't fare too well. Freddy Martin's orch had difficulty in supplying them with the much needed orchestration, which came across outdated. The arrangements should be worked over so that the dancers are able to display their ballroom prowess. Martin's band shows superior musicianship for the remainder of show and for dancapation. Sophie Tucker opens Friday (6) for two weeks.

Kafa.

### Ritz, Capton, Montreal

Montreal, Feb. 24.

Betty O'Neil, Johnny Gallant, Paul Notar Trio; \$2-\$2.50 cover.

A newcomer to Montreal, Betty O'Neil is surefire for early returns to the downstairs cafe of the Ritz Carlton, Miss O'Neil, with plenty of show biz savvy via musicomedies both in New York and on the road, is ideally suited for the Ritz Cafe.

A brunet of average height, Miss O'Neil tees off in lively fashion with a song that gets her around the room and establishes her need to be with ringsiders. Dropping back into ballad slot, she clicks with a few nifties, adding spice with special material items. A group of showettes including several from revues she has appeared in brighten the pacing and a hep arrangement of "Just One of Those Things" drew a solid encore session. Thrush was brought back three times.

The combo of Miss O'Neil's easygoing charm and the arrangements of Ken Wether make a workable little thing offering. Almost casual in presentation, there is nothing untidy or left to chance with this act; only minor point on the debit side is the use of too much volume on one or two songs.

Doing their usual okay job is the Paul Notar Trio and pianist Johnny Gallant who back show admirably and then split dance interludes. Miss O'Neil is in until March 10.

Neut.

### Harrah's, Lake Tahoe

Lak Tahoe, Feb. 27.

Andrews Sisters, Rowan & Martin, Fred Sandburn, Will Osborne Orch (9); \$2 minimum.

Entertainment director Candy Hall knows he's signing a "can't kill" bill when he marquee's the Andrews Sisters and funnyman Rowan & Martin—and auditors are proving it. And for good measure, on this bill he added Fred Sandburn, a veteran showman and an artist on vibes.

Sandburn, dressed in short-cut suiting, and with comic expression, capably warms the tablers with antics on the instrument, and plays it straight for such titles as "Ida" and "Somebody Stole My Gal."

Rowan & Martin, faves on the Reno-Tahoe route, were at their best on show caught, and did a full 30 minutes before begging off. They commanded an ovation normally reserved for the head liners. The duo, unquestionably headed for the top, top, top, are faultless in a now familiar routine where a drunk at-ringside heckles the actor onstage, doing a bit from Shakespeare. Dick Martin as the drunk, and Dan Rowan as the actor have created a comic scene that's a classic, and one that's frequently

delayed until auditors finish with the yocks.

The boys also score with "Up a Lazy River," and on a version of "Old Man River" done with proper grammar. Audience reaction and the cries for more, more, more indicate the boys will undoubtedly play this intimate room more often than in the past.

The Andrews, who need simply to walk on for approval, ho'd the tablers from the initial offering to the last. Titles include "Don't Fence Me In," "South America, Take It Away," "Don't Bring Lulu," and other stuff associated with the girls' name.

New on their turn is a flapper era bit that's well received and an audience participation to "Sing with the bouncing ball" version of "Show Me the Way to Go Home." The girls win midmer response with all the standards, and display talents in the terping department. The trio filled in on last-minute notice after Georgia Gibbs was cancelled out by illness. Backing the entire bill is the music of Will Osborne. Show runs through March 8.

Long.

### Jefferson, St. Louis

St. Louis, Feb. 26.

Wally Griffin, Bud & Cece Robinson, Johnny Polzin Orch (7); \$1.50-\$2 cover.

Wally Griffin, singing comedian, and Bud & Cece Robinson, young zip & zest dance team, are providing some lively, spirited doings at the Sheraton-Jefferson Boulevard Room. Griffin, a healthy, untanned wit with a toothpaste-d smile, gets off to a slow start with a barrage of whiskered gags, but pulls out nicely after a few minutes with some engaging song parodies and quips.

First-nighters were particularly fetched up by his "My Fair Lady" song satire, with refreshing original lyrics, and another original on what the current hit paraders will look like in retrospect 20 years hence. The lad has a way with him and, aside from the first few minutes when he's a little too prone to chide the customers for not laughing at some of the gags, he has everybody way over on his side all the way.

The Robinsons, who obviously takes high-potency vitamins, score with a blithe session of fresh terpsichore that includes a bit of everything, from a nostalgic Charleston to a modern rock 'n' roller, leather jackets and all. They throw their hearts as well as their feet into their work, and it's a zingy act from first step to last.

Johnny Polzin's danceable local crew continues on the bandstand, with comedian Sonny Mars due in as show headliner in two weeks.

Bob.

### Riverside, Reno

Reno, Feb. 27.

Frank Libuse with Margo Brander, Double-Daters, Starlets (8), Eddie Fitzpatrick Orch (10); \$2 minimum.

Between Frank Libuse and his auditors there's no contest—the "mad waiter" is in command. In a 20-minute turn of controlled nonsense he proves himself master of his own stylized art, and tablers love it, albeit they often are on receiving end.

The zany comic plays a 15-minute pre-curtain show in the audience, a la the role of waiter. The unsuspecting could well decide to make the Olympic Room a one-stop spot—if Libuse is to provide the table service. His antics include such as carrying a six-footed potted palm from a side-room ledge, then leaving it in the hands of a ringsider. On duo bit's with singer Margo, she plays it straight—there's at his best. A flute solo starts to plaudits, and his asides to the staffer and auditors are top league. Both show faultless timing and much rehearsal. To the interrupting tablers he says simply, "Would you shut up a minute?"

Backing the comic is a quartet new to Reno clubgoers. The Double-Daters, if opening night material and delivery was any indication, are scheduled for headline spots. The mixed four make like veterans on the harmonies, and terping offerings win much approval. The foursome—Paddy Barker, Stephanie Antle, Ted Canterbury and Tom Knott—include such titles as "This Is It," "Sing You Sinners," "Sadie Thompson," and, for a terping routine, "Old Soft Shoe." They are a group worth watching, and deserve slots in the better rooms.

Backing the show are the capable Eddie Fitzpatrick musicians, with the Starlets opening and closing in Moro-Landis productions. Show runs through March 11.

Long.

### Moulin Rouge, H'wood

Hollywood, March 2.

Donald O'Connor, Sidney Miller, Olive, Los Gatos Trio, Donn Arden Revue, Dick Stabile Orch (16); \$5.50 package.

Donald O'Connor as a name in a niter is a constellation by himself. Judging by his opening show Friday (27) at Frank Sennes Moulin Rouge, where he came after a four-week break-in at the Sahara, Las Vegas, O'Connor bids to become one of the hottest attractions in the cafe circuit. In for only two weeks, he's c.nch for repeat bids from Sennes and other bonafides.

Act is substantially the same as he did in Las Vegas with Olive, the midget, and with Sidney Miller again collaborating.

O'Connor can do practically everything and, what's more, do it well. He sings, dances, mimicks, waxes satirical. Everything is smoothly done, in a real pro manner. Miller is solid and works well with O'Connor. Highlight of act is an imitation of pianist Van Cliburn, and it's a howl from start to finish.

King.

### Hotel Muehlebach, K. C.

Kansas City, Feb. 27.

Hildegard, Danny Ferguson (8); \$1.50-\$2 cover; \$2 ber. minimum.

Hildegard's return is a quick one and a solid one. The chanteuse was in the room last summer as one of the first big names under the Muehlebach's policy of raising the Grill's entertainment level, and now is back for a repeat. Opening show proved triumphant entertainment, and the nicely filled house was enchanted for 55 minutes.

This show is even a double occasion in that Danny Ferguson, whose crew held the stand several months last summer, also returns, replacing the Larry Green orch. It was Ferguson's crew who backed Hildegard last summer, and they do it up right again.

This one had a fluidity not often seen in a supper club show, and proved to be Hildegard getting to her audience in the finest fashion.

As is often the case on opening a new show, two were missed and somebody got stuck in a slump. Even the twin piano work between Hildegard and Martin Freed proved perhaps more the fraternal type than the identical. But these only proved to heighten the show, for she never had better opportunity to use her skill at ad libbing and asides and perhaps has never put them to better use here.

Of a long list of songs, she plays around with some, kids with the customers on others, does some deadly serious, ranges into foreign tongues and even makes one or two ludicrous. "Tristesse, Trousers, Tristesse" proves a new ballad (recorded by her on DeSip) with firm appeal, but the Frenchiest fun comes with "Les Trois Etroits Trottoir" out of a show that never showed but certainly just the song for her. Naturally, Hildegard would be called upon for a string of her established hits, and half dozen of these make a solid close.

Quin.

### Desert Inn, Las Vegas

Las Vegas, Feb. 24.

McGuire Sisters, Paul Gilbert, Myrna March, Art Johnson, Donna Arden Dancers (14), Carlton Hayes Orch (12); choreography by Donna Arden; \$3 minimum.

The McGuire Sisters, with their refreshing animation and distinctive styl'ng, have bounced back into the Painted Desert Room. Chris, Phyllis and Dottie, whose show biz savvy seems to improve with each Vegas outing, offer a solid turn. Included in the repertoire is "Pennies From Heaven," "Picnic," "Something's Got To Give," "He," "Run, Run, Run," "Sincerely," "One Fine Day," "Daddy," "That's My Weakness Now," and their latest disclick "May You Always." The girls also click as terpers, and the act is smoothly woven by the baton of Murray Kane, fronting the Carlton Hayes orch (12).

Paul Gilbert, now a comedian of major league proportions, is a strong balancer for the bill. His very funny fasties and skits include a batch of new material plus a welcome revival of the standard routines with which he's identified.

Two new production numbers concocted by the fertile artistry of Donna Arden are outstanding, tabbed "Man! Like Spring!" and "Little Red Riding, and the Hood." Both feature the fine songology of Myrna March and Art Johnson, who are decorously surrounded by the Arden Dancers (14). Show is set for four frames.

Duke.

## New Acts

VIVIANNE DELLA CHIESA  
(With Bobby Kroll)

Songs  
50 Mins.  
Waldorf-Astoria, N.Y.

In her Waldorf-Astoria debut, Vivienne Della Chiesa starts and finishes with "Non Dimenticar." That's Italo for "Don't Forget Me." They sure won't.

Miss Della Chiesa is "this year's" super clubber; though a fresh face in the niteries, this handsome blonde diva is a no-age-please old pro who years ago was trademarked over the kilocycles, including the Chicago home-base where she was born, and also drew high marks on the operatic and concert stages. Thus, she's a legit voice in the classical sense, but not so rigid that she can't take on the mantle of a top "pop" canary. What with her cultivated lyric soprano and easy descents to lower, huskier registers, she can pipe any kind of a song.

But aside from her range, there are those vital assets such as delivery, presence, warmth, plus a built-in quiet charm that captivates an audience; at least it wrapped up the first-nighters at the Empire Room where Miss Chiesa was rushed in (not due until March 9) when Edith Piaf found that her gastric ailment would not permit her resuming as per schedule.

To say that Miss Chiesa is a "belter" would obscure the definition because "belting" applies to many a singer lacking a true voice. Miss Chiesa does not abuse her throat; she does what comes naturally. She is soft and tender with a ballad, saucy with a ditty, and really something to remember when she attacks "An Affair to Remember," interpolates "Around the World in 80 Days" and comes back to the theme without ever seeming to have been away.

She's also something special in an Italo medley with the rousing yet gently nostalgic "Arrivederci Roma" and the fulcrum, "St. Louis Blues" she makes her own and it's a gem of a rendering, with only a faint trace of condescension. In "Scarlet Ribbons" she is the female Harry Belafonte, but gives it more of the child's-prayer accent than is the usual with this number. There are other songs, in other directions—romantic, pashy, lamentful—something for everyone but with the integrity of the artist as to choice, style and duration. She is one of the few nightingales around who will do the whole verse before launching into the chorus, and nearly about midway makes herself secure with a great "Whistle Song"; this is special material, a fine pop tune that she enhances by a stroll with the mike.

Add some French bits ("Embrasse-Moi" and "Pourquoi"), several Italian pieces, and it's a hep and hearty songbook that will get her far in the politer cafes—her obvious meter.

It won't hurt her cause any that Miss Della Chiesa is a striking personality enhanced by a "fabulous" getup, which according to a female amanuensis sharing the table consisted of a red satin full-length gown with beaded embroidery, topped by a red satin coat lined with matching embroidery, plus a flaming scarf employed occasionally for an effect. It also does not hurt her cause any that in her corner is Bobby Kroll, who expedites as her conductor with Emil Coleman's authoritative caw. Kroll is also her arranger Al Coliaco.

## GINNY SIMMS

Songs  
25 Mins.  
Hotel Paxton, Omaha

Ginny Simms a new act? Perhaps not so—but the ex-star of Kay Kyser's orch is back in the biz after a lengthy absence and looks ready for more show biz laurels.

Working easy and confident, as always, Miss Simms belies her old faves, opening with "Crush on You," "Just in Time," and "Got You Under My Skin" before using a roving mike to go into her smash blues, i.e. "St. Louis Woman," "13 Men," etc. Stacked redhead then segues into "April in Paris," "Hands Across the Table" and a rousing "Who Wouldn't Love You?" for finale. For encore, she delivers plenty of s.a. with "Cuddle Up Little Closer" and leaves 'em wanting more—proving she still has mucho saavy.

Tight white formal at show caught gave Miss Simms trouble climbing the stairs to the stage. But she climbed 'em—just as she'll go back up the show biz ladder.

Trump.

## WILL HOLT &amp; DOLLY JONAH

Songs  
40 Mins.  
Downstairs at the Upstairs, N. Y.

Julius Monk has licked his problem. The boniface who operates the Downstairs at the Upstairs and the room one flight up—the Upstairs at the Downstairs—where the intimate revue, "Demi Dozen," has already passed its 250th performance, has been wanting to lift the D. at the U. out of its second class citizenship standing to the U. at the D. for some time. With Will Holt and his wife, Dolly Jonah, the room's won its first papers.

Holt, the more familiar name to the niteries (Blue Angel, Village Vanguard), is the backbone of this highly diverting turn. It's his material, his small room savvy and his solo songbook, which runs the first 20 minutes of the act, that sets the tone for the whole outing. He's a folk singer who's not folksy, and doesn't let the guitar he totes fool you. Holt has a sharp and satiric way about him and despite gettar, crew-cut, innocent visage, it's likely that he's the kind of "folksy" singer who gives his love a martini instead of a cherry.

His solo job is a well-paced and neatly integrated affair. Opens with his own composition, "Raspberries and Strawberries" (tune the Kingston Trio had a fling with recently on Capitol) and then punches in a socko laughmaker in "Surrey With The Fringe On Top," first with a version that's right off the-cob and then as a jet-jawed German in Deutsch. He gets into the blues groove with "Nobody Loves You When You're Down And Out" and follows with a standout treatment of Kurt Weill's "Billbaow" from "Happy End." The clincher is a hilarious rib at Cole Porter in which a flock of different Porter tunes get lost in the strains of "Begin the Beguine."

Dolly Jonah, who has been warming up in the wings during all this, gives hubby a chance to rest by following with two solo stunts. First is a takeoff of "Frankie & Johnnie" called "Shirley & Sidney," which contrasts strongly with the rest of the material. "Shirley & Sidney" seems a sophomoric effort when stacked up against the other stuff Holt has written but she does give it a lusty quality that gets it over. She then switches to a fine ballad mood with a tune out of "Phoenix '55" titled "Funny Heart" and it's completely winning.

They get together for the closer which shows off Holt in his top parody form. It's a takeoff of the Weill-Brecht "Threepenny Opera" form called "The Rise and Fall of the City of Movieville." Although the music isn't Weill's or the libretto Brecht's, there's enough there to give the impression that it's right out of the Weill-Brecht catalog in song and attitude. Holt and Miss Jonah build up smash results.

Carl Norman and Stan Keen, at the duo-piano, are to be credited for a strong musical assist.

Act's definitely not for the Latin Quarter or Copacabana genre but there are plenty of spots around tailor-made for this sort of musical camp. Meantime, Monk's got a winner.

## LYDIA SCOTTY &amp; RHYTHM BOYS (4)

Songs  
35 Mins.  
Queen Elizabeth Hotel, Montreal

Something of a brunet bombshell from Latin America, Lydia Scotty makes her local preem in the elegant Salle Bonaventure of the Hilton-operated Queen Elizabeth Hotel here to plaudits. A tall, slight but properly-endowed thrush, Miss Scotty more than justifies her rep as a Latin fave in Europe and South America.

Setting a torrid tempo right from the start, thrush maintains and gets solid backing from her own rhythm group consisting of piano, drums and two bongo experts who also aid vocally on several items. Act is perhaps the most feverish ever presented in 250-seater and Miss Scotty spares herself neither physically or vocally as she belts her 35-minute multi-lingual session. Piping throughout is okay whether the number is "Malaguena" or "Black Magic" and arrangements, although sometimes complex, are diversified and original with the accent heavy on the Latin beat.

Visually, act has much to offer; Miss Scotty's motion figure is classically in motion with a solid sense of rhythm; entire group works effectively as a unit and femme is adequately clothed with-

out going overboard on the theatricals.

A cinch offering for any visual medium and particularly for cafes with a Latin atmosphere. *Newt.*

## CASTLE SISTERS

Sings  
25 Mins.  
Hotel Muehlebach, Kansas City

Three bright young gals are in for their first date in these parts, and one of their first on the hotel circuit. They're up from Pittsburgh, and recently were on the Godfrey and Peter Lind Hayes shows. They have a large assignment in filling the bill by themselves, and while sans any name value, nevertheless make a good show of it.

The opening show was unduly short at 25 minutes, but usual length is more likely to be around 35 minutes for balance of engagement. Three sisters, Josie, Joan and Audrey are okay on their vocal work, and add youthful zest and charm to their numbers. They also have a properly varied turn, including special numbers, standards, novelties and medleys.

Between their opening "Three Little Sisters," a number of their own, and their closing "I've Got the World on a String," they keep the pace swift and very musical. They do their powerful best on "Walk Hand in Hand With Me" and a medley of down yonder tunes.

The Castles are in the Terrace Grill through Feb. 26, with Hilda Garde in a return date beginning Feb. 27.

## Cuba

Continued from page 1

to discourage from gambling those who can't afford to.

The casinos had closed Jan. 1 when Dictator Fulgencio Batista was booted out. Several of the gaming establishments were looted by mobs. The Castro government had at first planned to keep the casinos closed as part of its general cleanup program.

But the actors, waiters and musicians unions complained that 2,000 employees were out of jobs, and the unions threatened to strike. In addition, the tourist industry grumbled at the lack of "tourists."

So the government relented and let the casinos open—for 30 days. During that time the government will decide on new fees and regulations.

Nevertheless, slot machines have been banned—at least for the present.

The next big step organized by the government and tourist industry was a big three-day holiday and carnival. Some 20 hotels put 1,000 double bedrooms at the disposal of the Tourist Institute. These rooms were given to tourists free for three days. All a tourist had to do was:

Buy a ticket for approximately \$50 at any travel agency in Florida. This ticket entitled the tourist to roundtrip transportation to Cuba, a Havana hotel room and a sight-seeing tour. Tourists paid for food, souvenirs, etc.

Feb. 24 ("Grito de Baire") was a historical national holiday in Cuba, and this tied in nicely with the tourist campaign. Auto races were held at a military camp, an air-sea show was given along the Havana seafont, and a five-hour carnival parade took place in downtown Havana, winding up before a reviewing stand in front of the national capitol.

President Manuel Urrutia and members of his cabinet were in the stand, as were invited officials from Miami. The parade included floats, dance groups, cadets, soldiers, Miami highschool majorettes and a unit from the Miami motorcycle police corps.

Half a million persons watched the carnival. These included several thousand tourists.

Another step aimed at attracting outside traffic was the sending of a Cuban army delegation ("barbudos"—bearded ones) to New York on a goodwill tour. Delegation was headed by the chief of staff of the Cuban army, Major Camilo Cienfuegos.

Sparkplugging the tourist renaissance is Oscar Ramirez, new boss of the Cuban Tourist Institute. Ramirez lived in Miami 15 years, and owns the Flagler Theatre there. Last week Ramirez flew to New York to place \$50,000 in escrow so that this year's convention of the American Society of Travel Agents can be held in Havana.

## NEW YORK CITY

MUSIC HALL 5  
Richard Herman  
Mello-Larks  
Schaller Bros.  
Corps de Ballet  
Rockettes

It. Paige Ore  
ROXY  
Troupers  
Balladettes  
Rolf, Boucher Oro

## AUSTRALIA

MELBOURNE

Tivoli  
Braziliana Dancers  
Johnny Lockwood  
Martha & Adolfo  
E. & R. Carley  
Len Lowe  
Sue Peters  
Bartley Stubbs  
Lloyd Nairn  
Frank Ward  
Deirdre Green

SYDNEY

Tivoli  
Sabrina  
Andrea Dancers  
Horrie Dargie 3  
S. & M. Harrison  
Billy Baxter  
Mistlin Juniors  
McNeil Bros.  
Jack Monzer  
Edit Jubasz  
Jeff Parker

## BRITAIN

BRIGHTON

Hippodrome  
Tommy Locky  
Monogram  
Shani Wallis  
Reg Varney

EDINBURGH

Empire  
Max Bygraves  
Benson Dulay & Co.  
3 Brittons  
Tracey Sis  
Barbour & Billie  
Falcous

FINSBURY PARK

Empire  
Ruby Murray  
Arthur Haynes  
Gilbert  
Rushton  
A. & L. Ward  
Eva May Wong  
Reta Scott

Empire

Robert Wilson  
Joe Gordon  
Andy Stewart  
Cornelists  
Gordon McKenzie  
Will Storer

Crochet & Jeannie

HANLEY

Dickie Valentine  
Flick & Lanna  
Sally Barnes  
Robert & Lamonte  
Norman Vaughan

Empire

Jimmy Wheeler  
Murray & Maide  
Betty Fox Co.  
Tino Gato  
Monograms  
Joe Church  
Murray Campbell  
Robert & Ann  
Overbury & Suzette

## Cabaret Bills

## NEW YORK CITY

Blue Angel

Shelley Bernson  
Fay De Wit  
Ruth Olaj  
Charles Lyon 3  
Bart Howard  
Bon Sol

Phyllis Diller  
Mae Barnes  
Tony & Eddie  
Jimmy Daniels  
Eddie Fiamore  
Murray Grand  
Casanova

Jose Duval  
Alex Rosati  
Chateau Madrid  
Ron Rollins  
Ines de Juan  
Jose Lopez

Ramon Jimenez  
Fluigita Sis  
Ralph Font  
Panchito Ore  
Candi Cortez

Joe Casanova  
Tony Bennett  
Ford & Jines  
Ralph Font  
Ron Stewart  
Lou Donn Ore

Pagan Ore  
Kensler Room  
Demi Dozen  
Jean Arnold  
S. & V. P.

Capit Cabot  
Jack Fletcher  
Harold Fonville  
Gerry Matthews  
Stan Keen

No. 1 Fifth Ave.  
Bobo Lewis  
Joe Layton  
Robert Downey

Joe Layton  
Robert Downey  
Joe Layton  
Robert Downey  
Joe Layton

Hotel Astor  
Ivory Fields  
Hote Roosevelt  
Guy Lombardo Ore  
Hotel Plaza

Lille  
Ted Straeter Ore  
Mark Monte Ore  
Hotel Rethel  
Wilbur Evans

Betty Madigan  
Stan Groves  
Joseph Ricard Ore  
Alan Logan Ore  
Hotel Taff

Vincent Loney Ore  
Hotel St. Regis  
Bill Hayes  
Florence Henderson  
Rita Bari Ore  
Milt Shaw Ore

Black Orchid  
Robert Sherwood  
Bill Daily  
Joe Parnello (3)

Joe Parnello (3)  
Joe Parnello (3)  
Joe Parnello (3)  
Joe Parnello (3)

Phyllis Diller  
Osborne Smith  
Calypsonians  
Elen Espart  
Camille

Lord Christo  
Blue Peter  
Gerry Mulligan  
Art Van Damme (5)  
Chez Paree

Jerry Lewis  
Bobbi Van  
Bob Cook Ore  
Chez Parables (6)  
Cloister Inn

Lenny Bruce  
Lenny Bruce  
Ramsey Lewis Trio  
Conrad Hilton  
Helga Neff

In Boboli

Herman Mullison  
Bob English  
Latin Quarter  
Keefe Brasselle  
Rita Dancers  
Happy Jesters  
Hampden Bros.

Dick  
Tony Sherrell  
Joe Lombardi Ore  
B. Harlowe Ore  
The Cupidon

Gigi Durston  
Pat Patero  
L'Allegro  
Edna Heywood  
Jack Kelly  
Lydia Fairbanks

International  
Joe Adams  
Al Kelly  
Lou Wills Jr.  
Jacqueline Fontaine

Joe Adams  
McKenna Line  
Mike Dursio Ore  
Fanny Ore  
New Romanian

Al Nesor  
Karen Rich  
Kensler Room  
Andre  
Guy Granade Ore

S. & V. P.  
Mabel Mercer  
Savoy Hilton  
Purcell Hall  
Town & Country

Jimmy Box Revue  
New Harvey Ore  
Sisal Ore  
Two Guitars

Olga Valdi  
Irene Pagan  
Xenia Brante  
K. Poliansky Ore  
Mickie Udano

Viennese Lantern  
Vicky Autier  
Jeanne Michelle  
Ernie Schoen  
Village Barn

Larry McMahon  
John Roth  
Lou Mesconi  
Belle Carroll  
Jim Lewis

Lou Harold Ore  
Village Vanguard  
Dinah Washington  
Ren Garlin  
Waldorf-Astoria

Vivienne Della  
Rita Bari Ore  
Emil Coleman Ore  
Bela Babai Ore

Black Orchid  
Robert Sherwood  
Bill Daily  
Joe Parnello (3)

Joe Parnello (3)  
Joe Parnello (3)  
Joe Parnello (3)  
Joe Parnello (3)

Phyllis Diller  
Osborne Smith  
Calypsonians  
Elen Espart  
Camille

Lord Christo  
Blue Peter  
Gerry Mulligan  
Art Van Damme (5)  
Chez Paree

Jerry Lewis  
Bobbi Van  
Bob Cook Ore  
Chez Parables (6)  
Cloister Inn

Lenny Bruce  
Lenny Bruce  
Ramsey Lewis Trio  
Conrad Hilton  
Helga Neff

Manolo Torrente  
Anna & Julio  
Godino Singers  
"Dancing Waters"  
Hotel Riviera  
Ramon Veloz

Rene Cabell  
D'Aida Q  
Gina Martin  
Raul de Mesa  
F. Guerrero Ore  
Liduvine Ore

## LOS ANGELES

Ben Blue's  
Ben Blue  
Helen Boice  
Sally Rhyte  
Charles Veplia  
Sammy Wolf

Dick Berni  
Richard Cannon  
Ivan Lane Ore  
Sally Tucker  
Sophie Tucker  
Freddie Martin Ore

Crencendo  
Mills Bros.  
Cal Tjader Quintet  
Lenny Kent  
Laurie Laurie  
Earl Grant

Ed Bergman Ore  
Ye Little Club  
Marilyn Lovell  
Joe Fella  
Roger Nichols

## LAS VEGAS

Desert Inn  
McGuire Sisters  
Paul Gilbert  
Art Johnson

Donn Arden Dners  
Carlton Hayes Ore  
Helen Dancers  
Louis Basile Ore  
Nati King

Will Jordan  
Steve Rossi  
Gina Gira  
Antonio Morrell Ore  
Showboat

Ton Ritters  
Sons of Pioneers  
Hank Morton  
Johnny Cash  
Marty Robbins

Silver slipper  
Hank Henry  
Beverly Hills  
Peggy Drake  
Toni & Harry Wham

Mark Hall  
Robert Puppets  
Sparky Kay  
Red Marshall  
Robert Jacobs

Don Kirk  
Flamingoettes  
Lido Lido  
"Cest Maitre"  
Vagabonds

Wingy Manone  
Thunderbird  
China Doll Revue  
of '59  
Chaco Ventura Ore

Jackie & Roy  
Al Johns Ore  
Tropicana  
Spike Jones  
Helen Grayco

Johnny Pulee  
Doris Dancers  
Patti Moore  
Ben Lessy  
Gene Austin

## MIAMI - MIAMI BEACH

Admiral Vee  
Helene Francols  
Artistic Models  
Revue

Americana  
Marlene Kuller Rev  
Barbara Heller  
Blackburn Twins

Jerry Collins  
Jack DeLeon  
Kaycee Jones  
Mara Lynn  
Marty Matas

Tyler Ore  
Nina Ramon  
Soviet Union  
Marion Murray  
Rodriguez Revue

Warrillon  
Lou Wills Revue  
Marion Colby  
Nonnan & Marshall  
Dominique

Judy Rees  
Jacques Cannet Ore  
Ciro's  
Sally Blair

Damita Jo  
Mickie Udano Ore  
Chris Columbus 5  
Deauville

"New Faces of '28"  
Paul Whiteman  
Harry Richman  
Randy Vallins  
Buster Keaton

Billy Gilbert  
Flit D'Orsay  
Mickie Udano  
Larry Grayson  
Roy Barry

Lee Hilland Ore  
Freddy Bell B'Boys  
Dream Lounge  
Bobby Rich Ore  
Rosette

Willie Rostum  
Marty Harris 3  
Teresa Brewer  
Robert Clark  
Mambo Aces Ore

Mal Malkin Ore  
Elen Ore  
Tony Martin  
Allan Drake  
Augie & Margo

Walter Nye Ore  
Jack Miller  
Giovannis  
Buffy Dee 3  
Rita Arona Ore

Sonny Kendis Ore  
Backstage  
Stan Arnold  
Rene Joubert  
Modern Jazz 4

Canterbury  
Geo. Alexander  
Benny King Ore  
Easy Street  
Barbara Dane

Wally Van Ore  
Fack's  
Mary Kay Trio  
Fairmont Hotel  
Carol W. Lee

E. Beckheiser Ore  
440 Club  
Larry Dancers  
Carol Davis  
Walker Hart

Diamond 13  
Joy Healy Dners  
Bee & Ray Gorman  
Dick Keegan Ore

Louis Jordan  
Jack Spots  
Jack Dennison's  
Helen Forrest  
Moulin Rouge

Donald O'Connor  
Sidney Miller  
"Wonderful World"  
Slate Bros.  
Don Rickles

Stallier Hotel  
Tito Guizar  
Ed Bergman Ore  
Ye Little Club  
Marilyn Lovell

Joe Fella  
Roger Nichols  
Ray Sinatra Ore  
Kay Stuber  
Step Bros.

Leo De Lyon  
Stanley Boys  
Harcourt Dancers  
Louis Basile Ore  
Nati King

Will Jordan  
Steve Rossi  
Gina Gira  
Antonio Morrell Ore  
Showboat

Ton Ritters  
Sons of Pioneers  
Hank Morton  
Johnny Cash  
Marty Robbins

Silver slipper  
Hank Henry  
Beverly Hills  
Peggy Drake  
Toni & Harry Wham

Mark Hall  
Robert Puppets  
Sparky Kay  
Red Marshall  
Robert Jacobs

Don Kirk  
Flamingoettes  
Lido Lido  
"Cest Maitre"  
Vagabonds

Wingy Manone  
Thunderbird  
China Doll Revue  
of '59  
Chaco Ventura Ore

Jackie & Roy  
Al Johns Ore  
Tropicana  
Spike Jones  
Helen Grayco

Johnny Pulee  
Doris Dancers  
Patti Moore  
Ben Lessy  
Gene Austin

Admiral Vee  
Helene Francols  
Artistic Models  
Revue

Americana  
Marlene Kuller Rev  
Barbara Heller  
Blackburn Twins  
Jerry Collins

Jack DeLeon  
Kaycee Jones  
Mara Lynn  
Marty Matas  
Tyler Ore

Nina Ramon  
Soviet Union  
Marion Murray  
Rodriguez Revue  
Warrillon

Lou Wills Revue  
Marion Colby  
Nonnan & Marshall  
Dominique  
Judy Rees

Jacques Cannet Ore  
Ciro's  
Sally Blair  
Damita Jo  
Mickie Udano Ore

Chris Columbus 5  
Deauville  
"New Faces of '28"  
Paul Whiteman  
Harry Richman

Randy Vallins  
Buster Keaton  
Billy Gilbert  
Flit D'Orsay  
Mickie Udano

Larry Grayson  
Roy Barry  
Lee Hilland Ore  
Freddy Bell B'Boys  
Dream Lounge

Bobby Rich Ore  
Rosette  
Willie Rostum  
Marty Harris 3  
Teresa Brewer

Robert Clark  
Mambo Aces Ore  
Mal Malkin Ore  
Elen Ore  
Tony Martin

Allan Drake  
Augie & Margo  
Walter Nye Ore  
Jack Miller  
Giovannis

Buffy Dee 3  
R

## Times Lowers 'Rape' and 'Adultery' In 'Rashomon' Ad; News Nixes Both

The words "rape" and "adultery" are not acceptable in the advertising space in the N.Y. Daily News. To the ad acceptance official at the N.Y. Times, the words are acceptable, but only in revised context, preceded by the words "love" and "lust."

The issue arose last week over a teaser ad for "Rashomon," the David Susskind production at the Music Box Theatre, N.Y. As press-agent for the Fay and Michael Kanin dramatization, Arthur Cantor tried to place a teaser ad in the Times and News. After brooding several days on the subject, the Times insisted on rearranging the copy, and the News refused it.

As submitted, the copy read, "Was it rape? Was it adultery? Was it lust? Was it love? See 'Rashomon' and judge for yourself. See alphabetical listing for details." The Times ruled that the copy could run if the order of the key words were changed to list "lust" first, then "love," "adultery," and finally "rape." The two-column ad ran thus in the Sunday (1) drama section.

To the immaculate-minded Daily News, the words "rape" and "adultery" were taboo per se. Without shilly-shallying about arrangement or emphasis, it rejected any copy. (In John Chapman's review of "Rashomon" the word rape occurred four times.)

Another exploitation gimmick by Cantor put the telephone company off balance last week. In behalf of another of his shows, the Budd Schulberg-Harvey Breit drama, "The Disenchanted," at the Coronet Theatre, N.Y., the pressagent took a teaser ad in several dailies. It contained a photo of an actress in the show, Nancy Kovack, and the black-type statement, "Call Nancy, BR 9-8315."

Dialers to the number (if they didn't get a busy signal because the line was jammed) heard a pseudo-sexy voice urge them to come see her in "The Disenchanted." After several harried days, the phone company asked Cantor to agree to discontinuing the stunt, as the excess calls were in some unexplained manner spilling over into other lines and disrupting service.

Cantor considered making an issue of the matter, if necessary filing court action to prevent the cancellation of service (and get additional publicity for the show). However, producers William Darrid and Eleanor Saldenberg vetoed the suggestion, so the gimmick was dropped.

## ATPAM Membership Vote Retains Pension Setup; Will Enforce Payments

Members of the Assn. of Theatrical Pressagents & Managers have been notified that they are going to have to kick into the union's pension fund or face suspension. The union board says that rules covering delinquent payment of assessments will be strictly enforced. The action followed a membership vote favoring continuation of the union's pension plan, which calls for a 2% levy on member salaries.

All 991 members of the union were polled on whether the pension fund should be continued or abandoned after the board had been petitioned by 43 members to scrap the plan until the participation of the League of N.Y. Theatres was secured. Ballots cast totaled 429, of which 404 were valid. The count on those was 326-78 in favor of continuing the present pension setup.

Following the tabulation of the ballots last Thursday (26), the board instructed secretary-treasurer Milton Weintraub to notify the membership that action would be taken to prevent a continuation of delinquencies in the contribution by members to the pension fund. In an official notice to the membership, Weintraub cited excerpts from the ATPAM constitution and the union's agreement with the League to indicate the punitive measures covering non-payment of assessments.

The constitution states that members, without valid reasons, (Continued on page 61)

## Male Dancers Sissies? Footballers Don't Care

Vancouver, March 3.

George Skibine, here last week with the Chicago Opera Ballet company at Orpheum theatre, wants to refute the widespread impression that male dancers are sissies. He offered to pit any member of the terp troupe against an opponent to be chosen by the British Columbia Lions football team for some sort of endurance test.

Athletes train only part-time and otherwise "relax and get fat," he charged. The football club officials failed to accept the challenge. The team members are dispersed, in day jobs or around the country, and spring training doesn't start for several weeks.

## Am Ham Season For D.C. Bigwigs

By LIZ CARPENTER

Washington, March 3.

Washington's annual springtime theatrical menu is heavy on fresh ham this year.

More-than-usual the outbreak of amateur theatrics crowds the national political stage with plays-within-plays.

First up are the Congressional wives who celebrate their Club's "Flounders Day" tomorrow (Wed.) with a cast of 30 of the famous "Old Hick Players" presenting a skit series written by Mrs. James Davis, wife of the Georgia Democratic Congressman.

"Happy Go Donkey" is the title for the Women's National Democratic Club show of March 13, in which 13 wives of Democratic victors of last November's election will reenact their "true life" experiences. Songs were written by Hank Fort and the script is by Mrs. Frances Scott Fitzgerald Lanahan.

Political bigwigs have circled March 14 for the annual dramatic roasting from the Gridiron Club. Under the Providence Journal's Fred Collins, chairman of the music committee, the club will present its traditional pattern of a Democratic skit with six songs, and a Foreign Affairs-Defense skit with six songs.

Newsmen have their own soloists in NBC's Ned Brooks, Scripps-Howard's Marshall McNeil, and the Washington Star's Rudolph Kaufman. "Limited member" soloists (who bolster the newsmen's voices) include Gene W. Archer, of NBC; Dwight E. Rorer, ex-professional singer, now a radio-TV lawyer; George A. Myers, professional singer and patent lawyer; and William F. Raymond, retired vaudeville performer.

May 9 is the date for the political roasting with a Greek motif that the Women's National Press Club is giving this year's stunt party in honor of Capital bigwigs, Catholic Univ. drama instructor Art Lustberg will direct for the third year. Show's title is "Whatha Duce, Zeus?" Ex-VARIETY staffer Dorothy Marks (wife of Washington tv attorney Leonard Marks) and Newsweek's Jane Woods are rounding up the cast of 40 newsmen. They go into rehearsal with the U.S. Marine Band in two weeks.

## Wash.'s Arena Stage Gets 'Dillon' Rights

Washington, March 3.

Arena Stage here has obtained the first stock rights to "Epitaph for George Dillon." Producing director Zelda Fichandler was the first to have post-Broadway presentations of "Witness for the Prosecution" and "Summer of the 17th Doll," and they were the biggest b.o. successes in the theatre's eight-year history.

"Epitaph" the John Osborne-Thomas Creighton drama, will open a four-week run May 5 under the direction of Alan Schneider.

## Character Cut

Monica Moran, daughter of former Young & Rubicam ad agency exec Joe Moran and legit-film actress Thelma Ritter, is a student at Stevens College, Columbia, Mo., working for the degree her parents insisted she get before attempting a stage career. Miss Ritter, en route to New York this week after completing a film on the Coast, is stopping off to inspect the young lady's latest hair-do.

"I got tired of wearing it long—like Elizabeth Taylor," she wrote her mother last week, "so I had it cut short. Now I look like Ernie Kovacs."

## Will Try Early Curtains Again

By HOBE MORRISON

By the persistent weight of common sense, the oft-debated early-curtain is due for another test on Broadway. As a starter, the advanced ring-up will apply only to midweek matinees, which will begin at 2 o'clock instead of the traditional 2:30 or 2:40, thus enabling suburban patrons to beat the 5 o'clock midcity traffic jam and the commuter rush.

The management of the N.Y. Philharmonic-Symphony orchestra, with a similar interest in its patrons' convenience, will move up its Friday concerts from 2:30 to 2:15 or more likely 2 o'clock, and is considering of advancing the evening concerts next season from 8:30 to 8 o'clock, having already switched from the long-standing 8:45 time.

By no coincidence, too, the management of the off-Broadway revival of "The Crucible," at the Martinique Theatre, N.Y., has moved forward the weeknight performance from 8:40 to 8, although retaining the two Saturday shows at 7 and 10 p.m. However, the curtain will still be at 3 o'clock for the Thursday and Sunday matinees.

Louis A. Lotito, president of the League of N.Y. Theatres, has indicated an intention of trying to reschedule Broadway curtains from the traditional 8:40 to 7:30. As has been interminably noted, such an arrangement has been a boon to the London theatre. It was introduced during World War II to meet the menace of enemy air raids, but has been retained by general demand.

There will, inevitably, be opposition to early curtains, particularly from urban residents who enjoy leisurely dinner, frequently as host or guest, before taxiing to the theatre. For that dwindling public, it may be necessary to revise the established pattern of entertaining and dining-out—surely no insurmountable problem.

Certain managements, offering special kinds of shows (Alexander H. Cohen's scheduled "Nine (Continued on page 61)

## KEITH, DUNNOCK STAR IN CANADA'S 'JOURNEY'

Montreal, March 3.

Eugene O'Neill's Pulitzer Prize drama, "Long Day's Journey Into Night," will have its Canadian preem next Monday (5), opening a 10-performance run at the Orpheum Theatre here. The production is under the banner of the Theatre du Nouveau Monde. It will be directed by Rupert Caplan, of Montreal. Caplan, who was associated with O'Neill at the Provincetown Theatre when the late dramatist was starring in his career, has imported Ian Smith and Mildred Dunnock to play the leads with Canadians Michael Kane, Eileen Clibbard and Roland Hewgill in the supporting roles.

Nouveau Monde designer Robert Prevost will go the set. Advance at a \$3.50 top is good.

Miss Dunnock at Barnard

Mildred Dunnock is executive director of the combined workshop and summer theatre program to be offered July 6-Aug. 15 by Barnard College, N.Y., at its 197-seat Minor Latham Playhouse. The project, including college credit courses in acting, voice, mime and stagecraft laboratory, is open to a limited number of upper classmen or college graduates.

## Manning Gurian Excoriates TG-ATS As Greedy, Dictatorial and Unfair

By LES REES

Minneapolis, March 3.

## Bruce Becker Has 'Guest,' Plans Airconditioning

Bruce Becker is planning to resume Broadway production activity. He's closing a deal for the U.S. rights to Agatha Christie's London hit, "The Unexpected Guest." Becker, who launched a summer stock policy at the Tappan Zee Playhouse, Nyack, N.Y., last year, may test the play at the barn prior to a projected Main Stem presentation next fall.

Becker was last represented on Broadway as co-producer of "Tonight in Samarkand," in 1955. "Guest," directed and produced by Peter Saunders, has been running since last August at the Duchess Theatre, London. Becker, incidentally, is planning to install air-conditioning at the Tappan Zee for the upcoming season.

## Puts Producers On Spot On Taxes

Washington, March 3.

Congressman Frank Thompson Jr., who's pushing a bill for an additional reduction in the Federal admission tax, has laid it on the line to Broadway producers. He has notified them that he wants any further tariff saving put into a special fund for the expansion of cross-country legit. The Democratic Representative from New Jersey made that clear in a telegram sent last Monday (2) to Louis A. Lotito, president of the Council of the Living Theatre.

In his wire to Lotito, who's also president of the League of N.Y. Theatres, representing Broadway producers and theatre owners, Thompson asked for comments from theatre management on his plan to utilize any tax saving for the explicit purpose of increasing theatrical activity and thus stimulating actor employment. His suggestion ties in with his bill, introduced last January, which would eliminate the U. S. tax on the first \$2 admission to a program consisting "primarily" of live performances.

"I am considering," the Congressman wired Lotito, "urging inclusion of a clause in the bill expressing the hope that further tax savings will be put into a special fund to be administered by representative of management and labor in the theatre industry, together with representative of the public, for the purpose of assisting the growth and expansion of the theatre throughout the country and the increase of employment of American performers."

The bill, which applies to legit shows, operas, concerts, film with vaude shows, etc., would also halve the 20% cabaret tax. It follows the elimination, as of last Jan. 1, of the 10% Federal tax bite on the first \$1 admission. The latter saving, however, has been retained. (Continued on page 59)

## Chi Univ. Repeats With Import from Off-B'way

Chicago, March 3.

For the second time within a year, the Chicago Univ. Theatre is importing an off-Broadway company. Marvin E. Phillips, director of the theatre, has booked The Irish Players for eight performances beginning March 17. The company will alternate performances of "Playboy of the Western World" and a program of three one-acters by J. M. Synge ("The Shadow of the Glen," "The Tinkers' Wedding," and "Raiders to the Sea").

Last summer the school brought in the off-Broadway company of "Endgame." The object, according to Phillips, is to present professional theatre at "educational prices." The top is \$3.50 for Friday and Saturday performances and \$3 for weeknights. "Endgame" was virtually a sellout.

Condemning the manner in which the Theatre Guild-American Theatre Society "does business" with other management productions using its subscription season sponsorship, Manning Gurian, "Warm Penitula" producer, declared last week that he'll never again book a show with the organization.

Gurian, the husband of "Peninsula" star Julie Harris, is accompanying the show on its current 26-week coast-to-coast trout tour as a Guild subscription season offering. He denounces the Guild-ATS setup. Rather than having the road's welfare primarily at heart, he charges, the agency is concerned chiefly with making money from the subscription plan. Its motive isn't unselfishness, as "it professes," but mercenary, he claims.

"The TG-ATS subscription plan actually is hurting the theatre instead of helping it and is partly responsible for the road's present low ebb. The group has created a mistaken impression among Broadway producers that unless a show is a New York smash it requires the subscriptions to have any chance for successful road tour."

"Of course, Guild sponsorship only can be available for very few shows. When producers have been unable to obtain subscription tendency has been not to tour their shows. Consequently, there have been a number of productions kept off the road that otherwise might have toured."

"We wouldn't have obtained the sponsorship, I'm sure, except they needed us badly," the producer continued. "In fact, they were hesitant giving it to us even under such circumstances. When they did, they made a tough deal, allowing us only \$3.15 per ticket, much less than their own productions receive. We protested in vain, and it only was after we proved our boxoffice worth that they raised us to \$3.50. That also is less than we're entitled to."

"On our part, we wrongly thought, too, that we needed subscription. From the very start, our relations were unpleasant and we regretted the tieup. The bad original deal was only a starter. What has been true for us must be the same for other subscription offerings."

"We found the TG-ATS dictatorial, unreasonable, unfair and monopolistic, and their interference and restrictions have hampered and irked us continuously. In dictating our routing, for example, they have only their own interests at heart, not our welfare."

## No Bigotry in the Arts, Notes Richard Rodgers; Gets Tolerance Award

Hartford, March 3.

Because of their comparative freedom from religious or racial bigotry, the arts offer a blueprint for business, housing and social activity. That's the view of Richard Rodgers.

The composer-producer of the current Broadway musical, "The Flower Drum Song" and such hits as "Oklahoma," "Carousel," "South Pacific" and "The King and I" in partnership with Oscar Hammerstein 2d, and of numerous successes over nearly 40 years, was here last Thursday (26) to accept a National Human Relations award from the National Conference of Christians & Jews, at the Statler Hilton Hotel.

"I represent a group which has never been injured by the blight of prejudice—the large group composed of all the people who work in the field of art," Rodgers declared. He added, "I have never heard of a board of trustees of a symphony refusing to engage a conductor because he was a Jew."

The composer recalled that he had his first show on Broadway in 1920, and asserted that in the ensuing 39 years he had never known anyone in the theatre being unacceptable because of religion or race. He cited "Flower Drum Song" as an example. Because there weren't enough Chinese performers (Continued on page 61)

## Show Out of Town

## Lovely Star, Good Night

New Haven, Feb. 26.

Richard W. Krakeur (in association with Louis d'Almeida) production of three-act comedy-drama by Sigmund Miller. Stars: Donald Cook, Glenda Farrell; features: Cloris Leachman, Mark Richman, Gene Lyons, Jack Cannon, Anne Ives, Warren Enters, setting: Paul Morrison; costumes: Robert Mackintosh. Opened Feb. 5, '59, at Elmhurst Theatre, New Haven; \$4.80 top.

Isabel Chamberlin ..... Glenda Farrell  
Ralph Greenville ..... Mark Richman  
Amy Greenville ..... Cloris Leachman  
Mrs. Emily Hilbert ..... Anne Ives  
Jess Greenville ..... Gene Lyons  
Oliver Casey ..... Donald Cook  
Charles Morrell ..... Jack Cannon

This comedy-drama, with psychiatric leanings, demonstrates that Cloris Leachman can turn in a fine job of acting, Sigmund Miller can write excellent dialog, Paul Morrison can design an outstanding set, and Warren Enters can stage a play in an adept manner. It also confirms that individual talents by themselves are futile without a proper foundation.

Relying heavily on its frank exposition of the case of an attractive wife who loves without passion, the author finds his central theme developed in one-act rather than full-length play proportions. Consequently, the fresh aspect of the script seems only moderately probed, and standardized elements, such as the possessive mother's wrong influence, and the wife's experiments with infidelity, give the impression of padding.

Coming into the cast at short notice (as replacement for Marjorie Steele), Miss Leachman does exceptionally well with a lengthy role. Her change of pace from early simulated nonchalance to subsequent nerve-wracking is deftly handled. Donald Cook as her sympathetic stepfather, and Glenda Farrell as her possessive mother, are a good duo, although neither is taxed greatly.

Mark Richman as the unsuspecting young husband and Gene Lyons as his adventurous brother give commendable performances. Bits by Jack Cannon as one of the wife's "experiments" and Anne Ives as a family servant complete the overall good cast.

Miller's dialog is polished, but his foundational theme requires reworking. The staging by Enters emphasizes nicely the changeover from early scene innocence to later dramatic highlights. Paul Morrison's setting, involving an expansive winding staircase, provides a striking background.

The film rights to "Lovely Star, Good Night" have already been sold in a pre-production deal.

Bone.

## 'House Seat' Anguish

Philadelphia.

Editor, VARIETY:

I only put in a dozen years of covering the theatre for various Philadelphia and Baltimore newspapers, so I'm sure I don't understand the problems of theatrical pressagents. Being, as I said, ignorant, I've always thought that pressagency was a service job.

Recently, I wrote a feature piece on a revue I'd seen in Paris and sent it to the p.a. for the American version, hoping it would be of help before the show opened here. After my mail order for tickets for this revue bounced back a couple of times, I didn't think it too unreasonable to ask the pressagent's help in buying house seats for any date convenient to them.

Well, the first date was in mid-November, only it turned out that my house seat order was no good, because the boxoffice reported the house sold out for a theatre party. The pressagents were very apologetic. They gave me another piece of paper, calling for house seats on Feb. 7. I beg to report that again the theatre was sold out to a theatre party, according to the boxoffice.

Bad luck and human error? I don't know. I do know that both times I only had to go a half-block to buy seats for the same performances and at the legitimate broker's markup.

I wouldn't trouble anyone with this story if I didn't have a hunch that my experience is far from unique. Could it be that, for some theatrical pressagents or their producers, the word, service, has reverted to its farm dairy meaning only?

Sadly,  
Allen Will Harris.

## Shows on Broadway

## God and Kate Murphy

Carroll and Harris Masterson & Charles R. Wood presentation of two-act (five scenes) drama by Kieran Tunney and John Synge. Direction: Burgess Meredith; setting and lighting: Ben Edwards; costumes: Betty Coe Armstrong; associate producer: Ed Mowbray. Stars: Fay Compton; features: Mike Kellin, John McGiver, Larry Hagman, Maureen Delany, Lois Nettleton. Opened Feb. 15, '59, at 54th Street (Adelphi) Theatre, N.Y.; at \$3.75 top (\$6.90 opening).

Shelagh O'Connor ..... Lois Nettleton  
Carrie Donovan ..... Maureen Delany  
Sean Murphy ..... Mike Kellin  
Patrick Molloy ..... John McGiver  
Kate Murphy ..... Fay Compton  
Rory Murphy ..... Larry Hagman  
Mrs. Cronin ..... Nancy Lester  
Mrs. Donehue ..... Nancy Fields  
Offstage Singer ..... Pauline Flanagan

Under the title, "A Priest in the Family," this Kieran Tunney and John Synge drama had a modest reception (11 weeks) in London during the 1951-52 season. Under the smash-or-flop conditions of Broadway, however, it's a remote prospect for a run, even if it didn't have to vacate the 54th Street Theatre next Saturday (7) for the previously scheduled move-over of "Look Homeward, Angel," from the Ethel Barrymore.

Even under better circumstances, "God and Kate Murphy" would be tough to put across to the general public. Its conveniently-moralized story about an end-justifies-the-means mother who sacrifices her older son's wishes in order to make a priest of the younger one is almost a prototype of a certain category of Irish plays, but lacks either the plausibility or general appeal for secular Broadway acceptance.

The British star, Fay Compton, has been lured out of retirement and imported for the key role of the unscrupulously possessive mother who resorts to trickery, lying and slander to carry out her plans, and thereby wrecks the lives of both her sons and the girl the younger one loves, finally driving them away and bringing unhappiness to herself. It's a thankless role and the actress isn't able to do much with it.

Mike Kellin is acceptable in the ill-defined part of the jealous older son who takes to booze when his yearning for the priesthood is thwarted by his mother, and Larry Hagman manages to achieve a degree of life as the adored younger son who prefers love but is tricked into wearing the cloth.

Maureen Delany, who played the Kate Murphy role in London, is excellent as a thirsty old biddy, Lois Nettleton is believable and responsive as the girl, and John McGiver is amusing but not too understandable as a caustic tavern patron. Burgess Meredith's direction seems enthusiastic and lively, but Ben Edwards has designed a needlessly complicated single setting.

Hobe.

## Say, Darling

N. Y. City Center Light Opera Co. (Jean Dalrymple, director) revival of three-act (10 scenes) musical comedy by Richard Bissell, Abe Burrows and Marian Bissell, based on the Richard Bissell novel of the same title, with songs by Betty Comden, Adolph Green and Jule Styne. Restaged by David Clive; scenery: Oliver Smith; costumes: Alvin Colt; lighting: Peggy Clark; dance staging: Matt Mattox; musical director: Colin Romoff. Stars: Orson Bean, Mindy Carson, David Atkinson, Robert Morse, Betsy von Furstenberg; features: Alexander Clark, Matt Mattox, Jack Waldron, Edward Hunt. Opened Feb. 5, '59, at the N. Y. City Center; \$3.80 top.

Mr. Schneider ..... Gordon B. Clarke  
Frankie Jordan ..... Betsy von Furstenberg  
Jack Jordan ..... Stephen Frank  
Photographer ..... Robert Rertman  
Roy Peters ..... Robert Morse  
June ..... Kelly Leigh  
Schätzle Harris ..... Jack Waldron  
Richard Hackett ..... Alexander Clark  
Irene Lovelle ..... Mindy Carson  
Rudy Lorraine ..... David Atkinson  
Pianist ..... James Carr  
Arlene McKee ..... Janice Wagner  
Jeanette Stevenson ..... Joe Richter  
Earl Jorgeson ..... Elliott Gould  
Cheryl Merrill ..... Paula Wayne  
Sammy Miles ..... Sam Richter  
Rex Dexter ..... Buddy Ferrard  
Boris Reshevsky ..... Matt Mattox  
Morty Krebs ..... Stephen Frank  
Others: Marcella Fodge, Paula Lloyd, George Martin, Carl Vogel, Reinhold Eddie Weston, Andrew Bagni, Joseph Castka, Tommy Lucas, Ted Flowerman.

"Say, Darling" is a fun show. But, its revival at the City Center is premature, considering the musical is off the Broadway grid. The original Main Stem production ended a financially disappointing 42-week run only five weeks before the present edition was launched at the municipal showcase.

Nevertheless, the Center presentation of this inside look at a musical in the making is enjoyable. Maybe it's that "inside" aspect that backfires, limiting the appeal more to the Sardi's set than the visiting firemen. In any case, the Richard Bissell, Abe Burrows and Marian Bissell adaptation of Bissell's novel is lively, and the Betty Comden-Adolph Green-Jule Styne songs are pleasant when so intended and convincingly bad when they're supposed to be.

Although "Darling" is fresh from

Broadway, the cast is almost entirely new. Notable among the few exceptions is Robert Morse, whose mannered antics as the young producer remain a comic highlight. His performance may be a little too broad at times, but still has riotous impact. Joining Morse in starring assignments are Orson Bean, Mindy Carson, David Atkinson and Betsy von Furstenberg.

Bean is likeable as the corned author caught up in the whirl of rewriting his novel into a Broadway musical. Most of the singing is satisfactorily handled by Miss Carson and Atkinson, in the respective roles of star and egotistical songwriter. Miss von Furstenberg appears as Bean's wife and her use of a southern accent seems unnecessary.

Jack Waldron as the uninhibited pressagent, Alexander Clark as the senior producer and the other cast members are okay. Matt Mattox, who was associated with the Broadway production, has repeated as dance stager, besides dittoing winningly as the lead terper.

The musical, directed on Broadway by Burrows, was restaged by David Clive. The third act, which originally included four scenes, has been reduced to one scene, ending with the ensemble singing of "Something's Always Happening on the River." Jess.

## London Shows

(Figures denote opening dates)

## LONDON

At Drop of Hat, Fortune (1-24-57).  
Auntie Mame, Adelphi (9-10-58).  
Blue Magic Revue, Wales (2-19-59).  
Breath of Spring, Duke York's (3-26-58).  
Chrysanthemum, Apollo (11-15-58).  
Cinderella, Coliseum (12-18-58).  
Day in Life of Savoy (10-1-58).  
D'Yvonne, Theatre Royal (1-15-59).  
Five Finger Exercise, Comedy (7-16-58).  
For Adults Only, Strand (6-25-58).  
Grass Is Greener, St. Mark's (12-2-58).  
Hook, Line, Sinker, Piccadilly (11-19-58).  
Irma La Douce, Lyric (7-17-58).  
Living for Pleasure, Garrick (7-10-58).  
Long Short, Trafalgar (1-17-59).  
Repertory, Old Vic (9-17-58).  
Mousetrap, Ambassadors (11-25-52).  
My Fair Lady, Drury Lane (4-30-58).  
Not in the Book, Criterion (4-2-58).  
Rear Like a Dove, Phoenix (9-25-57).  
Rose Tattoo, New (1-15-59).  
Salad Days, Vaudeville (6-5-54).  
Simple Spyman, Whitehall (3-19-58).  
Taste of Honey, Wyndham's (2-10-59).  
Traveller Luggage, Arts (1-25-59).  
Two for Sessaw, Haymarket (12-17-58).  
Unexpected Guest, Duchess (8-12-58).  
Valmouth, Saville (1-27-59).  
West Side Story, Majesty's (12-12-58).  
\* Transfer

## SCHEDULED OPENINGS

Crown Jewels, Vic. Palace (3-5-59).  
Comedie Francaise, Princes (3-16-59).  
CLOSED  
Brouhaha, Aldwych (6-27-58).  
Friends & Neighbors, Vic. Pal. (11-11-58).  
Woman On Stair, Westminster (1-22-59).

## THEATRE BY THE SEA

Matunuck, Rhode Island

FOR SALE  
To the Right PartyIncluding Inn,  
Restaurant,  
Scene Shop, Bar, etc.

Price subject to negotiation.

Write: MATILDA TYLER and  
MORRIS TYLER  
48 Livingston St.,  
New Haven, Conn.Telephone:  
SPRuce 6-4434 or SPRuce 7-4231BOCK BEER FESTIVAL  
MARCH 4 — MARCH 8Lichow's  
RESTAURANTTHE OUTSTANDING RESTAURANT  
Since 1882  
100 FINEST STEAKS  
ON THE PLATEGAYLORD PRODUCTIONS  
AND MUSIC STUDIOS  
Rented by hour, day or week. Lectures - rehearsals - practice auditions. 57 E. 14th St., NYC, MAMMOND ORGAN, HARP, STUDIO SET.CARNegie HALL  
7th Ave., 56th St., New York  
Phone: Circle 5-5095

## ORSON BEAN as Jack Jordan in

## "SAY DARLING"

(at City Center through Sunday, March 8)

"BEAN PLAYED THE INNOCENT NOVELIST AS  
THOUGH THE ROLE HAD BEEN WRITTEN FOR HIM."

—JOHN CHAPMAN, News.

"Bean is  
excellent."—RICHARD WATTS, JR.,  
Post"Bean is  
superlative."—JOHN McCLAIN,  
Journal-Amer."MR. BEAN IS OUTRAGEOUSLY FUNNY IN THIS.  
HE IS WONDROUS TO BEHOLD."

—FRANK ASTON, World-Telegram &amp; Sun

Next: The Psychiatrist in "Anatomy of a Murder"  
—for Otto Preminger (Shooting in April)Press:  
ROBERT GANSHAWManagement  
BAUM-NEUBORN ASSOC.

Coast: GOLDSTONE-TOBIAS

# Road Spotty; 'Raisin' \$37,100, Chi; Harris 43½G, Mpls.; 'Dark 20G, Det.; 'Abner' \$38,200, St. L.; 'Juno' 27G, Hub

The road was uneven last week. Philadelphia continued to jump for the third successive stanza, with capacity business for the tryouts of "First Impressions" and "Sweet Bird of Youth." Chicago rang the bell with "Music Man" and the tryout of "Raisin in the Sun."

The bus-and-truck company of "Li'l Abner" played to good business in St. Louis, while "Warm Peninsula" was big in Minneapolis and "My Fair Lady" strong in Detroit.

## Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e. exclusive of taxes. Engagements are for single week unless otherwise noted.

## BOSTON

**Gay Felons**, Wilbur (C-T) (\$4.40-\$4.95; 1,241; \$32,699) (Denise Darcel, Jacques Francois, George Tobias). Opened Feb. 23 to three affirmative reviews (Doyle, American; Hughes, Herald; Maloney, Traveler) and three yes-no (Kelly, Globe; Maddocks, Monitor; Norton, Record); almost \$14,500. Previous week, \$15,800 at the Warren, Atlantic City.

**Juno**, Shubert (MD-T) (4th wk) (\$4.65-\$5.25; 1,717; \$52,000) (Shirley Booth, Melvyn Douglas). Nearly \$27,000. Previous week, \$43,200.

## CHICAGO

**Girls in 59**, Civic (C-RS) (1st wk) (\$4.95-\$5.50; 910; \$28,500) (Peggy Wood, Imogene Coca). Opened Feb. 24 to two favorable reviews (Cassidy, Tribune; Dettmer, American) and two pans (Harris, Daily News; Syse, Sun-Times); almost \$17,200 for seven performances and one preview. Previous week, \$21,100 at the Shubert, Detroit.

**Music Man**, Shubert (MC-RS) (3d wk) \$5.50-\$6.60; 2,100; \$71,458). Almost \$67,500 with Guild subscription. Previous week, \$68,900.

**Raisin in the Sun**, Blackstone (D-T) (3d wk) (\$4.40-\$4.95; 1,450; \$39,250) (Sidney Poitier). Nearly \$37,100. Previous week, \$26,800.

**Two for the Seesaw**, Todd (CD-RS) (10th wk) (\$5.50; 1,090; \$34,461) (Ruth Roman, Jeffrey Lynn). Almost \$17,600. Previous week, \$17,100.

## CINCINNATI

**Look Back in Anger**, Shubert (D-RS) (\$4.55-\$5.10; 2,000; \$60,000) (Donald Harron, Pippa Scott). Almost \$14,200. Previous week, \$26,100 at the State, Minneapolis.

## DETROIT

**Dark at the Top of the Stairs**, Shubert (D-RS) (1st wk) (\$4; 2,050; \$31,000). Over \$20,000 with Guild subscription. Previous week, \$17,200 at the Hanna, Cleveland.

**My Fair Lady**, Riviera (MC-RS) (3d wk) (\$5; 2,700; \$100,000) (Michael Evans, Diane Todd). Nearly \$69,200. Previous week, \$67,800.

## MINNEAPOLIS

**Warm Peninsula**, State (CD-T) (\$4.30; 2,200) (Julie Harris). Over \$43,500. Previous week, \$42,100 for eight-performance split.

## NEW HAVEN

**Lovely Star, Good Night**, Shubert (CD-T) (\$4.80; 1,650; \$26,000) (Donald Cook, Glenda Farrell). Opened last Wednesday (25) to two inconclusive reviews (Johnson, Journal Courier; unsigned, Register); almost \$9,100 for five performances.

## PHILADELPHIA

**First Impressions**, Forrest (MC-T) (3d wk) (\$6-\$6.60; 1,763; \$62,511) (Polly Bergen, Farley Granger, Hermione Gingold). Almost \$58,900 with Guild subscription. Previous week, \$61,540.

**Sweet Bird of Youth**, Locust (D-T) (3d wk) (\$4.50-\$5; 1,410; \$45,500) (Paul Newman, Geraldine Page, Sidney Blackmer). Over \$46,100. Previous week, \$46,100.

## ST. LOUIS

**Li'l Abner**, American (MC-RS, bus-and-truck). Over \$38,200. Previous week, \$21,500 for seven performances at the Shubert, Cincinnati, and \$4,700 for a one-niter

at the Municipal Auditorium, Charleston, W. Va.

## SPLIT WEEK

**Romanoff and Juliet** (C-RS) (Bert Lahr). Totalled \$22,700 for six performances, as follows: Tower, Atlanta, Monday-Wednesday (23-25), three, \$10,400; Owens Auditorium, Charlotte, Thursday-Friday (26-27), two, \$9,300; Center, Norfolk, Saturday (28), one, \$3,000. Previous week, \$25,300 for eight-performance split.

## ATLANTA PERKS WITH GRECO, PHILLY SYMPH

Atlanta, March 3. Longhair musical fans, in which this area abounds, got a double dose last week when Jose Greco and company filled Tower (1,800 seats) Thursday (12) and was followed Sunday (15) by Philadelphia Symphony, conducted by Eugene Ormandy, played to 6,999 customers (capacity) at William A. Alexander Memorial Coliseum on Georgia Institute of Technology campus.

Greco, booked into Tower by Famous Artists (Ralph Bridges), has become a prime favorite in Atlanta. Philadelphia Orch-Ormandy, an attraction on Atlanta's Music Club's annual sellout All Star Series. Marvin McDonald, manager, has been here so many times, Atlantans look upon it as a local organization. All Star bookings normally show at 5,500-seat Municipal Auditorium, but Tech Coliseum provides a better showcase (with more seats) for a performance of this nature. Non-season ticket holders paid \$4 top to hear it.

## Claudel's 'Satin Slipper' Set for Catholic Univ.

Washington, March 3. The American premiere of an experimental French play, "The Satin Slipper," by Paul Claudel, will be presented by the Catholic Univ. Theatre here March 6-21, under the direction of the Rev. Gilbert V. Hartke.

The play, written in 1924, was first produced in Occupied France at the Comedie Francaise in 1943. Claudel, playwright, poet and mystic, was French Ambassador to the U.S. for many years.

Leo Brady has adapted the play.

## Producers on Spot

Continued from page 57  
tained by Broadway producers as added b.o. revenue.

Actors Equity last week asked the League of N. Y. Theatres for a "determination of monies accruing" from the tax deduction. That move followed an editorial in Equity, the union's official publication, which rapped the Broadway producers for failing to pass along the remission to the public. Lotito has stated that the decision of New York managements to retain the tax saving was not officially sanctioned by the League.

On another front, Equity and the American Guild of Musical Artists sent a joint telegram last Thursday (26) to President Eisenhower protesting his appointment of 15 public trustees for the National Cultural Center to be erected in Washington. The complaint states that of those appointed, "none is an active participant in the performing arts." The telegram, signed by Angus Duncan and Hy Faine, respective executive secretaries of Equity and AGMA, claimed both unions represented a total of 15,000 members.

## SCHEDULED N.Y. OPENINGS

(Theatres Set)

### BROADWAY

**Juno**, Winter Garden (3-5-59).  
**Sweet Bird**, Beck (3-10-59).  
**Raisin in Sun**, Barrymore (3-11-59).  
**Lute Song**, City Center (3-12-59).  
**First Impressions**, Alvin (3-19-59).  
**Destiny**, Grand (3-25-59).  
**Triple Play**, Playhouse (4-2-59).  
**Destiny**, Rides Again, Imperial (4-23-59).  
**Cyrus**, Broadway (4-14-59).

### OFF-BROADWAY

**Royal Gambit**, Sullivan St. (3-4-59).  
**Geranium Hot**, Orpheum (3-17-59).  
**Die Grosse Mücke**, City (3-18-59).  
**Our Town**, Circle in Square (3-21-59).  
**Come Play With Me**, York (4-7-59).  
**Season of Change**, Barblitz (4-8-59).

## Ford Fund Makes \$10,000 Grants to 10 Directors

The Ford Foundation last week awarded grants of \$10,000 each to 10 American legit directors to "help stimulate their creative development." The recipients, comprising stagiers in the professional and non-pro fields, were among 132 nominated at Foundation request by 367 people active in the theatres.

Those selected include William Ball, stage of the current off-Broadway production of "Ivanov"; Rachmael ben Avram, director at the Company of the Golden Hand, Berkeley, Cal.; Herbert Blau, director of several plays at the San Francisco Actor's Workshop; Angus L. Bower, director of the Oregon Shakespeare Festival, Ashland, Ore.; and James H. Clancy, director in the theatre of the State U. of Iowa, Iowa City.

Also, Mrs. Zelda Fichandler, producing director of the Arena Stage, Washington; John Reich, head of the Goodman Memorial Theatre, Chicago; Alan Schneider, Broadway stager; Mack Seism, director of the Mummies, Oklahoma City, Okla., community theatre, and Mrs. Nina Vance, managing director of the Alley Theatre, Houston. Observation of directorial techniques in the U.S. and abroad and the employment of more professional performers at various theatres are among the varied provisions of the individual grants.

## Off-Broadway Shows

(Figures denote opening dates)

**Boy Friend**, Cherry Lane (1-25-58).

**Buffalo Skinner**, Theatre Marquee (2-19-59).

**Clearing in the Woods**, Sheridan Square (2-12-59).

**Crucible**, Martinique (3-11-58).

**Enemy of the People**, Actors Playhouse (2-4-59).

**Enchanted**, Royal (1-20-59).

**Golem**, St. Mark's (2-25-59).

**Hamlet of Steppeny Green**, Cricket (11-13-58).

**Heloise**, Gate (9-24-58).

**Ivanov**, Renata (10-7-58); closes March 15.

**Man Who Never Died**, Jan Hus (11-21-58).

**Many Loves**, Living Theatre (1-13-59).

**On the Town**, Carnegie Hall Playhouse (1-15-59).

**Quare Fellow**, Circle in Square (11-27-58); closes March 15.

**She Shall Have Music**, 41st St. (1-22-59).

**Threepeny Opera**, deLys (9-20-55).

**Tis a Pity She's a Whore**, Players (12-5-58).

**Trip to Bountiful**, Theatre East (2-26-59).

**Widowers' Houses**, Downtown (3-2-59).

**Closed**

**Electra & Harlequinade**, Allen (2-13-59); closed last Saturday (28).

## Touring Shows

(March 1-15)

**Bells Are Ringing** (Judy Holiday); National, Wash. (10-14).

**Dark at the Top of the Stairs** (Shirley Booth); Royal, Alexandria, Toronto (9-14).

**Dear Liar** (Royale) (Katharine Cornell, Brian Aherne, Lombardo, Phoenix (3-3); Univ. Aud., Tucson, Ariz. (10-13); Four Arts, Palm Beach (14-18).

**Destiny** (Hermione Gingold); Shubert, New Haven (4-7); Walnut, Philly (10-4).

**Destiny Rides Again** (troupe) (Andy Griffith, Dolores Gray); Shubert, Philly (9-14).

**First Impressions** (troupe) (Polly Bergen, Farley Granger, Hermione Gingold, Tulsa, Okla. (2-7); Locust, Philly (3-14) (Reviewed in VARIETY, Feb. 4, 59).

**Golden District** (Diana Barrymore); Warren, A.C. (11-14).

**Gay Felons** (troupe) (Denise Darcel, Jacques Francois, George Tobias); Ford's, Balto. (2-7); Locust, Philly (3-14) (Reviewed in VARIETY, Feb. 18, 59).

**Girls in 59** (Peggy Wood, Imogene Coca); Civic, Chi. (2-14).

**Good Will Ambassador** (troupe) (Dennis King, Cyril Cusack, Martyn Green); Olympia, Wash. (2-14).

**Li'l Abner** (bus-and-truck); Pershing Municipal Aud., Lincoln, Neb. (2-7); Orpheum, St. Louis (3-17); City Aud., Tulsa, Okla. (2-14).

**Look Back in Anger** (Donald Harron, Pippa Scott); American, St. L. (2-7); City Aud., Tulsa, Okla. (2-14); Independent, Kan. (2-14); Music Hall, K.C. (11-12); Arcadia, Wichita (13-14).

**Lovely Star, Good Night** (troupe) (Donald Cook, Glenda Farrell); Shubert, Boston (2-14).

**Music Man** (2d Co.); Shubert, Chi. (2-14).

**My Fair Lady** (2d Co.); Riviera, Det. (2-14).

**Raisin in the Sun** (troupe) (Sidney Poitier); Blackstone, Phila. (3-14) (Reviewed in VARIETY, Jan. 28, 59).

**Romanoff and Juliet** (Bert Lahr); Municipal, Charleston, S.C. (2-14); Virginia, Wheeling (3-7); Community, Herts., Eng. (10-11); Rotoran Aud., Little Rock, Ark. (12-13); Shrine Mosque Aud., Springfield, Mo. (14).

**Look Back in Anger** (Donald Harron, Pippa Scott); American, St. L. (2-7); City Aud., Tulsa, Okla. (2-14); Independent, Kan. (2-14); Music Hall, K.C. (11-12); Arcadia, Wichita (13-14).

**Lovely Star, Good Night** (troupe) (Donald Cook, Glenda Farrell); Shubert, Boston (2-14).

**Music Man** (2d Co.); Shubert, Chi. (2-14).

**My Fair Lady** (2d Co.); Riviera, Det. (2-14).

**Raisin in the Sun** (troupe) (Sidney Poitier); Blackstone, Phila. (3-14) (Reviewed in VARIETY, Jan. 28, 59).

**Romanoff and Juliet** (Bert Lahr); Municipal, Charleston, S.C. (2-14); Virginia, Wheeling (3-7); Community, Herts., Eng. (10-11); Rotoran Aud., Little Rock, Ark. (12-13); Shrine Mosque Aud., Springfield, Mo. (14).

**Look Back in Anger** (Donald Harron, Pippa Scott); American, St. L. (2-7); City Aud., Tulsa, Okla. (2-14); Independent, Kan. (2-14); Music Hall, K.C. (11-12); Arcadia, Wichita (13-14).

**Lovely Star, Good Night** (troupe) (Donald Cook, Glenda Farrell); Shubert, Boston (2-14).

**Music Man** (2d Co.); Shubert, Chi. (2-14).

**My Fair Lady** (2d Co.); Riviera, Det. (2-14).

**Raisin in the Sun** (troupe) (Sidney Poitier); Blackstone, Phila. (3-14) (Reviewed in VARIETY, Jan. 28, 59).

**Romanoff and Juliet** (Bert Lahr); Municipal, Charleston, S.C. (2-14); Virginia, Wheeling (3-7); Community, Herts., Eng. (10-11); Rotoran Aud., Little Rock, Ark. (12-13); Shrine Mosque Aud., Springfield, Mo. (14).

**Look Back in Anger** (Donald Harron, Pippa Scott); American, St. L. (2-7); City Aud., Tulsa, Okla. (2-14); Independent, Kan. (2-14); Music Hall, K.C. (11-12); Arcadia, Wichita (13-14).

**Lovely Star, Good Night** (troupe) (Donald Cook, Glenda Farrell); Shubert, Boston (2-14).

**Music Man** (2d Co.); Shubert, Chi. (2-14).

**My Fair Lady** (2d Co.); Riviera, Det. (2-14).

**Raisin in the Sun** (troupe) (Sidney Poitier); Blackstone, Phila. (3-14) (Reviewed in VARIETY, Jan. 28, 59).

**Romanoff and Juliet** (Bert Lahr); Municipal, Charleston, S.C. (2-14); Virginia, Wheeling (3-7); Community, Herts., Eng. (10-11); Rotoran Aud., Little Rock, Ark. (12-13); Shrine Mosque Aud., Springfield, Mo. (14).

**Look Back in Anger** (Donald Harron, Pippa Scott); American, St. L. (2-7); City Aud., Tulsa, Okla. (2-14); Independent, Kan. (2-14); Music Hall, K.C. (11-12); Arcadia, Wichita (13-14).

**Lovely Star, Good Night** (troupe) (Donald Cook, Glenda Farrell); Shubert, Boston (2-14).

**Music Man** (2d Co.); Shubert, Chi. (2-14).

**My Fair Lady** (2d Co.); Riviera, Det. (2-14).

**Raisin in the Sun** (troupe) (Sidney Poitier); Blackstone, Phila. (3-14) (Reviewed in VARIETY, Jan. 28, 59).

**Romanoff and Juliet** (Bert Lahr); Municipal, Charleston, S.C. (2-14); Virginia, Wheeling (3-7); Community, Herts., Eng. (10-11); Rotoran Aud., Little Rock, Ark. (12-13); Shrine Mosque Aud., Springfield, Mo. (14).

**Look Back in Anger** (Donald Harron, Pippa Scott); American, St. L. (2-7); City Aud., Tulsa, Okla. (2-14); Independent, Kan. (2-14); Music Hall, K.C. (11-12); Arcadia, Wichita (13-14).

**Lovely Star, Good Night** (troupe) (Donald Cook, Glenda Farrell); Shubert, Boston (2-14).

**Music Man** (2d Co.); Shubert, Chi. (2-14).

**My Fair Lady** (2d Co.); Riviera, Det. (2-14).

**Raisin in the Sun** (troupe) (Sidney Poitier); Blackstone, Phila. (3-14) (Reviewed in VARIETY, Jan. 28, 59).

**Romanoff and Juliet** (Bert Lahr); Municipal, Charleston, S.C. (2-14); Virginia, Wheeling (3-7); Community, Herts., Eng. (10-11); Rotoran Aud., Little Rock, Ark. (12-13); Shrine Mosque Aud., Springfield, Mo. (14).

**Look Back in Anger** (Donald Harron, Pippa Scott); American, St. L. (2-7); City Aud., Tulsa, Okla. (2-14); Independent, Kan. (2-14); Music Hall, K.C. (11-12); Arcadia, Wichita (13-14).

**Lovely Star, Good Night** (troupe) (Donald Cook, Glenda Farrell); Shubert, Boston (2-14).

**Music Man** (2d Co.); Shubert, Chi. (2-14).

**My Fair Lady** (2d Co.); Riviera, Det. (2-14).

**Raisin in the Sun** (troupe) (Sidney Poitier); Blackstone, Phila. (3-14) (Reviewed in VARIETY, Jan. 28, 59).

**Romanoff and Juliet** (Bert Lahr); Municipal, Charleston, S.C. (2-14); Virginia, Wheeling (3-7); Community, Herts., Eng. (10-11); Rotoran Aud., Little Rock, Ark. (12-13); Shrine Mosque Aud., Springfield, Mo. (14).

**Look Back in Anger** (Donald Harron, Pippa Scott); American, St. L. (2-7); City Aud., Tulsa, Okla. (2-14); Independent, Kan. (2-14); Music Hall, K.C. (11-12); Arcadia, Wichita (13-14).

**Lovely Star, Good Night** (troupe) (Donald Cook, Glenda Farrell); Shubert, Boston (2-14).

**Music Man** (2d Co.); Shubert, Chi. (2-14).

**My Fair Lady** (2d Co.); Riviera, Det. (2-14).

**Raisin in the Sun** (troupe) (Sidney Poitier); Blackstone, Phila. (3-14) (Reviewed in VARIETY, Jan. 28, 59).

**Romanoff and Juliet** (Bert Lahr); Municipal, Charleston, S.C. (2-14); Virginia, Wheeling (3-7); Community, Herts., Eng. (10-11); Rotoran Aud., Little Rock, Ark. (12-13); Shrine Mosque Aud., Springfield, Mo. (14).

**Look Back in Anger** (Donald Harron, Pippa Scott); American, St. L. (2-7); City Aud., Tulsa, Okla. (2-14); Independent, Kan. (2-14); Music Hall, K.C. (11-12); Arcadia, Wichita (13-14).

**Lovely Star, Good Night** (troupe) (Donald Cook, Glenda Farrell); Shubert, Boston (2-14).

**Music Man** (2d Co.); Shubert, Chi. (2-14).

**My Fair Lady** (2d Co.); Riviera, Det. (2-14).

**Raisin in the Sun** (troupe) (Sidney Poitier); Blackstone, Phila. (3-14) (Reviewed in VARIETY, Jan. 28, 59).

**Romanoff and Juliet** (Bert Lahr); Municipal, Charleston, S.C. (2-14); Virginia, Wheeling (3-7); Community, Herts., Eng. (10-11); Rotoran Aud., Little Rock, Ark. (12-13); Shrine Mosque Aud., Springfield, Mo. (14).

**Look Back in Anger** (Donald Harron, Pippa Scott); American, St. L. (2-7); City Aud., Tulsa, Okla. (2-14); Independent, Kan. (2-14); Music Hall, K.C. (11-12); Arcadia, Wichita (13-14).

**Lovely Star, Good Night** (troupe) (Donald Cook, Glenda Farrell); Shubert, Boston (2-14).

**Music Man** (2d Co.); Shubert, Chi. (2-14).

**My Fair Lady** (2d Co.); Riviera, Det. (2-14).

**Raisin in the Sun** (troupe) (Sidney Poitier); Blackstone, Phila. (3-14) (Reviewed in VARIETY, Jan. 28, 59).

**Romanoff and Juliet** (Bert Lahr); Municipal, Charleston, S.C. (2-14); Virginia, Wheeling (3-7); Community, Herts., Eng. (10-11); Rotoran Aud., Little Rock, Ark. (12-13); Shrine Mosque Aud., Springfield, Mo. (14).

**Look Back in Anger** (Donald Harron, Pippa Scott); American, St. L. (2-7); City Aud., Tulsa, Okla. (2-14); Independent, Kan. (2-14); Music Hall, K.C. (11-12); Arcadia, Wichita (13-14).

**Lovely Star, Good Night** (troupe) (Donald Cook, Glenda Farrell); Shubert, Boston (2-14).

**Music Man** (2d Co.); Shubert, Chi. (2-14).

**My Fair Lady** (2d Co.); Riviera, Det. (2-14).

# CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway touring, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a lengthy list of blind items.

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (Rep) Repertory, (DR) Dramatic Reading.

## Legit

### BROADWAY

"Flight to Maria" (MD). Producer, Jamieson Productions, 350 W. 57th St.; Director, Clay Yurden; musical director, Alfred Ricky. Available parts; female lead, 26-28. Spanish type singer; female lead, 16, singer, American teenage type; male singer, 36, American, slim, Don Ameche-type; male singer, 45-50, Spanish-dictator type, stocky; male, 17, American teenage singer; female singer, 28-30, beautiful, sophisticated; male singer, 19, Latin appearance, Ivy League manner; two male character comedian-singers. Mail photo and resume to producers.

"Flower Drum Song" (MC). Producers, Richard Rodgers, Oscar Hammerstein 2d & Joseph Fields. Male and female dancers-singers-actors of Oriental appearance for the contemplated touring and English companies. Mail photo and resume to Eddie Blum, c/o Rodgers & Hammerstein, 483 Madison Ave.

"Sure Sign of Spring" (MC). Producer, NET Production, 234 W. 44th St.; director, John Stix; choreographer, Matt Mattox. Parts: Female lead, French, early 20's, sensitive, lonely; male, co-lead, middle-aged ex-bootlegger, ex-carnival man; male, co-lead, Scot, late 20's, dour, proud, husky fisherman; female comedy lead, middle-aged, realistic French businesswoman; male comedy lead, Scot, boastful affable, middle-aged retired sea captain; male, late 40's, French village priest, strong, raw-boned; female singer, early 30's, hard-talking; male, gentle, close mouthed; also, rugged fishermen, elderly villagers, innocent young people and children of all ages. Mail photo and resume to producers.

"West Side Story" (MD). Producers, Robert Griffith & Harold Prince. Auditions will be held every Tuesday, 2 p.m., at the Winter Garden Theatre, 1643 Broadway, for replacements of the Broadway and London companies. Apply for appointments, stage door at 2 p.m.

or 8 p.m., to Lo Hardis or George Eckert. Calls for dancers for re-

### OFF-BROADWAY

"Chic" (R). Producer, Peter Pell, 148 W. 10th St. Parts: young tenor, William Tabbert type; sexy comedienne. Mail photo and resume to producer.

"Courtyard" (D). Producers, Anthony & Goodman Productions, 1225 Sixth Ave. Accepting photo and resume of performers via mail only; also resume of potential technicians, managers, stage managers.

"Father" (D). Producer, Living Theatre, 530 Sixth Ave.; director Julian Beck. To be presented in repertory with the current "Many Loves." Parts, experience required: male lead, classical style, for 100-year-old; female, white or Negro, brooding, powerful physically and in speech; male, to appear 15 and able to age as play progresses. Mail photo and resume to director.

"Happy Town" (MC). Producers, B & M Theatre Productions. Equity ensemble calls April 13-14. Open calls for ensemble April 16-17. Theatre and time schedule for auditions to be set.

"Season of Choice" (D). Producers, Bowden, Barr & Bullock, 137 W. 48th St. Available parts: southern girl, 18, personality; millworker, 20, forthright; character juvenile, southern, weak but likeable; female character, neurotic, most be able to portray ages of 25 to 45; male character, southern weak, to play business man 30 to 50; female character, 40, southern aristocrat, warm but weak, drinks; male Negro servant to play 40 to 60. Accepting photo and resume by mail.

"Single Man at a Party" (D). Producers, Frank Haderer & Scott D'Arcy. Available parts: male, mid 20's, Hollywood star type; female, early 20's, Hollywood actress type; two females, around 45 faded actress types; female, motherly, 50-60; three male, middle-aged, sophisticated; Date for readings not set as of press deadline; phone JU 2-4739. Photo and resume may be mailed to Scott D'Arcy, suite 2A, 152 W. 49th St., N.Y.

"Wind Is Still" (D). Producers, George Charles, Joan Horvath & Luis Martinez; director,

Martinez. Available parts for Mexican Indian and peasant types: boy 10-13, small, loveable; male, Portuguese, late 40's, short, stocky, Akim Tamiroff type; male, 50, resolute, irritable, wiry. Auditions, Feb. 22 from 2 to 6 p.m., St. Marks Playhouse, 2d Ave. and 8th St. Bring photo and resume.

### OUT OF TOWN

"Babes in Arms" (MC), touring show. Producers, Lee Guber, Frank Ford & Shelly Gross. Open calls at 11 a.m. tomorrow (Thurs.) for dancers, singers, age 17-21; at St. James Theatre, 246 West 44th St., N.Y.

"Li'l Abner" (MC). Producers, Guber, Ford & Gross; general manager, Marvin Krauss, 136 W. 55th St., N.Y.C. Will accept photo and resume of candidates for a new company and replacements for the current touring troupe.

"The Law and Mr. Simon" (C). Producers, Guber, Ford & Gross. Available parts: (character parts are Jewish); male, Menasha Skulnik type; 50-60, character mother; good hearted but nagging, dominating; 22-25, female attorney, bright, attractive; 30-40, unimaginative divorcee with daughter seeking husband; boy, 7, Quiz Kid type, unspoiled; male, 50-60, character, successful manufacturer; male, lead, early 30's romantic-interest, lawyer; male, 35-45, character, romantic, department store buyer, male, mid 20's, camp counselor type. Rehearsals start early May. Summer tryout tour for Broadway entry in fall. Mail photo and resume to Marvin A. Krauss, 136 W. 55th St., N.Y.C.

### STOCK

"Bells are Ringing" (MC). Producer, Stanley Prager, 47 W. 44th St., N.Y.C. accepting photo and resume by mail; casting all parts. "Li'l Abner" (MC). Same casting setup as for "Bells Are Ringing" (see above).

ALLENTOWN, PA. Guthrie Playhouse, P. O. Box 1125; Producer-director, John Cameron. Equity, non-Equity players and apprentices sought for 18-week season; mail photo and resume to producer, c/o theatre. Casting April 24-25 in New York.

ATLANTA, GA. Theatre-Under-the-Stars (Municipal Theatre, Inc.); producer-director, Eric Mattson, 35-15 75th St., Jackson Heights, N.Y. Accepting photo and resume of Broadway and stock credits. Mail to producer.

BEVERLY, MASS. North Shore Music Circus. Manager, Stephan Slane. Call for Equity singers March 31; female, 1 p.m.; male, 3 p.m., at the Showcase, 930 Eighth Ave., N.Y.

BLAUVELT, N.Y. Rockland County Playhouse; producer, Alwin Leber. Mail photo and resume to the theatre, 474 Greenbush Road, Blauvelt, N.Y. Casting to start in May.

BOILING SPRINGS, PA. Allenberry Playhouse. Planning 28-week season, including two musicals. Mail photo and resume of Broadway and stock credits to managing director Richard N. Gage, c/o Allenberry Playhouse.

BUFFALO Melody Fair; producer, Lewis T. Fisher. Equity calls for dancers March 17; male, 10 a.m.; female, 12 noon; Equity calls for singers same date; female, 2 p.m.; male, 4 p.m.; Open calls March 18, same schedule as Equity; March 19 finals. Audition held at Showcase Studios, 950 Eighth Ave., N.Y.C.

CHICAGO Drury Lane Theatre. N.Y. Representative, Floyd F. Ackerman, 576 Fifth Ave., N.Y. 36; PL 8-2000. Usually books stars only from N.Y. office; agents or packagers with available boxoffice names contact Ackerman at the above address and phone.

CONCORDVILLE, PA. Brandywine Music Circus. Producer, St. John Terrell. Same casting setup as for Music Circus, Rosecroft, Md. (see above).

DAYTON, O. Dayton Theatre Festival. Producer, Douglas Crawford, 40 W. 55th St., N.Y. Mail photo and resume of Broadway and stock credits to producer. (Equity and non-Equity). Will alternate six straight plays and six musicals.

DEVON, PA. Valley Forge Music Fair. Producers, Guber, Ford & Gross; general manager, Marvin A. Krauss, 136 W. 55th St., N.Y.C. (Same management also operates Haddonfield, N.J.; Springfield, Mass., and Westbury, L.I.—see below). Scheduled productions include "Bells Are Ringing," "Li'l Abner," "Say, Darling." Mail photo and resume to Krauss, at above address. Equity and open calls for singers March 24. Equity male, 10 a.m.-12 noon; female, 12 noon-2 p.m.; open calls male, 2-4 p.m.; female, 4-6 p.m. Equity and open

calls for dancers March 25, same time schedule as singers. Finals for singers April 6 and dancers April 7. All auditions, Nola Steinway Studios, 113 W. 57th St., N.Y.C. in the Concert Hall. Production personnel needed (stage managers and assistants, house managers, treasurers, technical directors, directors, choreographers, musical directors). Address inquiries to Krauss. Companies will tour including ensemble, principals, stage managers and assistants, musical directors).

HADDONFIELD, N.J. Camden County Music Fair. Producers, Guber, Ford & Gross; general manager, Marvin Krauss. Same management and casting procedure as for the Valley Forge Music Fair, Devon, Pa. (see above).

HIGHLAND PARK, ILL. Music Theatre. Producer, Herb Rogers, 57 W. 45th St., N.Y.C. Mail photo and resume of Broadway and stock credits. Tenthous Theatre. Producer, Herb Rogers. Casting procedure same as for Music Theatre, Highland Park, Ill. (see above).

JONES BEACH, N. Y. "Song of Norway" (MD), to be repeated from mid-June through Sept. 7 at Jones Beach, N.Y. Producers, Leonard Ruskin & Guy Lombardo, 730 Fifth Ave., N.Y.C. Parts available for leading and ensemble singers, ensemble dancers. Mail photo and resume to above address.

LAMBERTVILLE, N.J. Music Circus. Producer, St. John Terrell. Same casting setup as for Music Circus, Rosecroft, Md. (see above).

MILBURN, N.J. Paper Mill Playhouse; producer, Frank Carrington; choreographer, Anthony Nello. Equity call for dancers, March 9 at 2 p.m. Equity calls for female singers March 10, at 1:30 p.m.; Equity calls for male singers March 11, at 11 a.m. Auditions Variety Arts Studios, 225 W. 46th St., N. Y. C.

NEPTUNE, N.J. Neptune Music Circus. Producer, St. John Terrell. Same casting setup as for Music Circus, Rosecroft, Md. (see above).

NEW HOPE, PA. Bucks County Playhouse; producer, Michael Ellis. Mail photo and resume of Broadway and stock credits to Jack Lenny, c/o Lenny Debin, 140 W. 58th St., N.Y.

PINE BROOK, N.J. Pine Brook Show Tent. Producers, Jerry Wayne & Paul Brenner. Equity call for dancers March 16; male, 10 a.m.; female, 12 noon. Equity call for singers same day: male, 2 p.m.; female, 4 p.m. Open calls for dancers and singers March 17, same schedule as Equity. Auditions held at the Nola Studios, Steinway Hall, 113 W. 57th St., N.Y.C.

ROSECROFT, MD. Music Circus. Producer, St. John Terrell. Same management also operates Lambertville, N.J.; Neptune, N.J.; Rye, N.Y., and Concordville, Pa. (see below). Equity calls for singers March 18: male, 10:30 a.m.; female, 2:30 p.m.; open calls 4 p.m. Equity call for dancers March 19, same schedule as singers. Auditions at the Dance Players Studios, 1233 Sixth Ave., N.Y.C.

RYE, N.Y. Rye Music Theatre. Producer, St. John Terrell. Same casting setup as for Music Circus, Rosecroft, Md. (see above).

SACANDAGA, N.Y. Sacandaga Summer Theatre. Producer, Anthony Brady Farrell Productions; managing director, John Larson; choreographer, Edward Noll. Equity calls for dancers-singers, March 8; male, 11 a.m.; female, 2 p.m.; open call and finals, March 10; male 11 a.m.; female, 2 p.m.; finals, 4 p.m. Auditions at the Mark Hellinger Theatre, 237 W. 51st St., N.Y.

SPRINGFIELD, MASS. Storrtown Music Fair. Producers, Guber, Ford & Gross; general manager, Marvin Krauss. Same as Valley Forge Music Fair, Devon, Pa. (see above).

STOCKBRIDGE, MASS. Berkshire Playhouse, executive director, Nikos Psacharopoulos. Tryouts for two resident companies and jobbers to be held in New York late in March. Auditions and interviews by appointment only. Mail photo and resume to Psacharopoulos, c/o Yale School of Drama, New Haven.

TORONTO Music Fair; producer, Lewis T. Fisher. Same casting schedule and place as for the Melody Fair, Buffalo (see above).

WARWICK, R.I. Warwick Musical Theatre; producer, Burton L. Bonoff & Ben Segal. Equity calls for dancers March 24: male, 10 a.m.; female, 12 noon. Equity calls for singers same day: female, 2 p.m.; male, 4 p.m. Open calls March 25, same schedule as Equity. Auditions held

at Showcase Studios, 950 Eighth Ave., N.Y.C. Finals, March 26.

WESTBURY, L.I., N.Y. Westbury Music Fair. Producers, Guber, Ford & Gross; general manager, Marvin Krauss. Same as Valley Forge Music Fair, Devon, Pa. (see above).

WILLIAMSTOWN, MASS. Williamstown Theatre Foundation, executive director, Nikos Psacharopoulos. Same casting procedure as for Berkshire Playhouse, Stockbridge, Mass. (see above).

### BALLET

Ballet Florence & Frederic De Paris, c/o Music Corp. of America, 598 Madison Ave., N.Y. 22. Available parts for female dancers, 5' 5 1/2"-5' 6 1/2" (without shoes); modern ballet essential. For tour of U.S. and Europe. Mail photo and resume.

"Ballets: U.S.A." Producer, Leland Hayward in association with International Cultural Program. Director - choreographer, Jerome Robbins. Parts for dancers expert in classic, jazz and comedy techniques. Mail letter detailing qualifications, background and experience, address, Jerome Robbins, c/o Leland Hayward, 655 Madison Ave., New York 21.

### FUTURE SHOWS

"And So Farewell" (D). Producer, Norman Twain (no production office set).

"Before the Fall" (D). Producers, Betty Lee Hunt & Ira Cirker (no production office set). "Happy Town" (MC). Producers, B & M Theatre Productions, c/o Lenny Debin, 140 W. 58th St.

"Lend An Ear" (MR). Producers, Stephan Slane & Jenny Lou Law, (no production office set). "Let's Go Steady" (MC)—producer Edward Padula (1501 Broadway, LA 4-4860).

"Purging of Simon Madden" (C). Producer, Norman Twain (see above).

"Satin Legs Smith" (MC). Producer, Warren Coleman, 729 Seventh Ave.

"Skin Deep" (MC). Producers, P. R. B. Productions.

"Tobacco Road" (CD). Producer, David Moss Productions, 580 Fifth Ave.

### SHOWS IN REHEARSAL BROADWAY

"Destry Rides Again" (MC). Producer, David Merrick, 246 W. 44th St., LO 3-0830.

"Gypsy" (M). Producers, David Merrick & Leland Hayward, 246 W. 44th St., LO 3-0830.

"Lute Song" (MD). Producers, N.Y. City Center Light Opera Co., 131 W. 53d St., N.Y.; JU 6-2828.

### OFF-BROADWAY

"Geranium Hat" (D). Producers, New Drama Productions, c/o M. J. Meyer, 154 Nassau St.

"Our Town" (CD). Producers, Leigh Connell, Theodore Mann & Jose Quintero, c/o Circle in the Square, N.Y.

"Ping Pong" (C). Producers, Edward Hochman & Martin Schuster (no address available).

### OUT OF TOWN

"Garden District" (D). Producers, Anna Deere Wiman-Viola Rubber, 36 E. 61st St., N.Y.C.

### SIGNED

#### BROADWAY

Destry Rides Again: John Ray, (Continued on page 61)

IN THE HEART OF THE THEATRE DISTRICT

**The LOBSTER**

NOW IN ITS 10th YEAR

CLOSED SUNDAYS

The Lobster

Experienced

**MUSICAL DIRECTOR**

Available for

**STOCK**

Tent or Proscenium

25 years on Broadway

Box V.V. 32-59, VARIETY

154 W. 46th St., N. Y. 36, N. Y.

5000 SQ. FEET (APP.)

Street Entrance, High Ceiling.

Full, full, full

Theatre, Rehearsal, Dance, Vocal,

Photographic Studios or Private School.

**HOTEL GREAT NORTHERN**

118 West 57 St., New York

Call Manager CI 7-1908

Our Congratulations  
to  
Sidney Poitier  
on the occasion of his  
Academy Award Nomination for  
"Best Actor 1958"

Cast of "A Raisin in the Sun"

# Casting News

Continued from page 60

Joan Broadrick, Reiko Sato, Valerie Harper, Al Lanti, Paul Wallace, Carol Warner, Sharon Shore, Chad Block, Maureen Hopkins, Lillian D'Honau, Shirley Nelson, Carol Stevens, Larry Roquemore, Merritt Thompson, Elizabeth Watts.

**Lute Song:** Dolly Haas, Shai K. Ophir, Philip Bourneuf, Leueen MacGrath, Estelle Winwood, Tonio Selwart, Clarence Derwent, Asia, Dean Crane, Donald Symington, Rain Winslow, Tom Emlyn Williams.

**Gypsy:** Paul Wallace, Faith Dane, David Winters, Jack Klugman, Marilyn Cooper, Mort Marshall.

**Rivalry:** Jim Campbell (understudy for Richard Boone).

## OFF BROADWAY

**Hamlet of Stepney Green:** Ruth Sobotka (succeeding Blanche Marvin), Harold Herman (succeeding Michael Gorrin).

**Fashion:** Joyce Ehart.

**Geranium Hat:** Rosina Fernhof, Tom Carlin, Jacqueline Bertrand, Flora Elkins, Patrick Hines, Leon Stevens, Tom Luce, Dolores Rashid, James Frawley, Marvin Peisner, James Inman, John Mirande, Dorothy Estler, Henrietta Hirschburg, Richard Durham.

**Holose:** Albert Leberfeld (succeeding Richard Neilson), Brendan Fay (succeeding Albert Leberfeld).

**Ole:** Florence Rochelle, Lloyd Harris, Paula Zwane.

**Our Town:** Jane MacArthur, Clinton Kimbrough, Jean Muir.

**She Shall Have Music:** Pat Tolson (succeeding Lawrence Weber).

## OUT OF TOWN

**As You Like It:** Stratford, Ont., Shakespeare Festival, William Needles, Irene Worth, Douglas Campbell, Douglas Rain, Francis Hyland.

**Babes In Arms:** Barry Burns, Barbara Fenelon, Franklin Kiser, Joan Hovis, Milo Bolton, Sherry Kaye.

**Garden District:** Anne Francine, Donna Cameron.

**Broadway Casting:** Carl Carbone. Submit photo and composite for consideration.

**North Advertising, 6 E. 45th St.** Casting Frank Higgins. Cast from files for the Toni commercials. Prefer models with good hair. Mail photo and resume for consideration.

**Reach, McClintion & Co., 505 Park Ave., casting, Esther Lattrell.** Photo and resume accepted via mail only for commercials; boys, girls; middle-aged and elderly men and women; also young and mature women for shampoo commercials.

**"The Verdict Is Yours,"** unrehearsed courtroom dramas. CBS; producer, Eugene Burr; director, Byron Paul; casting contact, Liam Dunn, CBS, 524 W. 57th St. (do not phone). No open casting; all done from files. Submit photo and resume for consideration.

**WRCA-TV, (30 Rockefeller Plaza, N.Y. 20),** accepting applications for auditions for all general talent, except dramatic actors, alternate Tuesdays. Apply by mail to "Open Auditions."

## Films

**"Key Witness,"** Producer, M-G-M, 1540 Broadway, N.Y. Available part for male Negro teenager, handsome. Photo and resume may be left at office, attention of Dudley Wilkinson.

## Industrial

**Buick Industrial Show for Summer, 1959.** Choreographer, James Nygren. Call for Equity femme dancers, March 5 at 10 a.m. sharp, Mark Hellinger Theatre, 237 W. 51st St.

## ATPAM Pension

Continued from page 57

who fail to pay an assessment within 30 days after it's due, "shall be considered to be in bad standing." If the assessment isn't paid within a stipulated period of time after that, the member, according to the constitution, "shall be suspended from membership." The union's pact with the League stipulates, "The employer agrees that it will not employ or continue in its employ any managers, pressagents or local area pressagents who are not members in good standing of the union."

The notice to the members also took into account that some might not be able to bring all their arrearages up to date immediately. In that case, arrangements for payment can be worked out with Weintraub.

## Richard Rodgers

Continued from page 57

available, Philippines, Hawaiians, Japanese, Puerto Ricans, Negroes and other Americans were cast in the show.

"It would be almost impossible to find a more striking conglomeration of colors and ideologies," he said. "Yet all of these people dress, eat, work and play together in harmony and obvious enjoyment of each others' company."

Rodgers was given the Human Relations award for his contributions to the cause of tolerance, notably for the anti-bigotry song, "You've Got to Be Taught," from "South Pacific." The lyrics for the number were written by Hammerstein.

## Early Curtain

Continued from page 57

**O'Clock Theatre,** slated for fall opening at the John Golden, N.Y., would be an example, would presumably want to start performances at a later hour. But while general acceptance of an early rising-up would be preferable and perhaps even necessary, no one has suggested that it be compulsory.

The idea was briefly tried and abandoned on Broadway some years ago, but that obviously wasn't conclusive. As the London theatre has indicated and the ad- vanced Broadway first-

## Literati

### U.S. Dailies' Slight Dip

For the first time in seven years, circulation of daily newspapers in the United States was smaller in 1958 than in the preceding year, according to the 91st annual edition of N. W. Ayer's Directory of Newspapers & Periodicals.

Combined circulation of English-language dailies is now more than 56,500,000, representing a drop of almost 250,000 over the average for the previous year. The exact figure is 56,695,787. The decrease reflected loss of circulation due to strikers in several large cities, and that some papers raised the price per copy.

The nation's evening papers had a daily circulation of 34,184,797, up a few thousand. Morning newspapers were down several thousand to a total of 22,273,214. Sunday newspapers lost 173,121 circulation for a total of 46,631,755.

### Ed Seaver Rejoins Braziller

Edwin Seaver, after nine years with Little, Brown, as ad-pub manager, has rejoined George Braziller Inc. as editor and vicepres of the publishing house and its affiliated Book Find Club, the Seven Arts Book Society and the East and West Book Club. Before joining Little, Brown, Seaver was g.m. of the Book Find Club, after 10 years with the Book-of-the-Month Club as publicity director.

Seaver has himself been a published novelist and for several years was promotion consultant on book properties to 20th-Fox.

### Coltart's U.S. Tour

James M. Coltart, managing director of Scotsman Publications, Edinburgh, and of Scottish Television Ltd., is currently in the U.S. attending a press course at University of Missouri where the 50th anniversary of the school's world's first school of journalism.

He is on a three-weeks' trek in the U.S. and also will gender tv operations in New York and Chicago, latter for survey of industry organized by the U.S. State Dept. Coltart operates the directorial assignment for commercial tv in Scotland and also the newspapers controlled by Roy Thomson, including the prestige daily, The Scotsman, and the new top-circulation Tv Guide, both printed at Edinburgh.

### 'Holiday' Up

Holiday magazine has established new highs in first quarter revenue and lineage on top of last year's record breaking first quarter, according to Ralph Hench, vicepres and advertising director.

Mag's ad revenue for the first three months of 1959 totaled \$2,101,251, up 8% from last year's record of \$1,948,326, while lineage aggregated 177,737, a gain of 6% over the 170,960 lines recorded for the quarter last year.

### CHATTER

The Clarkstown Citizen Inc. changed its name to Rockland Citizen Publishing Co. Inc., according to a certificate filed in Albany.

Roy Fisher, editor of the Chicago Daily News amusement pages, has left for a post with World Book Encyclopedia. He's replaced by John Stanton.

Manuscripts Inc. authorized to conduct a publications business in New City, N.Y., with capital stock of \$20,000, \$1 par value. Directors are: Keith Jenkinson, New City; Herbert L. Jamieson Jr., New York; David G. Stone, Newark.

By one of those coincidences, UPI staffer Eugene McLaughlin was on that Secaucus, N. J., bus stuckup, which the N.Y. Times frontpaged, under his byline, "58 on 'Stagcrazy' Even Big City," Robbed "Way Out West in Jersey." Jack Robertson, former W.K. show scribe in Scotland, and ex-editor of Sunday Chronicle and Glasgow Evening News, retired from editorship of Sunday Mail, Scotland. He penned film and stage pillars at Glasgow for many years.

John Ott, gardening expert on Chi station WNBC whose "How Does Your Garden Grow?" was once on the NBC-TV net, has authored "My Ivory Collar," a book on photosynthesis and time-lapse photography, which 20th Century Press has published.

"Vienna Sources" Material on Eastern Problems" is the title of a new periodical, published by Stansky, Graz-Vienna. It contains much cultural news from behind the Iron Curtain countries. It is aimed to further "a better understanding of the East by the Western world."

## Legit Bits

Sylvia Herscher, general manager for Julie Styne productions, has similar duties for "First Impressions."

"The Rope Dancers," directed by John Ulmer, is being presented by the Equity Library Theatre at the Lenox Hill Playhouse, N.Y., through next Sunday afternoon (8). The Playhouse is also being used by "E" for a Directors' Forum tomorrow afternoon (9). The Playhouse is also being used by ELT for a Directors Forum tomorrow afternoon (Thurs.) and a Directors' Showcase the following afternoon (Fri.).

**Eddie Dowling** is stager of "The Time of Your Life" production, being presented tonight (Wed.) through next Saturday (7) at the Boston U. Theatre.

**Arthur Sircorn** will direct next summer's productions at the Elitch's Gardens Theatre, Denver, which begins its 69th season early in June.

**Anna Deere Wiman** has joined Viola Ruber as co-producer of the touring production of "Garden District," opening March 11 in Atlantic City.

**Gerald Freedman** has been signed to assist Jerome Robbins in the staging of "Gypsy."

**Leo Gaffney**, drama editor of the Boston Record, has returned to his desk after several months' absence due to a heart attack.

**Arnold Moss**, who's been on the Coast contacting possible stars for the projected production of his dramatization of James Stephens' "The Crook of Gold," heads back to New York today (Wed.) with a stopover in Ft. Worth for an appearance in his one-man concert reading, "Seven Ages of Man."

**Pressagent Max Eisen** returns to New York today (Wed.) after a quickie hop to Dublin for the opening there last Monday (2) of "Good Will Ambassador," which he represents.

**Edward F. Kook**, president of Century Lighting, planes Friday (6) to the Coast for one of his periodic visits to the firm's Santa Monica office and factory. He's due back in two weeks.

**Max Allentuck** and **Vaughan Bellaver**, who were married last Thursday (26) in New York, are on an 18-day honeymoon cruise to the Caribbean. They're the respective general manager and casting director for producer **Kermit Bloomgarden**.

**Virgil Miers**, Dallas Times-Herald amusements editor, arrived last week in New York to catch the Broadway shows. After a two-week stay he'll head for the Coast to o. o. the studios.

**Charles R. Meeker Jr.**, Texas State Fair v.p. and managing director of the annual State Fair Musical, is due from Dallas next week to line up his 12-week summer sked.

Ex-agent **Alan Brok** is trying to arrange an off-Broadway revival of "Cue for Passion," **Elmer Rice's** modern-dress, modern-psychology rewrite of the "Hamlet" story.

**Robert Colson**, who took over as supervisor of courses for the American Theatre Wing when **George Alan Smith** resigned last fall, has also withdrawn, and **Garrison P. Sherwood** has since quit after trying the post for two weeks.

**David Crandell** has been elected president of Pasadena Playhouse Associates of N.Y. with **Marjorie Knightson** as first vice-president, **Vincent Bowditch** second v.p., **Lisa Fillman** secretary and **Nancy Andrews** treasurer. **Rosemary Rothschild** is executive-secretary and publicity rep.

The musical and dramatic segments of "Talent '59," sponsored by the Broadway Show League, will be presented, respectively, May 5 at the St. James Theatre, N.Y., and May 8 at the Broadhurst Theatre, N.Y.

**Frances Adler**, currently appearing in the off-Broadway double-bill, "Electra" and "Harlequinade," is completing a biography of her actor-father, the late **Jacob P. Adler**.

**"Noye's Fludde"** ("Noah's Flood"), the Chester Miracle play set to music by **Benjamin Britten**, will be given its U.S. preem March 16-17 in the James Memorial Chapel of Union Theological Seminary, N.Y.

**"Father,"** a new play by **Paul Goodman**, is planned for April production by the Living Theatre to run in repertory with the group's current off-Broadway production of "Many Loves."

**Fencie A. Vogel** is designing the new **Finch Book (N.Y.) Show Tent**. **Helen Bonis** and **Halla Stoddard** have scheduled an early fall opening at the York Playhouse, N.Y., for their production of "Come Play With Me," a musical based on **Marcel Achard's** "Voulez-Vous Jouer Avec Moi." The book was adapted by **Tamara Geva** and **Miss**

Stoddard and the music and lyrics are by **Dana Suesse**.

**Mickey Leonard** is doing the incidental music orchestrations for "Desert Incident."

**Robert Fletcher**, **Tehoni Vachliot**, **Aldredge** and **Nicola Gervach** are, respectively, designing the sets, costumes and lighting for the forthcoming off-Broadway production of "The Geranium Hat."

"Without Consent," by **Jack Perry**, has been optioned for New York production by **Jerry Beyer**.

**John Kander** is doing the music arrangements for the vaude and dance sequences in "Gypsy." **He** and **Dave Rogers** are also among those supplying material for the "New Faces of 1959" revue, which is now planned for Broadway production next September or October.

**Emmet Callahan** is company manager of "Juno." **Peter Zeisler** is the musical's production stage manager, with **Randall Brooks** and **Jerry Crews** as assistants.

## Off-B'way Review

### The Beaux Stratagem

Phoenix Theatre (C. Edward Hamilton and Norris Houghton, managing director) revival of two-act comedy by **George Farquhar**. Directed by **Robert Kerr**. Scenery and costumes, **Will Stevens**; strong; lighting, **Tharon Musser**; incidental songs and music, **David Amram**. Stars **Tom Bosley**, **Patricia Falkenhain**, **Eric Berry**, **Meredith Dallas**, **Patricia Falkenhain**, **Robert Kerr**, **Sylvia Short**, **James Sullen**, **David King-Wood**, **Opened Feb. 24, '59**, at the Phoenix Theatre, N.Y. \$140 to \$160.

**Robert Kerringer** His Daughter **Barbara Barrie** (Theatre 58) **Robert Blair** **Francis Archer** **David King-Wood** **Mrs. Sullen** **Patricia Falkenhain** **Squire Sullen** **Eric Berry** **Scrub** **Thom Bosley** **Highwayman** **Meredith Dallas** **Country Woman** **Betty Miller** **Lady Bountiful** **Sylvia Short** **Other Highwaymen** **Albert Quinton** **Jesse Jacobs** **Sir Charles Freeman** **David C. Jones** **Footmen** **James Patterson** **Jerry W. Hardin**

Plays like this Restoration (by courtesy) comedy are apt to be favored vehicles for actors and collector items for theatre buffs, but don't offer much for the general public. Hence this off-Broadway revival is unlikely to do much toward the restoration of the Phoenix Theatre's depleted finances (or prestige) and merely marks the abandonment of the enthusiastically proclaimed policy of last fall for the production of the works of Nobel Prize authors.

If this edition of the seldom-seen **George Farquhar** romp of 1681, as much enjoyment for the audience as appears to be for the actors the show could be a smash. The guest players and the regulars of the so-called Phoenix Acting Co. give the impression of having a lark. The reviews have been mixed, however and the word-of-mouth comment will hardly be enthusiastic enough to incite many takers at the \$4.60 top.

**June Havoc**, guest-starring as the unhappy but ready-to-be-had wife of the loutish country squire, and **Patricia Falkenhain**, one of the Phoenix standbys playing her amorous sister-in-law, carry the brunt of the story in tandem with two guest romantic leads, **Robert Blackburn** and **David King-Wood**. In veiling degrees they all seem a trifle self-conscious and "cute."

**Robert Kerringer** is a bit heavy-handed as the venal innkeeper, **Barbara Barrie** is animated but mannered as his minx-daughter, **Eric Berry** is acceptable as the oafish country squire, **Tom Bosley** plays it broadly as his servant, **Meredith Dallas** acts a highwayman as if the part were a cross between **Capt. Hook** and **Ben Gunn**, while **Sylvia Short** is a raucous **Lady Bountiful**, **David C. Jones** presents a judicious gentleman as a straight-man, and **James Patterson** and **Jerry W. Hardin** are needlessly intrusive as footmen functioning as stagehands.

**Stuart Vaughan**, who has acquired a modern name for the direction of outdoor Shakespeare revivals and a couple of previous Phoenix productions, has staged "Beaux Stratagem" with the sort of labored joviality of a PTA Santa Claus. **Will Steven Armstrong** has provided ostentatiously simple impressionistic scenery and the traditionally ruffled costumes, **Tharon Musser** has supplied the lighting and **David Amram** is credited with the incidental music, including a portion of a song borrowed without credit from another Restoration piece, **Sheridan's "School for Scandal."**

Probably much of the inadequacy of this version of "The Beaux Stratagem" is inherent in the play itself. It isn't exactly a bad show—just somewhat tedious. **Hobe.**

## Broadway

Bernard Sobel to Paris and London on the S.S. United States March 6 for five weeks.

George E. Lang, ex-Waldorf, named banquet-catering veepee of the Brass Rails.

Don Ameche sailed yesterday (Tues.) on the Cristoforo Colombo en route to Naples.

Headline in the N.Y. Post: "Myra Hess to Sing in Brooklyn." For an encore she'll play the piano!

The Robert K. Shapiro (managing director of the N.Y. Paramount) celebrated their wedding anniversary last week.

Monte Carlo opera (80 years old) world preeming "La Riva della Sirti" (Coast of Quicksand) by Luciano Chailly of Italy. Based on a French novel.

Igor Buketoff, conductor of the Fort Wayne Philharmonic Orchestra on three-week trip to Europe, during which he will officially open the "World Music Bank" in the Scandinavian countries.

Cole Porter, more or less confined at his Waldorf Towers apartment since his operation, has old show biz friends dropping in on him. Ethel Merman sang for him virtually the entire new score of her forthcoming "Gypsy."

Dimitri Mitropoulos, who had to cancel his Met Opera pit commitments for a season because of a serious heart attack, is much better. Friends quip, "He has to be watched, he smuggles in scores like some patients smuggle in cigars."

"Princesses' Dilemma," children's play scripted by Felicity Hoffer and Anne Warren, in rehearsal for March 21 premiere by Children's Dramatic Workshop of Brooklyn Academy of Music. Opus being read by Samuel French office.

Orchestra leader Meyer Davis, who's just recorded a Victor LP, "Meyer Davis Plays 'Redhead' for Dancing," leaves New York at the end of this week for two weeks in Palm Beach, where he'll baton at several social events, including the March 12 Candlelight Ball at the Everglades Club.

New York: currently having a Handel Festival, though it's somewhat of a secret. Walter & Lucie Foundation putting up coin for Carnegie Hall presentation March 24 of Handel's "Acis and Galatea," given last summer at the Caramoor (N.Y.) Festival. Sol Hurok responsible for event which will have Victoria de Los Angeles in cast along with Cesare Valletti.

The off-Broadway appellation is spreading to the restaurant field. Jack Delaney's, longtime Greenwich Village steak spot, is using that designation in its local ads as part of the new buildup being given the eatery, following its recent takeover by Aldo, who formerly ran his own Italian restaurant in the Village. New policy at Delaney's also includes Wednesday-Sunday night keyboarding by Jack Lane.

## Minneapolis

By Les Rees

(2123 Fremont Ave. So., FR 7 2609)

Violinist Igor Besrodni here for concert.

Art Van Damme quintet into Freddie's nitery.

"Mark IV" played Prom Ballroom one-nighter.

Robert Shaw chorus and orch here for one-nighter.

Annual "Home-o-Rama" Show at St. Paul Auditorium.

Twin Cities' Macalester College Players offering "Hamlet."

Mary Martin drew capacity two nights at 4,600-seat Northrop Auditorium.

Northwest Variety club chief barber, Joe Podoloff, back from Florida visit.

Burglars got \$2,000 haul from Schiek's (Bennie Berger) entertainment spot.

Pianist Van Cliburn's appearance with Minneapolis Symphony choir drew 4,922 admissions.

"Night With Jerome Kern" in third and final Hotel Radisson Flame Room" week.

Canadian National Ballet inked for U. of Minnesota Northrop Auditorium March 11-12.

Gay 90s nitery holding over Court Barnadino and his Palmetto Boys "Calypso Revue."

Another annual Burton Holmes Sunday afternoon travel series launched at St. Paul Auditorium.

Seventeen acts promised for 26th annual Boat, Sports, Travel Show at Auditorium here, March 27-April 5.

Playing matinee and night, Harlem Globe Trotters drew 8,277 and 7,895 payees, respectively, at local Auditorium.

Mannie Gurian, producer of "Warm Peninsula" and husband of star Julie Harris, back with attraction at State here.

In change of policy, St. Paul

newspapers now accept ads for legit attractions playing Minneapolis exclusively.

Stan Ballard, recently elected AFM secretary, is former local hotel orchestra saxophone player and currently the local union's executive secretary.

"Two for Seesaw" and "Dark at Top of Stairs" tentatively set for March and April, respectively, as State's third and fourth production of Theatre Guild subscription's promised five shows.

## Chi Symp

Continued from page 1

on it. The men have already been hit in the wallet with a \$20 weekly cut forced on them in the present inflation by the Ravinia Festival, which threatened to do without the symphony this summer unless the terms were met.

As for Europe, Reiner wanted a tour of eight weeks while the State Dept. held out for as many as 12. According to one report, the conductor finally talked the project down to ten weeks, but agreed to conduct only six of them, with the added prerogative of selecting his own dates. Reiner's reluctance finally proved too exasperating for the Washington schedule-makers and washed out the whole deal. New York Philharmonic will make the tour instead.

The government wanted the Chi orchestra, but only if Reiner went along, reason being that in five years on the podium here he has rebuilt the unit into what's critically acknowledged as one of the finest symphonic aggregations anywhere.

At least part of Reiner's indifference is attributed to his financial independence at the age of 70. His Chicago paycheck is estimated at between \$65,000 and \$80,000, possibly the highest in the biz. Then there are recording fees.

An uncooperative reputation is nothing new for Reiner. His previous associations were stormy, and there were voluble complaints from Windy City tv crews who worked with him on local telecasts of the Chi orch.

Apart from the fact his refusal to travel frustrates a showoff of Chi culture abroad, the Orchestral Assn. now fears some mutiny in the orchestra's ranks, as the hissing and stomping of last week would indicate. One member, reportedly, had nixed an offer from Cleveland for next season in the belief Europe was definite with its added income. Further, the orchestra's guarantors are understood to be near the breaking point in their tolerance of Reiner's aloof stance, albeit there's beaucoup gratitude for the lustre he's given the symphony.

Reiner has not helped himself either with the Orchestral Assn. or the metropolitan gazettes by steadfastly refusing press conferences for four years, and at week's end he was nowhere to be found for a statement anent the tour calloff. One of the critics, in fact, complained that Reiner had even changed his phone number, and worse—it's unlisted.

## Homo 'Theorizing'

Continued from page 1

the majority opinion, declared that homosexuality is "not to be approved but society should understand" its causes and effects.

Attorney for Robauer was Stanley Fleishman who has made something of a specialty of these cases lately. Fleishman again used "expert witness" in his case against the city's action in seizing the films and bringing action against Robauer.

In addition to testimony from a psychiatrist on deviates, Fleishman called the poet, Kenneth Patchen, to explain the artistic merits of the films.

Kenneth Anger, currently in Paris, did "Fireworks," and John Schimide, a local experimental film-maker, did "The Voices." Both films have had extensive showings in the past few years at universities and other such places. Among the screenings have been those at the N. Y. Museum of Modern Art, the University of Chicago and the San Francisco Museum, where they aroused no particular comment.

Films are both short, and documentary in nature, attempting to convey through impressionism the homosexual attitude on life in general.

## London

(COVENT Garden 0135/6/7)

James Carreras hosting a press get together on Friday (6), prior to leaving for the States on March 15.

Charity preem of the new Crazy Gang show, "Clown Jewels," fixed for today (Wed.), in aid of the Marie Curie Cancer Fund.

Florence Desmond out of "Auntie Mame" at the Adelphi. She's stricken with virus; producer Betty Box is recovering from pneumonia.

Anglo-American Distributors staged its first fullscale convention last week, Friday (27) through Monday (2).

Associated-Television held a press party to greet Sally Ann Howes and husband Richard Adler, here for tv appearances.

TV-radio comedian Ted Ray will play his first serious screen role in a coming screen comedy, "Carry On, Teacher."

Howard & Wydhman's production chief Freddie Carpenter to N. Y. today (Wed.) for flip round the Broadway shows.

Richard Quine to Paris on Monday (3) after huddles in London over Columbia's "The Image Makers." He's now prowling location sites.

Robert Stevenson in from Hollywood to start casting Walt Disney's "Kidnapped." James MacArthur starring. Pic rolls in Scotland end of April.

Signed as the last of the "Four Just Men," Sapphire telepix series, is Richard Conte. Others are Jack Hawkins, Dan Dailey and Vittorio De Sica.

Rank threw a cocktail to welcome Mylene Demongeot, French actress signed for a new Betty Box comedy, "Upstairs and Downstairs."

The Queen joined Princess Margaret's informal theatre-party to see "West Side Story." It was the Queen's first visit; Margaret's second.

Jerry Adler, managing director of National Broadcasting Company International, flies to New York on Friday (6) for policy talks with NBC.

H. O. Jordan named a director of Strand Electric Holdings, in succession to H. M. Cotterill. Jordan will direct the firm's two factories, which turn out theatrical lighting equipment.

## Paris

By Gene Moskowitz

(28 rue Huchette; Oden 49-44)

Yank chirper Nancy Holloway into Mars Club.

Glenn Ford in to meet the press and out for Spain and a pic here.

Sandra Milo, Italo film actress, finding time to finish her first novel called "The Men."

Roger Pigaut kudosed for years best children's pic, "The Kite From the End of the World."

Both "Gigi" (M-G) and "Separate Tables" (UA) in for good reviews but only good to fair biz.

Joseph Lisbona, pic producer, turns director for next, "The Crab Basket," an indictment of film world.

Jacques Tati's "Mon Oncle" got special showing for General de Gaulle at his official residence, L'Elisee.

Harold Hecht, delayed by fog, could not make press conference for the opening of "Separate Tables" (UA).

Belgium documentary on Africa, "Masters of the Forests" (20th) surprise grosser here, and ditto first-run reissue of Jean Renoir's "La Grande Illusion."

Yank clefver Joe Warfield having song he wrote with French poet Jacques Prevert recorded by Jeanmire on special Philips disk. It's being released to coincide with her new pic, "Guinguette."

Director Christian Jaque, now winding Brigitte Bardot starrer "Babette Goes to War" for producer Raoul Levy. He'll next do "The Campfollowers" for Levy in Greece. This one is sans B.B.

Berry of well known literary detectives and private eyes comes to the screen here with Martine Carol doing femme crime meddler Nathalie, Felix Marten as The Saint, Jean Gabin doing another Inspector Maigret, and Jean Thielmont the Japanese detective, Mr. Suzuki.

## Boston

By Guy Livingston

(342 Little Bldg; Hancock 6-8386)

Sammy Davis Jr. pencilled in for June 22 date at Blintrust's.

Mickey Alpert and Russell Patterson in to catch shows.

Tubby Boots back from tour of Miami niteries.

Eugene Istomin soloist with Boston Symphony concert last night (3) at Symphony Hall.

Roberta Sherwood played to cap

auds at George Wein's Storyville in her first Hub stand.

Sam Richmond, g.m. Sack Theatres, off to Hollywood where he will visit studios and oo films.

Repertory, Boston, new endeavor in repertory, opened at the Wilbur Tuesday (3) with "Six Characters in Search of an Author."

"Lovely Star, Good Night," pre-Broadway tryout, arrived at the Shubert Monday (2), for two weeks.

Harvard's 111th Hasty Pudding show, "Busy Bodies," now in rehearsal for March 18 opening at H. P. Clubhouse, Cambridge.

The off-Broadway Irish Players SRO at the Little Opera House in "Playboy of the Western World," imported by Jerome Rosenfeld as a first in Boston.

Frances Langford in for press party at Statler-Hilton Friday (27) for her upcoming tv color spectacular "Frances Langford Presents" on NBC-TV March 15, and Hub American Legion ceremonies.

## Queen's Visit

Continued from page 1

realize not a cent from it all. "Our only ambition is to further understanding of the peoples of the Americas." Such sonorous assurance appears genuine enough, though no one doubts that the games and related events will certainly benefit many categories of business.

The culture phase will involve several landmarks devoted to same. The Art Institute (whitewashed and boasting a new wing), for example, will house an extensive exhibit of hemispheric works, while the creativity of Latin American Indians will be displayed at the Museum of Natural History. Appropriate exhibits are also planned for the Museum of Science & Industry, hard by the U. of Chicago campus where the 2,000 participating athletes are to be domiciled in a "Pan-American Games Village."

### Cultural Kick

A lot of loose ends are still to be joined, but as of this week the cultural programming includes four art fresco concerts by the Chi Symphony at the Grant Park bandshell, with guest maestri conducting compositions of North-South Central American composers. Negotiations are on for at least one opera company, Argentina's famed Opera Decamera, a hit at the recent Brussel's Fair, and for Mexico's modern ballet troupe. Additionally, efforts are being made to secure a number of distinguished folk groups in both the dance and concert fields. Some of these performances, at least, would be staged in the Civic Theatre legistry provided dates can be cleared.

The town's civic and social leadership, not to mention a proud press, doubtless will make the most fuss over the arts aspect, culture here frequently being a frontpage issue for the breast-beaters. But while the patriachs concern themselves with that area, it's a cinch the bulk of the locals will be preoccupied with the athletic phase—a 20-spot program that ranks second only to the Olympic Games as an international test of gamemanship. These events will carry over a 12-day period, and for the first time since it was built over three decades ago, Soldier Field will harbor the Olympic-type agenda for which it was conceived—gothic columns and all.

There will, of course, be a good deal more to the gala, most of it sideshow folderol comprising parades, pageantry, beauty queen selections, etc.

Naturally, there arises the speculation of what effect all this will have on Windy City amusements, the consensus forecasting more hurt than help. This sizeup obtains from experience as recent as last summer, when several big conventions staged Main Stem marches that cut down first-run film trade. Nor were legit shows and niteries helped especially.

But if the show trade is skeptical, the monarchs of commerce and industry, not to say Mayor Daley and lesser chauvinists, look to the Pan-Am hoopla and the prior events as the sort of worthwhile commotion, in Col. Riley's words, "that can only result in acceptance of Chicago as the centre of the cultural, educational and economic worlds of the Americas."

## Hollywood

Ted Rogers here from N.Y. Joe Hyams sailed to Mexico City. John Wayne back from Acapulco. Herold Golden in on UA biz.

Harold Hecht returned from Europe.

Writer Peter Viertel sued for divorce.

Jewell Lain in UCLA Medical Center for additional bone surgery. Natalie Wood, on inactive list since July 14, off suspension at Warner Bros.

Clare S. Gunniss retired after 20 years as exec secretary of 20th-Fox public relations dept.

James Stewart in from global drumbeating tour for "Vertigo" and "Bell, Book and Candle."

Vera Miles hopped to London for femme lead in Paramount's "A Touch of Larceny."

Earl Kramer checked back from "On the Beach" Australian location.

Andre De Toth off to Europe to scout locations for Columbia's "10 Years a Counterspy."

Jack Hirschberg succeeds Al Vaughan as pix head of Rogers & Cowan factory.

Marcel Lamaze, maitre d' at Moulin Rouge, celebrates his 50th anni in restaurant biz, March 22.

Robert Stevenson planned to London for Walt Disney's, "Kidnapped."

Bender-Ward Agency dissolved after 15 years, with Harry Ward setting up own management firm.

Jack Lemmon off to Europe March 11 to launch bally on "Some Like It Hot" (UA).

20th-Fox payroll included 2,400 last week, largest in more than a year.

Debbie Reynolds flew to Madrid for Metro's "It Started With a Kiss."

James Sarno joined McFadden & Eddy Associates as head of national and fan mag dept.

Norman Twain here from Gotham to survey local casting situation for Broadway productions.

Lawrence Weingarten kudosed by L.A. High School as its "most distinguished graduate in the motion picture industry."

Variety Club of Southern California will pick a "Miss Variety of 1959" to head delegation from Tent 25 at Variety International Convention in Las Vegas, March 31.

## Chicago

(Delaware 7-4984)

"Dancing Waters" opens this week at Navy Pier.

Art (Cow Eyes) Engler Sextet current at Preview Lounge.

Rogers Glover, onetime usher at Regal Theatre, named manager on the house's reopening.

Pressagent Jerry Field back in Chi after trying his luck on the Coast the past six months.

Robert Q. Lewis in town rehearsing "Visit to a Small Planet," which opens at Drury Lane, March 10.

John Carlo, former MCA and GAC agent, left saloon biz to join Willard Alexander booking office here.

Clark Theatre sponsoring nightly hourlong show on WCLM-FM, which pressagent Bob Howe is producing.

Herman Kogan, ex-Sun-Times drama critic, named to board of directors of Chi Foundation for Theatre Arts.

Ruth Bailey, producer of Cherry County Playhouse, Traverse City, Mich. strawhatter, in last week to o.o. talent, then planned to Coast.

Stage '59 doing three one-act plays by Tennessee Williams starting next Sunday (8). Directors are Lawrence Morrison, Gene Troobnick and Bill Friedkin.

## Las Vegas

By Forrest Duke

(Dudley 4-4660)

Erskine Caldwell guesting at the Flamingo.

Al Morgan, the 88er, back at Dunes lounge.

Patti Case booked as chirper in Thunderbird lounge.

Sophie Tucker and Ames Bros. return to Sahara July 7.

Dorothy Dandridge in for Pearl Bailey's show at Flamingo.

Dodo Lloyd celebrating third anni as Pearl Bailey's secretary.

Arturo Patterino, El Rancho Vegas maitre d', vacationing in Palm Springs.

Confirming earlier rumors, George Burns inked for summer Sahara session.

Tommy McDonnell of Stardust will be a marshal in Chicago's St. Patrick's Day parade, which is on his birthday.

Patti Moore & Ben Lessy spent their Riviera night off in L.A. to do benefit show for Jewish Home for the Aged.

# OBITUARIES

## MAXWELL ANDERSON

Maxwell Anderson, 70, Pulitzer Prize dramatist-poet and co-founder of the Playwrights Co., Broadway production firm, died Feb. 28 in Stamford (Conn.) Hospital. He won the Pulitzer Prize in 1933 for "Both Your Houses" and was a two-time winner of the N.Y. Drama Critics Circle Award with "Winterset" in 1935 and "High Tor" in 1936.

The 33rd production of an Anderson play is slated for Broadway next season by Guthrie McClintic. The property, a comedy, is titled "Madonna and Child." The playwright was last represented in New York earlier this season by the off-Broadway production of "The Golden Six." Prior to that he was represented on Broadway last season by "The Day the Money Stopped," adapted from Brendan Gill's novel.

Anderson began his playwrighting career in 1923 with "White Desert," written while employed as an editorial writer for the old N.Y. World. The play was a flop, but the following year the author collaborated with Laurence Stal-

## NAT WOLFF

Nat Wolff, 59, veepie in the programming sector at Young & Rubicam, died March 3, at Roosevelt Hospital in New York. He suffered a coronary occlusion. (See separate story in the television section.)

## MACK GORDON

Mack Gordon, 54, vet lyricist of numerous pop song standards, died Feb. 28 in New York after a short illness. A few months ago, on Nov. 3, Gordon's principal collaborator on Hollywood film scores, Harry Revel, also died in New York.

Born in Warsaw as Morris Gittler, Gordon came to the U. S. when he was a boy and attended schools in Brooklyn and in The Bronx. As a youngster, he joined a minstrel show as a boy soprano and remained with the troupe for several years. Later he became a vaude comedian and singer.

While on a vaude tour, Gordon met Revel and formed the song-writing partnership which was to produce a prolific number of hits, starting with the score of the "Ziegfeld Follies" of 1931.

he left college to go into the insurance business and soon left that for acting. He scored impressively in Hollywood following a stage career in New York and London. In Hollywood, he was generally cast in butler and valet roles.

His first stage role was in London as a chorus boy at 32 shillings weekly. After that he toured the provinces and later Australia. He added to his income by writing lyrics for songs and working in music halls as a singer. He made his bigtime stage bow at the Casino, London, in a revue "All the Winners." Later he performed there in a variety of shows to which he also wrote lyrics. On Broadway, he appeared in "The Ghost Train," "Just Fancy" and "Here's How." His major effort was in "The Gay Divorce" with Fred Astaire. He went to Hollywood for the filming of that picture by RKO. He appeared in 60 films up to 1955.

Survived by his wife, the former Clara Mackin, who was an actress.

## JOSEPH M. WHITE

Joseph M. White, 67, "Silver Masked Tenor," died Feb. 28 in New York. He was one of the first radio performers to use a promotional gimmick, namely, the donning of silver masks, during his appearance as soloist with the Goodrich Silvertown Orch over WJAF, N.Y., now WRCA. Program was sponsored by B. F. Goodrich Rubber Co. Masked Routine was continued long after he signed off with the show.

On July 4, 1922 White was the first singer before a mike in the U. S. to be heard in England with the program originating from the old WJZ (now WABC) studio in Newark. Born in N.Y., he was a boy soprano with a church choir and in 1915 was signed to a Columbia recording deal. He toured with Neil O'Brien's Minstrels after World War I.

White retired from radio after suffering serious injuries in an auto accident. He continued, however, as a vocal coach until last year. He wrote many ballads, several of them among the songs he recorded for Victor.

Survivors are wife, two daughters and three sons.

## GRIFF WILLIAMS

Griffith E. Williams III (Griff Williams), 50, vet bandleader and pianist whose career spanned two decades, died Feb. 23 of a heart attack in Evanston, Ill. He had been an exec with a Chicago publishing firm since he left the music biz in 1953. He played occasional club dates and benefits since then, however (and was skedded for a Shriner affair over the weekend), and two years ago fronted a Chi telethon for 26 weeks on WBKB.

Fresh out of Stanford U., Williams joined the old Anson Weeks orch, and in 1933 formed his own band. An early appearance of the unit was at Frisco's Mark Hopkins hotel. He gained his success chiefly in Chi ballrooms and hotels, notably via a 39-week tenure in 1943 in the Palmer House Empire Room. The band also played at New York's Waldorf-Astoria.

Survived by his wife, son and three daughters.

## HAROLD H. BROWN JR.

Harold H. Brown Jr., 45, president of United Detroit Theatres, a 14-house chain with four of the theatres downtown deluxers, died of a heart attack Feb. 22 in Hollywood. He was on the Coast previewing upcoming product with ABC-Paramount toppers.

Brown became head of the UDT chain in 1952 succeeding Earl J. Hudson when the latter left to head the western division of the ABC. Prior to becoming president, Brown had served as buyer for the chain, as film booker and manager of several of the circuit's theatres. He entered the biz as an usher at the Michigan Theatre, the chain's flagship.

His wife and daughter survive.

## ELI M. OROWITZ

Eli M. Orowitz, 62, exchange exec, died Feb. 25 in Los Angeles. He was a native Philadelphian. In 1924 he originated "Emo's WIP Movie Broadcast," in which he answered question's about film stars. In 1929 he was national exploitation dealer for RKO. Three years later he was appointed as vertising-publicity director for the old Radio-Keith-Orpheum Corp.

He was theatre manager for Sayar Amusement Co., South Jersey chain, before he moved to California five years ago, when his daughter Virginia King began a pic career.

Besides daughter, son Michael Landon, also in films and tv, and wife survive.

## GEORGIANA CARHART

Georgiana Carhart, 93, a former concert and opera singer who be-

came a radio and teevee performer as part of the permanent panel on "Life Begins at 80," died March 2 in New York. She started with the radio version in 1947 and remained with it for nine years working also on the television. She was known for her sharp wit on these shows.

She was born in Baltimore in 1865 and came to New York in 1893. Her first appearance was in "La Falote" opposite the late Sir Guy Standing at the old Casino theatre. She also appeared in Gilbert & Sullivan shows. She studied in Germany for several years as preparation for concert work.

## TYLER MASON

Tyler Mason, 62, former agent and vaude performer, died of Parkinson's disease Feb. 25 in Philadelphia. He started his theatrical career in a dance with his brother, Eddie Smith. Later he worked as a single, doing a blackface comedy turn and trouped in top houses both in the U. S. and abroad.

More recently Mason was associated with his brother who now operates the Eddie Smith agency. After leaving the perency field, Mason moved to Libert, Tex., where he became ill.

Surviving are his actress-wife, Grace Johnson, and a son.

## EARL McEVOY

Earl McEvoy, 45, former film producer-director, died Feb. 26 in Norwalk, Conn.

He went to Hollywood in 1940 and directed for Metro 12 years. Later he joined Columbia for three years and became an indie producer-director. In 1955 as well as directing-producing at the Pasadena Playhouse. Among his films were "Lust for Gold," "Cargo to Capetown" and "The Killer That Stalked New York."

His wife, son, three daughters and mother survive.

## JULIUS STEGER

Julius Steger, former actor and film executive, died Feb. 25 in Vienna, Austria.

From 1920-23, he headed the Fox Film Corporation's New York studios, producing such silent films as "Does It Pay?" "No Mother to Guide Her" and "Where Are My Parents?" As an actor, he appeared in the Broadway and touring legit production Galsworthy's "Justice."

## Inexpertly Contracted

Continued from page 2

city was masked-off to 1,500 capacity.

Local press was good as regards the femme star and newcomer Rollman but only \$1,808 was in the till at \$4.50. Miss MacDonald reportedly was guaranteed \$1,000 plus 20% over \$7,500. Reportedly there were no AGMA bonds posted. There is a question also about the AFM bond for the 25 musicians recruited by batoneer Robert Armbruster from the Philadelphia union. Oliver and p.a. Arthur Brilliant state that the ATPAM bond was posted at the last minute for them.

Foley wanted the next week's Baltimore date with Rise Stevens in Mrs MacDonald's place but that is academic thinking as Miss Stevens is committed to the Met.

Armbruster, like Miss MacDonald, came east at own expense. She is currently exploring her legal position. Paradoxically, her Hollywood lawyers handled this deal, sans any agent, but she says that henceforth she will make sure she has professional agency representation.

## Edith Head

Continued from page 2

that she writes in the vein of say-something-nice or say-nothing.

Such a book is studded with anecdotes, all of them set in the fitting room, and seems to disprove the old adage about no one being a hero to his valet. Miss Head's position, of course, is not that of a valet, but she does deal with her celebrated clients on a similarly intimate level, and intimacy has bred only a friendly tolerance.

The ordinary reader is likely to feel that Miss Head has neglected her own story. Personal problems are only hinted at; there is left the impression that a struggle to get and maintain the position Miss Head holds is the story that is skimmed. Despite, however, that its primary appeal will be to the female, it is cleanly and simply written, and will probably have a brisk sale in the reprint and magazine market when its hardcover potential is exhausted. Powe.

## Eddie Jackson

Continued from page 2

Jimmy got singer Sonny King to take my place. Before I came back I went to the Doc and he said, 'you're 100% okay.' But Jimmy still had King in the act. What I was doing he was doing. This was at the Desert Inn, Las Vegas, the early part of last July.

"Jimmy avoid me. I felt I wasn't wanted any more. I got nothin' against Jimmy. I'll die lovin' the guy. But when we came to Vegas it got so he wouldn't talk to me. I was with the act for 43 years and this was the toughest engagement I ever had. I cried like a kid. You don't take 43 years and throw it out the window."

Meantime, Jackson has signed with General Artists Corp. to represent him as a single. He did a five-day break-in about a month ago at the Hesperia Inn in Apple Valley, Cal.—singing the old songs. "What else can I do?" he asked.

## MARRIAGES

Ann Veronica Waggett to Alexander Gibson, London, Feb. 21. Bride's a ballet dancer; he's conductor-elect of Scottish National Orch.

Chiemi Eri to Ken Takakura, Tokyo, Feb. 16. Bride is one of Japan's top songstresses; he's an actor.

Elizabeth Freeman to Michael Hastings, London, Feb. 21. He's a playwright.

Vaughan Bellaver to Max Allen-tuch, Feb. 26, N.Y. Bride is the casting director for Broadway producer Kermit Bloomgarden and the daughter of film-legit actor Harry Bellaver; he is Boomgarden's general manager.

Marilyn Morrison to Red Doff, Juarez, Mexico, Sept. 18. He's a film producer.

Lorrie Collins to Stewart Carnell, Las Vegas, Jan. 4. Bride's a singer; he's a personal manager.

Katharine Randle to Joe Keifer, Memphis, Feb. 28. Bride is UA office booker; he's a Malco theatre staffer.

Caroline Burke to Erwin D. Swann, New York, Feb. 25. She's a former program producer at NBC; he's an advertising executive.

Florence Kurland to Frank S. Williams, March 1, N.Y. Bride is with the Brandt & Brandt play agency.

## BIRTHS

Mr. and Mrs. Robert W. Sarnoff, daughter, New York, Feb. 28. Father is NBC board chairman.

Mr. and Mrs. Stan Fox, daughter, Vancouver, recently. Father's film topper with Canadian Broadcasting Corp. there.

Mr. and Mrs. Sal Mayo, daughter, New York, recently. Father is a member of the Four Voices.

Mr. and Mrs. Alan Millar, daughter, Vancouver, Feb. 22. Father's an emcee with Canadian Broadcasting Corp.; mother's a tv-singer.

Mr. and Mrs. Bill Brant, son, Pittsburgh, P. J. 24. Father free-lances in Pitt radio and tv.

Mr. and Mrs. Jim Spence, son, Pittsburgh, Feb. 25. Father produces Jay Michael "Bandstand" on Ch. 4.

Mr. and Mrs. Ken Tobey, daughter, Hollywood, Feb. 20. Mother's former chirp Penny Parker; father's an actor.

Mr. and Mrs. Everett Greenbaum, daughter, Hollywood, Feb. 24. Father's a tv writer.

Mr. and Mrs. Dick Lee, son, Philadelphia, Feb. 20. He's the recording vocalist and Jersey cafe owner.

Mr. and Mrs. George Cohn, son, St. Louis, Feb. 26. Father is a salesman for Columbia Pictures there.

Mr. and Mrs. Robert H. Justman, son, Hollywood, Feb. 25. Father's an assistant director.

Mr. and Mrs. Henry Untermyer, son, San Francisco, Feb. 16. Father is v.p. of Bandler Films.

Mr. and Mrs. Dave Godwin, daughter, Houston, recently. Father is a disk jockey and announcer on KXYZ in that city.

Mr. and Mrs. Jerry Lee Lewis, son, Ferriday, La., Feb. 27. Father is a rock 'n' roll singer.

Mr. and Mrs. Mayer (Mike) Levinton, daughter, New York, Feb. 17. Father is a member of WOR's N.Y., advertising-promotion department.

Mr. and Mrs. Leonard Stern, daughter, Feb. 27, N.Y. Father is the head writer of the Steve Allen television show; mother is legit-film actress Gloria Strook; grandparents are costume James E. Strook and designer Binca S. ock.

Mr. and Mrs. Edward Lynch, daughter, Feb. 26, N.Y. Father is treasurer of the Bijou Theatre, N.Y.

Sid

DEC. 11, 1898—MAR. 10, 1950

lings on the successful "What Price Glory?"

His subsequent produced plays, turned out at the rate of about one a season, included "Night Over Taos," "Key Largo," "Eve of St. Mark," "Joan of Lorraine," "Anne of the Thousand Days," "Elizabeth the Queen," "Mary of Scotland" and "Journey to Jerusalem."

Others were "The Wingless Victory," "The Masque of Kings," "The Star Wagon," "Candle in the Wind," "Storm Operation," "Barefoot in Athens," "Valley Forge" and "Bad Seed," the latter adapted from the novel by William March. He also collaborated with Kurt Weill on two musicals, "Knickerbocker Holiday" and "Lost in the Stars," the latter based on Alan Paton's novel, "Cry the Beloved Country."

Anderson, who wrote many of his plays in blank verse, was considered shy and often avoided attending his own opening night performances. In 1946, he lashed out

Gordon and Revel soon moved to Hollywood, where they wrote the music for all of the Shirley Temple starrers in the 1930s. Gordon wrote the words for such hits as "Did You Ever See A Dream Walking," "Stay As Sweet As You Are," "With My Eyes Wide Open I'm Dreaming," "The Loveliness of You," "Down Argentine Way," "Lookie, Lookie, Lookie, Here Comes Cookie," "Take A Number from One to 10," "Down Argentine Way," "Mam'selle," "There Will Never Be Another You" and "Wilhelmina," among others, to music by Revel and other collaborators, including Ray Henderson, Jimmy Monaco, Jimmy Van Heusen and Harry Warren.

Gordon remained in Hollywood for about 25 years and became a film producer in addition to writing songs.

His two marriages ended in divorce. He is survived by two sons and a daughter.

## J. THEODORE REED

J. Theodore Reed, 72, veteran film director and producer, died Feb. 22 in San Diego, Calif.

President of the Academy of Motion Picture Arts and Sciences in 1933-34, he entered films in 1918 as a scenario editor for Douglas Fairbanks, becoming a director two years later. He was production manager for Fairbanks from 1923 to 1928. He also was production manager for Mary Pickford in 1922.

After leaving Fairbanks, Reed was director of sound for United Artists from 1929-31. From 1928 to 1930, he was chairman of technical branch of the Academy, was chairman of the conciliation committee and on the executive committee before being elected Academy prexy. Later, he directed and produced for Paramount and at Columbia before retiring in 1942.

His wife, three sons and a daughter survive.

## ERIC BLORE

Eric Blore, 71, veteran film actor, died in Hollywood of a heart attack March 2. He had been ailing since 1956 when he suffered a stroke.

Blore was born in London, where

In Memoriam

Sid Grauman

(The Little Giant of Show Biz)

You'll never be forgotten, Sid.

Arthur S. Wenzel

at the N.Y. critics for their pans of his play, "Truckline Cafe." In newspaper ads, he referred to the aisleseaters as the "Jukes family of journalism."

He was a graduate of North Dakota Univ., where he played on the football team. He later taught English at Stanford Univ. while earning an M.A. He joined the New Republic staff in 1918, going from there to The N.Y. Evening Globe as an editorial writer and later to The World. He was also a founder of the poetry magazine, The Measure.

Anderson also collaborated on a number of screenplays, including "All Quiet on the Western Front," "Rain," "Death Takes a Holiday" and "So Red the Rose."

Survivors include his third wife, three sons, a daughter, two step-children, three brothers and three sisters.

# JOHNNY MATHIS



is  
taking  
the  
world  
by  
storm .....

## IN AUSTRALIA . . .

Just smashed the all-time box office and attendance records for American artists appearing on this continent!

## IN HOLLYWOOD . . .

S.R.O. Business. Set new standard for COCONUT GROVE in January.

## Just Concluded

## COPACABANA, New York

Until March 8

BLINSTRUB'S, Boston

March 11-31

SANDS HOTEL, Las Vegas

April 7-8

FONTAINEBLEAU,

Miami Beach

May 3-20

CHEZ PAREE, Chicago

May 22-30

TWIN COACHES, Pittsburgh

June 1-13

LATIN CASINO, Philadelphia

June 22-28

3 RIVERS, Syracuse

July 5-11

SALISBURY FROLICS

July 13-19

CARTER BARON, Wash., D.C.

July 22-Aug. 18

SANDS HOTEL, Las Vegas

Aug. 24-Sept. 6

BOLERO, Wildwood, N. J.

"... and over at the Copacabana, JOHNNY MATHIS sang an hour of the best kind of songs with such deft and romantic appeal and professional dynamics that he brought a blasé audience to a standing ovation when he took his final bows . . ."

DOROTHY KILGALLEN  
New York Journal-American

"JOHNNY MATHIS has adult females at the Copa squealing as Frank Sinatra did 15 years ago!"

EARL WILSON  
New York Post

"MATHIS is one of the greatest salesmen of pop songs currently in the business. The customers felt that way, too, because they gave him a standing ovation after his premiere."

LEE MORTIMER  
New York Mirror

"Songman JOHNNY MATHIS is a perfectionist performer."

FRANK FARRELL  
New York World-Telegram and Sun

"MATHIS is a performer of stature and has been breaking it up in bistros throughout the land. He definitely proved his right to upper crust ratings with his opener at the Jules Podell hospice. He has grown artistically and boxoffice-wise."

Jose  
VARIETY

"JOHNNY MATHIS, one of the hottest recording stars in the world today, met our town person to person at the Copacabana last night—and it's his! The young singer stirred up an opening night response that spells sock business for the run of his engagement."

FRANCES MERRON  
New York Mirror

"JOHNNY MATHIS really panicked them. A good looking youngster. Has charm and showmanship to go along with magnificent voice style . . . He won a standing ovation."

LOUIS SOBOL  
New York Journal-American

Current BEST SELLING Album:  
**"OPEN FIRE and 2 GUITARS"**  
Exclusively COLUMBIA RECORDS

Direction:



Personnel Management

NOGA Enterprises



# VARIETY

PRICE

35¢

Published Weekly at 154 West 46th Street, New York 36, N. Y. by Variety, Inc. Annual subscription, \$15. Single copies, 35 cents.

Second Class Postage Paid at New York, N. Y.

COPYRIGHT, 1959, BY VARIETY, INC. ALL RIGHTS RESERVED

VOL. 214 No. 2

NEW YORK, WEDNESDAY, MARCH 11, 1959

88 PAGES

## FLORIDA'S BOXOFFICE 'BESTS'

### As Foe of Censors Vichey a Bust

Luben Vichey, head of National Concerts of Manhattan is exploiting the censorship of Les Ballets Africains which he did not fight. His office is sending "inquiries" to Chiefs of Police in cities where the dance company is booked. Will they advance-sanction native dancers appearing in certain scenes sans brassieres? The inquiry and the answer, invariably negative, is then "leaked" to the newspapers.

Vichey is making publicity capital of an issue taken seriously by the American Civil Liberties Union, and others, as to whether the N.Y. City Commissioner of Licenses exceeded his powers in extending from buildings to brassieres.

Minneapolis, Dallas and Louisville are among the cities reporting such "inquiries."

### Threats of Govt. Encroachments

#### Chief Concern at B'casters Meet

Chicago, March 10.

For the second straight year the rotating axis of the National Assn. of Broadcasters' annual conclave will be the threat of Government encroachment on the industry's status quo, with the matter of constantly rising operating costs this year creating a definite topospin.

For a convention that, for the first time, is focussing exclusively on problems of ownership and management, there are hardly any current issues more pressing. Programming is possibly the only exception, and that matter will undoubtedly be undertaken at the three affiliates' meetings prologuing the convention proper and in the corridor chinchests. It very likely will also turn up in the TV management session on Tuesday (17) as one of the medium's vulnerable points and possibly too in NBC board chairman Robert Sarnoff's keynote address on Monday. But, like music licensing, editorials, and audience research, programming will figure at NAB this year decidedly as a sidebar.

The 37th gathering of the industry organization kicks off this Sunday (15) at the Conrad Hilton Hotel. (Continued on page 58)

### 'Blacklist' Aired on CBS; Ingrid Bergman's Candor Tops Zanuck, Crowther

Blacklisting in the film industry does exist, and it takes various forms, but it is largely based on what motion picture executives interpret to be public opinion. Also, talented people can break through the blacklist barrier, but only by sacrificing use of their own names. These appeared to be the composite conclusions Sunday (8) as Ingrid Bergman, Darryl F. Zanuck and Bosley Crowther got into the blacklist topic on Edward R. Murrow's "Small World" show on CBS-TV. There was a good deal of hemming and hawing on the part of Zanuck and Crowther, with only Miss Bergman completely forthcoming in her comments.

Since the Un-American Activities (Continued on page 17)

### NAME NOT ENOUGH WITHOUT AN 'ACT'

By LARY SOLLOWAY

Miami Beach, March 10.

Miami Beach's cafe impresarios are already studying—with mixed feelings—the results of a season still in its peak stages. The red ink, marked opposite some of the most costly names booked, is leading many to a reappraisal of talent values in terms of draw appeal and the sort of act they bring for a night club date.

Some bonifaces are seriously considering a turn away from expensive names who fail to carry their salary weight; this winter, only the topsters bred on the cafe circuit seem to have reached the profit margins, plus a few from other show biz branches who also clicked at the b.o.

The record-breaking grosses touted up by Joe E. Lewis—and Eydie Gorme, co-toplined and providing the sellouts zinger-upper—for the Eden Roc's Cafe Pompeii set the 650-seater on a hot course of patron pull that carried over into succeeding weeks. The Lewis-Gorme combo hit an estimated \$180,000 figure for a two-week stand. Tony Martin, who followed, also snagged a high-profit mark for his week, while currently, Sammy Davis Jr., who closes an eight-day run this week, is approaching the Lewis-Gorme figures.

The record of recent weeks for the Roc serves to point up an all-important factor, peculiar to this area's cafe circuit: acts, no matter of what stature, cannot maintain big-pull status unless they have a staging that is solid from beginning to end. If they come in with a so-so script, the name value may hold for a week at most, but come second stanza, and the word-of-mouth (Continued on page 72)

### U.S. Acts Oil-Up Aramco Staffs

Arabian-American Oil Co. (Aramco) is shelling out some heavy coin to entertain its American personnel in the Middle East oil fields. Company has signed Woody Herman for an April trip to the Middle East and has set Lilo for a May stand.

The oil company through Music Corp. of America buys entertainers about six times a year. Spanish guitarist Carlos Montoya played there in January.

As it now stands, Herman will do a concert, while Lilo, with other acts in support, will play three variety shows. Her schedule calls for one show each in Dehran, Abqaiq and Ras-Tanura. Talent is flown over in Aramco's DC 6's.

### 'MFL' & 'Music Man' \$27,000,000 So Far; 5 Companies Gross \$1,300,000 a Month

By JESSE GROSS

#### This 'Variety' Issue 100% From Its New Press Plant

This issue is the first wholly made up and printed in the new VARIETY printing plant in the Bronx, formerly the press of the N. Y. Post.

The physical moving transition from the old Rogowski Press on Pearl St., where VARIETY has been printing for some 40-odd years, was made in the course of one week. Some press jobs were completed in the Pearl St. plant as equipment was being moved to the East 143rd St. site of the new VARIETY press. Pearl St. is part of a condemnation for a new municipal housing development.

The new VARIETY presses will permit greater flexibility and spot color will be available in the near future.

### Belafonte Seeks Negro Films Sans A Race Conflict

Harry Belafonte last week said his Harbel Productions (currently shooting "Odds Against Tomorrow" at the Gold Medal Studios in the Bronx, N.Y.) would seek to create avenues for Negro artists to perform and to function in their chosen profession.

"I will go outside the United States to find subject matter, if necessary," the actor-singer said. "We'll make pictures, employing Negroes and may be about Negroes, but not necessarily in the context of race conflict. Producers in Hollywood today generally are very reluctant to go into the area of the Negro without the race conflict theme. I plan to do the story of Pushkin which has virtually nothing to do with the fact that (Continued on page 21)

### 'FLOWER' DRUMMING UP BIG LOOT SONG AT B.O.

"Flower Drum Song" is apparently going to be one of the big hits of Richard Rodgers and Oscar Hammerstein 2d. The musical, on which Joseph Fields collaborated on the book, has not only played to solid capacity since its opening last Dec. 1, but is maintaining its huge advance sale.

An initial return of 25% was made last week on the \$360,000 investment. The show has earned back \$127,000 of its \$397,000 opening cost, and is netting nearly (Continued on page 84)

The combined gross for the English-language companies of "My Fair Lady" and "Music Man" has reached almost \$27,000,000. That represents boxoffice income for four U.S. companies—the original Broadway productions and the touring editions—and the London presentation of "Lady."

In three years at the Hellinger Theatre, N.Y., "Lady" has grossed about \$10,900,000, while the touring troupe, nearing the two-year mark, has racked up almost \$7,700,000. That brings the musical's combined total U.S. take to around \$18,600,000. The London company, averaging \$45,000 weekly at the b.o., has piled up not quite \$2,000,000 since its opening at the Drury Lane Theatre last April.

"Music" has grossed over \$4,400,000 in a little more than a year at the Majestic Theatre, N.Y., while the touring company, launched last August, has taken in just short of \$2,100,000 for a combined total of about \$6,500,000. The touring edition of "Music" is currently in Chicago for an indefinite run, having moved into the Shubert Theatre there following the exit of "Lady" after 66 weeks at the house.

The combined monthly gross of the four U.S. companies is over \$1,000,000. Of that, about \$300,000 represents profit. The N.Y. companies of both tuners are selling out around \$70,000 weekly, with the net running \$18,000-\$20,000 for each show. The road companies have each topped \$100,000 gross (Continued on page 84)

### Looks Like L.V.-Girls Will Not Have to Get Down to Bras Tacks

Las Vegas, March 10. Bare bosoms at the Stardust, Dunes and El Rancho will continue unencumbered, despite the efforts of certain lawmakers to force the girls to dig out the brassieres.

An attempt to outlaw the girl shows on the Strip appears to have died in the state legislature at Carson City. Senate Bill 98, approved a couple of weeks ago in the upper house, probably will never see the light of day in the Assembly, where it is expected to die in the public health and morals committee.

Helen Herr, Clark County (Las Vegas) Democrat and committee chairman, says she plans no public hearings on the so-called "bare-bosom" bill. She explained her committee is faced with many more important measures affecting the general health of the state's population.

"This bill has no priority in my mind, and I'll handle it as I see fit," she said.

# 18 American Operas In 2 Years; Will Tour Five of 'Em in 1960; Promotion Hopes: Parties & Albums

By ROBERT J. LANDRY

Musicalogists calculate that since the invention of the hybrid entertainment form called opera some 42,000 works have been composed and provided with plots. Jules Rudel, director of the N. Y. City Center Opera, has thus far researched some 300 operas by Americans during the 20th century. Most of the scores were obscure, a few wellknown, one or two celebrated.

For the 1959 spring season, devoted to American works, there will be eight operas new to repertory. Added to the 10 last spring, that means that 18 works of U. S. origin have been introduced. Rudel argues, with no contradiction, that no other opera company in the world could possibly match the volume of experimental music made possible by the Ford Foundation grants, though the house must also depend upon its boxoffice takings.

Ford administrators and the City Center are in agreement that the stimulation of American opera ought not to be a New York phenomenon. Hence, with the third year, the \$150,000 of Ford money will be earmarked for the deficits of a road tour, while the spring season to follow (1960) in Manhattan will be on its own resources. Cities for the 1960 tour are now being booked. Because the operas are pop-priced (\$3.90 top in N. Y.) and sung in English, it's anticipated that there will be special (Continued on page 19)

## Homos, Incest, Sadism In Legit; Can't Get Away With That in Cafes: Myron Cohen

Philadelphia, March 10.

Myron Cohen, in an interview in the Daily News talked about the relative amount of hot stuff to be heard in the theatres and cafes. The playhouses win hands down, according to the comic. "A lot of people still think of night clubs in terms of the old speakeasies, basement hideaways and the big spenders. Niterly business is now mostly dinner parties and banquet groups. How far can you go? Better still, how far would you want to go, with kids and teenagers at ringside?"

"I want to see 'Sweet Bird of Youth.' I lost count of the SOBs. If I used SOB once on the nite club floor I'd get a bad reaction. Tennessee Williams' show was all about hysterectomies, emasculation, dope and sex. The theatre specializes in sex, usually off-beat sex. Lately I've seen plays about homosexuals, incest and sadism. All I can say for the cafes, you couldn't expect to put that material across at a dinner show."

## Japanese Stage Vet To Retire After 70 Yrs.

Tokyo, March 10.

Seventy-nine-year-old Toyotake Yamashiro-no Shojio, one of top reciters of monologs in history of Bunraku (Japanese puppets), has revealed that old age and ill health will force his retirement this month.

The veteran of 70 years in the theatre, who was awarded the Grand Prix of the Japan Art Academy several years ago, is credited with being a major factor in elevating the cultural status of Bunraku to today's official recognition as a classic art. With semisen player Seiroku Tsuruzawa, Shojio is credited with having established a new school of Bunraku which is identified by its expressiveness and bold style.

## Cards, Comedy Schisms Marked A&C Partnership

By JOE COHEN

Lou Costello, who died last week in Doctors Hospital, Beverly Hills, of a heart attack, very nearly paralleled the role of the good natured fat little boy who was taken advantage of by everybody.

Both he and his partner of 25 years, Bud Abbott, were easy touches for the needy in show biz. Although he earned millions during (Continued on page 21)

## USSR Sez Nyet to Popov On 'April in Paris' Ball

Popov, the clown star of the Moscow Circus, may open, per Sol Hurok contract, at New York's Waldorf-Astoria next fall, but G. A. Zhukov, chairman of the USSR Committee on Cultural Relations with Foreign Countries, officially nixed his preview cuff charity appearance April 10 at the "April in Paris" ball. The Waldorf previously had been given an unofficial okay for him to participate in "Paris Circus of the 18th Century" which will key this year's fete.

John Ringling North and French circus impresario Jean Amar are staging the indoor circus. Maurice Chevalier will emcee. Elsa Maxwell chairmans the arrangements for the Claude C. Philippe-sparked annual charity, proceeds of which go to Franco-American hospitals, orphanages, etc.

## MURRAY SCHUMACH TO COAST FOR N.Y. TIMES

Murray Schumach, veteran city-side reporter frequently represented in the Sunday amusement section, will succeed Tom Pryor as Hollywood correspondent of the N. Y. Times. Pryor is exiting the Times to become editor of DAILY VARIETY. Latter assumes his new duties March 23.

Schumach's scope of coverage will be increased and will include radio-TV news as well as the picture beat. The Times may abandon its Hollywood office and shift all activities to its downtown office in the Los Angeles building where Gladwin Hill, who covers general news in the area for N. Y. paper, makes his headquarters.

## Val Parnell U.S. Name-Dropping

London, March 10.

Val Parnell, London Palladium topper, said that in the immediate future he plans no more big American names on the bill at the house. "We don't want to squander dollars on something when we have it as good in this country," Parnell said. "I think we've got good British names to draw the public."

When pantomime finishes on March 28 Parnell will back his judgment by staging for eight weeks a vaude spectacle called "Val Parnell's Startime," with Frankie Vaughan heading the bill. On May 29 this will be replaced by a revusical called "Swinging Down the Lane" with Max Bygraves as the topper. Robert Nesbitt will be responsible for both productions.

## Mass. Baked Ham Dinner, Or How to Do a Strip Without Any Garments

New Bedford, Mass., March 10.

Police knocked off a "Virginia Baked Ham Dinner" at \$5 a copy and nabbed a stripper and six males on charges of presenting an immoral show last week (3) in a Holly St. hall.

It wasn't the ham the gendarmes were after, state police and New Bedford vice squad members said as they charged Dorothy Sturgis, alias Dottie King, 32, of Boston, with teeping in the nude when they broke in.

The police said the dancer was not stripping when they made their entrance, because she had nothing left to strip.

The terper pleaded guilty to participating in an immoral show before (Continued on page 19)

## Zeckendorfs' \$600,000 Bid for Patterson Fite

Hotelmen William Zeckendorf and William Zeckendorf Jr., have offered fight promoter Bill Rosensohn \$600,000 to bring the Floyd Patterson-Ingamar Johannsen tiff to New York with June 23 at the Yankee Stadium as the more likely date if deal is made.

The Zeckendorfs, who operate six hotels in Manhattan, have told the promoter that they will guarantee that amount at the gate, exclusive of film, radio and television receipts. The offer is still under consideration.

Zeckendorf Jr. is a member of the Mayors Committee which is designed to retain and enhance the prestige of New York as a sports and entertainment centre. They are attempting to get another major league franchise for the city, and are seeking means to bring more film and telefilm production here.

## 26 From Britain to Vegas For Variety Clubs Bash

Great Britain will be represented by 26 Variety Club members at the annual conclave of Variety Clubs International in Las Vegas starting March 31. This is the largest delegation from a foreign country ever to attend the showmen's convention.

George Eby, International Chief Barker, also expects representatives from Dublin, Mexico City and Toronto. Some 1,500 members from Variety's 46 tents in this country and abroad are scheduled to attend the Las Vegas sessions.

## Tax Deductions for Show People

By J. S. SEIDMAN, C.P.A.  
(Seidman & Seidman)

Show people are entitled to many income tax deductions. To claim them is easy. To make them stick is something else again. The Government is entitled to proof of two things: (1) that the amount was actually spent; (2) that the items are professional, not personal expenses. Mere say-so or "guesstimate" is not enough. If

these two requirements are met, all of the following items are deductible:

**Preparation expenses**—research, cost of material, dialog, gags, music; special coaching lessons; costumes, wigs, shoes, makeup; repair, pressing, cleaning, dyeing, and rental of professional wardrobe; wardrobe valet; beautifying, physical culture; studio rentals, tips to studio employees; recordings of voice or program; screen tests, auditions, accompanist.

**Booking expenses**—scouting for engagements; agent and personal management commissions; legal expenses on contracts; income taxes paid abroad on foreign bookings.

**Traveling expenses**—transportation, board, and lodging away from home; automobile upkeep and depreciation; cabs from one engagement to another; expenses on trips taken to get material, background, or ideas for professional work.

**Public relations expenses**—development of public following; handling of fan mail; photographs; complimentary tickets; entertaining press, playwrights, critics, backers, agents, directors; club membership dues; advertising in VARIETY and publicity; press agent's fees.

**Miscellaneous expenses**—VARIETY and other trade papers; Equity and other union dues; telephone exchange; accountants' fees; bodyguards; rent, secretary, and office expense; household utilities, telephone, insurance, (but only to the extent household is used actively for conferences with authors, writers, agents, or on other professional matters).

## Pres. Garcia Taps Tony & Cyd for Filipino Fete

Hollywood, March 10.

Tony Martin and actress-wife Cyd Charisse are enroute to Manila at personal invitation of Carlos P. Garcia, president of the Philippines, for five days of appearances in connection with 10th anniversary of the International Boy Scout Jamboree.

Couple's command performance is sanctioned by U. S. State Dept. and kicks off tomorrow (Wed.) in a benefit for the Scouts.

## Havana Casinos NSH Sans Cubans & Slot Machines

Havana, March 10.

The absence of slot machines and banning of natives from the casinos are giving the gaming centres of Havana a hard time. It has always been held by the operators that the hard core of Cuban gamblers were the mainstays of the casinos, and the slot machines, which took in amounts from 5c to \$1, gave the casinos its basic revenues. The tourists provided the profits.

The slot machine ban was put (Continued on page 17)

## 'Deadly Music' Film Rides Federal Probe

Another effort to cash in on the recent Congressional probe of the jukebox industry will be made by indie producer William A. Harper. Under the Banyan Productions banner, Harper plans to film "Deadly Music," an exploitation expose of racketeering in the jukebox and music business.

Picture, written by Charles Hundt, is scheduled for production in New York next month. No release arrangement has been made as yet.

Previously Sam Bischoff and Sam Coslow took an option on Frank Kane's novel, "The Living End," which deals with the same subject.

## U.S. Wants Good Will Music at Native Prices; Schnitzer on 'Net Loss'

Typographical error made \$150,000 appear in last issue as \$15,000 as the transportation cost for the N. Y. Philharmonic tour of Europe and Near East. At 150G it is a fairly educated guess, concedes Robert Schnitzer, general manager of ANTA, who lays out such bookings.

Schnitzer points out that a "net loss" of \$300,000 to \$400,000 (costs less commercial fees) on such a good will tour is probable, with the updated standards of the State Dept. where organization is guaranteed. State exercises its influence to see that local concert managers are not "squeezed" and that the travelling event play at the local average boxoffice scale, the American embassy staff on the grounds being the judge of fairness.

American musicians get a weekly salary while touring, plus per diem. Each man pays his own hotel bill thereunder, though reservations are lined up via ANTA.

# VARIETY

## Subscription Order Form

Enclosed find check for \$

Please send VARIETY for ☐ One Year ☐ Two Years ☐ Three Years

To ..... (Please Print Name)

Street .....  
City ..... Zone ..... State .....

### Regular Subscription Rates

One Year—\$15.00 Two Years—\$28.00  
Three Years—\$39.00

Canada and Foreign—\$1 Additional Per Year

VARIETY Inc.

154 West 46th Street

New York 36, N. Y.

# VARIETY

Trade Mark Registered  
FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.  
Syd Silverman, President  
154 West 46th St., New York 36, N. Y. JUdson 2-2700

Hollywood 28  
6404 Sunset Boulevard, Hollywood 9-1141

Washington 4  
1202 National Press Building, Sterling 3-5445

Chicago 11  
612 No. Michigan Ave., DElaware 7-4984

London WC2  
8 St. Martin's Pl., Trafalgar Sq., COvent Garden 0135

SUBSCRIPTION Annual, \$15; Foreign, \$18; Single Copies, 35 Cents

ABEL GREEN, Editor

Volume 214

120

Number 2

### INDEX

Bills .....	76	New Acts .....	77
Casting News .....	78	Night Club Reviews .....	73
Chatter .....	87	Obituaries .....	76
Film Reviews .....	6	Pictures .....	3
House Reviews .....	77	Radio .....	29
Inside Legit .....	80	Radio Review .....	50
Inside Music .....	60	Record Reviews .....	58
Inside Radio-TV .....	54	Frank Scully .....	85
Inside Vaudeville .....	68	Television .....	29
International .....	12	Television Reviews .....	37
Legitimate .....	78	TV Films .....	32
Literati .....	85	Vaudeville .....	68
Music .....	57	Wall Street .....	19

DAILY VARIETY  
Published in Hollywood by Daily Variety, Ltd.  
\$15 a year. \$20 Foreign.

# YOUNGSTEIN RAPS JOHNSTON

## Wall St. Responds To Three Issues

New York stock market was a robust one for three film companies last week. Significant gains were made by United Artists, Paramount and 20th-Fox.

United Artists shot up to a new high of \$29.75 per share, from a low of \$15.25 and closed the week at \$28.75 for a rise of \$2.75. F. Eberstadt & Co., underwriters for the UA stock, said the company is progressing in a "satisfactory" fashion but indicated no unusual developments. UA execs similarly were surprised. However, there was a definite reason for the price spurt. Arnold Bernhard & Co., publishers of the Value Line investment analysis sheet, put out a strongly favorable special report on UA and this sent the investors into action.

Twentieth-Fox rose \$2 per share last Wednesday (4) as word got around that the big real estate deal with the William Zuckendorf interests neared the closing stage (with 20th to collect close to \$60,000,000 for Coast property. Week's gain fell to 87½¢ per share as profit-takers went to work. The issue closing the week at \$39.37½.

Paramount climbed to a new high of \$50.75, from a low of \$30.62½, closing the week at \$50.37 per share for a increase of \$3.12. Par activity was spurred by the now-cooking Par deal to buy the Anso division of General Aniline & Film Corp. in a new and attractive diversification deal, sale of some of the Par stock in Famous Players Canadian and perhaps another capital gains maneuver which has been rumored about generally but with the specifics undisclosed.

## Slow-to-Enthuse Gentry Of Wall Street, Though Film Issues Do Well

Wall Street analysts appear to be a dichard group. With rare exceptions the research experts have taken a dim view of motion picture stocks over the past year, but the fact is that these same issues have risen over the same period a good deal more than the entire New York Stock Exchange average.

The professional appraisers—not to be considered are the brokers particularly close to the film industry—persist in expressing the view that films are too much risk, that the national picture audience continues to dwindle. Some, however, are awakening to the fact that a single picture can convert a profits statement from deep red to fancy black.

## FEWER 1959 'STARTS'; 29 VS. 42 LAST YEAR

Hollywood, March 10. That growing production hurdle, difficulty in casting and unavailability of certain stars, has caused Hollywood film production to drop 30% this year as against the same period in 1958. To date only 29 features have hit cameras, compared to last year's 42 starters.

Among the majors, Paramount is only studio to show an upbeat, with four pic having gone into work as against three last year. Columbia follows with four this year to date, five last year; 20th-Fox, two-four; Metro, two-five; Allied Artists, two-five; Warner Bros. one-two.

## Nat Sanders Sales-Chiefs Davis' United M. P. Org

Nat Sanders has become general sales manager for Richard Davis' United Motion Picture Organization. Sanders resigned from Times Film Corp. to take the position.

At UMPO he succeeds George Roth. Sanders has been at Times Film only briefly. He succeeded William Shelton at that outfit.

## UA's 'No Review' Terms Scare Exhibs; Distribs Say Too Many Theatres Welsh

By HY HOLLINGER

A new rigid sales policy, about to be initiated by United Artists, may well serve as the first serious challenge to confront the American Congress of Exhibitors. Reports mentioning a UA intention to sell upcoming pictures, starting with "Some Like It Hot," at pre-established percentage terms with absolutely "no review" have been sputtering the exhibitor grapevine since the film company held its second recent sales convention in Miami Beach. Theatremen in some territories have already been notified of UA's new rigid policy, it's believed.

Contemplated inauguration of this "no look" sales plan, has primed some exhibitor leaders to muster opposition in the hope of convincing UA to retract before policy is officially launched. Informal approaches have been made to S. H. Fabian, chairman of the Congress of Exhibitors, to learn if the new over-all exhibitor organization should intervene and attempt to do something. There is a strong feeling among some theatremen that the problem of UA's new policy rightly belongs in the domain of the Congress which, it's emphasized, ought to act as the spokesmen for "all" exhibitors.

### Schism Will Damage

If the Congress fails to take any action in the matter, a schism in the ranks of the new organization is predicted, particularly since a number of exhibitor leaders believe that one of the purposes of C. of E., is "to talk about these

things." "Anything that has to do with the function of exhibition on a national basis should be within the scope of the Congress," declared one exhibitor spokesman. He firmly believes that UA's new policy has national ramifications.

A similar "no look" policy set down by Metro several years ago for "High Society" and "Till Cry Tomorrow" resulted in the film company's loss of its longtime status as the "friendly company," a position it has since wooed back by deciding to ease up on its terms under a new sales manager. However, some exhibitors contend that Metro let several million dollars "go down the drain" because "rigidity" on the two pictures. It's claimed that many theatres "skipped" the films rather than play them on M-G's terms.

### 'Open-Eyed Cheating'

From the standpoint of the distributors—and UA in this case—there are indications that the film companies are becoming increasingly annoyed by the laxity of the theatremen in making payments and in living up to contract terms. In recent years, it's charged by distributors, exhibitors have failed to comply with the licensing contracts and have paid the distributors any percentage they (the exhibitors) deemed advisable, many times without consulting the film companies.

The contracts usually are firm agreements many exhibitors have—distributors now argue—signed them without the slightest intention of meeting the terms. The excuse employed by these theatremen is

that "it's the only way I can get the picture when I want it."

Distributors maintain that they can take these cases to court on the basis of the signed contracts. However, they have failed to do so because of the fear of losing goodwill. There are signs, however, that some film companies, which feel they have been burned by exhibitors setting their own terms, are prepared to take legal action with some of the more blatant offenders.

With production costs of the so-called blockbuster entries hitting new highs, the distributors feel they are entitled to the agreed-upon terms. Said one distribution chief who has become increasingly irritated at the loose manner in which some exhibitors are meeting their obligations: "I'm getting tired of having exhibitors pay me what they think a picture is worth. I'm going to set the terms on the basis of what I think the picture should bring in. I don't care if it's 25%, 50% or 75%, but on whatever terms the exhibitor agrees to play the picture, that's the percentage I want."

Some distributors allege that the theatremen have been revising terms on their own even though they have emerged with a profit, explaining their action on the ground that the profit was "insufficient."

The UA test, if it is successful, may well set a pattern for the industry as a whole. That's why many theatremen are anxious for the American Congress of Exhibitors to take a leading and forceful role in preventing the introduction and spread of the "no look" policy.

## SPEAKS FOR SELF, NOT HIS COMPANY

By FRED HIFT

More aggressive leadership on the part of the Motion Picture Assn. of America in industry problems, and better MPAA liaison with the exhibitors, was urged in Manhattan last week by Max E. Youngstein, United Artists v.p.

Youngstein, stressing that he was speaking for himself and not for his partners in UA, was sharply critical of MPAA prez Eric Johnston who, he charged, had failed to exercise leadership at a critical time on such vital issues as censorship and the move to re-examine the antitrust decrees in the light of today's economic situation.

Since he feels that MPAA is doing little for the industry, Youngstein said he—personally—saw no advantage in UA membership in the Association "now or ever." However, he candidly added, "my partners feel otherwise."

In Youngstein's view, Johnston's lack of leadership is partly to blame for many of today's problems besetting the industry. "The film business lost out to television by default," he maintained. "This whole thing could have been intelligently planned and, if this had been done, no exhibitor would have been hurt." To the argument that Johnston appeared handicapped by a good deal of "individualism" on the part of the companies, Youngstein replied: "If he can't handle it then let him resign. We need a man in that spot who isn't just a front man for the business, but who devotes himself to it 100% and every minute of the day."

### His Viewpoint

Youngstein held that the three greatest liabilities of the industry today are

- (1) Television.
- (2) The antitrust decrees.
- (3) The Johnston office.

"As economic conditions change, our situation with respect to the decree ought to change too," he argued. "The exhibitors want to know their sources of supply and the distributors want to know who is the customer."

"If I as United Artists know who my customer is then I can advertise more effectively and at half the price. There's a continuity of publicity then. Look at what this current situation has done to the drive for new faces. There was a time when we were able to launch pictures and build stars. Today, every exhibitor asks 'Who's in it?' and that's that. On 75% of the dates we don't get back the advertising money we spend."

"That's a situation where an Eric Johnston, with his prestige in Washington, could assert himself and do some good. And it can't be done in consultation with the same two or three company presidents. He's got to hear from—and listen to—men like S. H. Fabian and Gene Pickers. They shouldn't just be invited to air their views once in a while. They should be in on the planning from the start."

Being in charge of UA's ad-pub and exploitation activities on a global basis, Youngstein has been having his problems with MPAA via the Advertising Code. Battle erupted over the "Anna Lucasta" ads and, again recently, when MPAA banned the "Naked Maja" ad. "How can they object to an ad, and turn it down, without even seeing the film," he asked bitterly. The ad shows the Goya painting of the Duchess of Alba reclining on a couch in the nude.

Russell Films Inc. has been formed by Texas heir Frank Russell 2d and Dr. Russell Irwin for production of three low-medium budget features this year, former agent John Anderson to act as producer.

## Ezell's 42 Ozoners

Dallas, March 10.

Claude Ezell and Associates of Dallas, has purchased the Lone Star Drive-In from James Riggs. Joe Wood will be retained as manager.

Ezell, who pioneered the drive-in theatre biz in Texas, operates a total of 42 ozoners, the largest chain of open air theatres in the nation. In addition to the Lone Star, Ezell and Associates operate six other ozoners in the city.

## Picker as Prexy, Friedman Chairs Loew's Theatres

Separation of Loew's Theatres from Loew's Inc. has resulted in a realignment of the top management of the theatre company.

Leopold Friedman, who has been president of Loew's Theatres since Joseph R. Vogel shifted over to the top post of Loew's Inc. in 1956, becomes senior officer and chairman of the board. Eugene Picker, recently named executive v.p., moves up to the presidency of the theatre circuit and chief executive officer. John F. Murphy, vice president, assumes the post of executive v.p. Two new vicepres were also named—Ernest Emerling, pub-ad chief, and Arthur M. Tolchin, head of the theatre company's radio subsidiary, station WMGM, N. Y.

Friedman, Picker and Murphy continue as members of the board of the new theatre company. The other board members are George Baker, president of National Airlines; Thomas J. Connellan, retired v.p. of the First National City Bank of New York, and Thomas L. Norton, dean of the New York U. School of Commerce. The last three named were originally approved for election by the N. Y. Federal Court.

All top management officials of the theatre company are veterans of the Loew's organization. Friedman started in the legal department of Loew's Theatrical Enterprises and became secretary when Loew's Inc. was formed in 1919. He became a director in the 1920's and a v.p. in 1945. With the physical separation of the theatre division from the production-distribution arm in 1954, he was named financial v.p., treasurer and a director of the theatre subsidiary. He succeeded Vogel in the presidency in Oct., 1956.

## Irv Levin Still Trying

San Francisco, March 10.

San Francisco Film Festival will be held at the 1,600-seat Metro Theatre Nov. 11-14, says director Irving M. Levin.

Levin, who is also president of the Northern California Theatre Assn., departed last weekend for Washington TOA meeting and then will head to New York for talks with Eric Johnston office and attempts to round up additional support for 1959 Frisco Festival.

## Loew's Diverge: Two Listings

Separation of Loew's Inc. and Loew's Theatres into two individual companies becomes official tomorrow (Thurs.). Trading on a regular basis in the new shares of both companies will begin on the New York Stock Exchange on Friday (13).

The split is in accordance with the plan approved by the stockholders and the Federal Court. Loew's thus becomes the last of the major film companies which have been forced to divorce theatre interests from production-distribution under terms of a Government consent decree.

As is customary, advance trading in the shares of both companies on what is termed "a when issued basis" began on Monday (9). This permitted the immediate execution of buy or sell orders for the shares of common stock of either company, but certificates for the shares so traded need not be delivered before March 18. Anticipation of the final split resulted in considerable activity in Loew's Inc. shares during last week.

Prices quoted by brokers Monday (9) were 34 for Loew's Inc. and 12 or Loew's Theatres. This is apparently based on the value of two shares of the old stock in the combined company. Latter closed at about 23 on Friday (6), making two shares worth 46. For every two shares owned in the prior-to-

(Continued on page 21)

## Alden to Gobble List Industries

Directors of List Industries (RKO Theatres, et al.) and the Glen Alden Corp., which is one of the nation's biggest producers of hard coal, have approved a merger. Alden will be the surviving corporation if it goes through.

Merger plans were set a year ago but were upset by stockholder objections. New plan, which again is subject to a stockholder okay, calls for the issuance of five new Alden shares of the present stock now outstanding, and one new Alden share for each present List share out.

Stockholders of both outfits of record on March 10 will be entitled to vote.

List and Alden are not strangers, a List subsidiary having owned 33% of the Alden stock for some time. In addition to the RKO chain, List's interests include textiles, oil and gas and automotive parts.

The List company, which is headed by Albert A. List, last week reported earnings of \$3,277,000.765 for the year ended Dec. 31, compared with \$1,540,461 for 1957. Improvement in the theatre business the second half of 1958 contributed to the operating upbeat, said List.

Joseph Maternati, head of the French Film Office in N.Y., Coast-ing for confabs with several of the studios who are interested in French production. Maternati will stay for some days.

# Congress Fears Being Pro or Con Toll; Issue Stirs Folks; Harris Plots End-Run

Washington, March 10.

Rep. Oren Harris (D-Ark.), a man who knows how to get things done, may have his way on limited pay television trial runs and thereby avoid the need of shepherding his bill through Congress.

Negotiations are underway which point to the Federal Communications Commission translating the Harris tollivision bill into action without it becoming law.

While there is not yet a final agreement, this technique appears to be okay both to Harris and FCC commissioners. It relieves the House Commerce Committee, which Harris chairs, from holding long feevee hearings and cuts off any fight in either house of Congress on the subscription tv issue.

It is another instance of Harris' efforts to compromise the pay-tv issue to avoid a Congressional showdown on it. Many Congressmen and Senators fear a roll call vote pro and con on feevee.

"I'd catch more hell back home from voting either way on subscription television," one Congressman said, "than I would for my vote on a really major national or international issue. Pay television is an issue that stirs people up."

Outgrowth of the Harris-FCC talks (latest meeting was Friday (27) when six commissioners—a seventh couldn't come—met for two hours with Harris in his Capitol Hill office) is likely to be a FCC order sanctioning a single test of each pay-see system in a single (but different) city. Duration of such tests is still indefinite but would be for a length of time adequate to determine the system's effectiveness and the public reaction to it there. FCC has spoken of the time period as long enough to bring "meaningful results."

Harris and FCC are not completely together on details. But the effort is to work out complete agreement within the next two or three weeks.

FCC, also on Friday, issued comments on the Harris tollivision bill which disclosed points of difference. Mostly, they concerned words used in Harris' bill which could lead to confusion in administration. One passage, FCC noted, might result in outlawing community antenna systems. But Harris quickly explained that he never had any such intention—and wholeheartedly supports CATV. Other suggested changes of sentences (or words) were of little consequence.

Areas of difference appeared to be three from FCC's comments.

(1) FCC said the Harris Bill followed FCC's Oct. 17, 1957, report on feevee generally, except FCC then wanted each paysee system tested in three different cities. FCC gave no indication whether it still prefers three cities or is willing to settle on one, as Harris wants. Reading between the lines, it would appear FCC would have said so if it has changed its mind and agrees with Harris. But one thing is certain: Harris is very firm in his belief that the trial of each system should be restricted to only one city. Harris is not expected to budge.

(2) FCC stated in its comments that more than one local tv station should be allowed to participate in the trial run feevee experiment in a city if more than one wants to do so. FCC added however that "in practice" applicants may want to confine tests to only one station but "it is not clear what objective would be served by barring the possible participation of more than one station." Harris disagrees, thinking tests should be limited to one station.

(3) FCC said in its comments, in effect, that it doubted it had jurisdiction over common carriers and others transmitting tollivision programs within a single state (like the proposed Skiatron deal in California, telecasting professional baseball and football games over feevee with telephone company contracts within only California). Harris wants such intrastate operations barred unless they are part of the single run program he envisions. In other words, he does not look with favor on Skiatron, for example, testing its system in one city and conducting other feevee operations on an intrastate basis elsewhere.

## National Boxoffice Survey

Trade Spotty; 'Beauty' Back in First, 'Tables' 2d, 'Journey' 3d, 'Flag' 4th, 'So. Seas' 5th

Combination of Lenten influences, approach of income tax deadline and weaker product is sloughing biz in many key cities covered by VARIETY this session. Return of frigid weather in some localities was rated unfavorable factor.

"Sleeping Beauty" (BV) climbed back into No. 1 spot by a small margin after being second last week. "Separate Tables" (UA) is finishing a strong second after being champ last round. "The Journey" (M-G) is landing in third spot, same as a week ago.

"Rally Round Flag" (20th) is moving up to fourth after being in sixth position last stanza. "South Seas Adventure" (Cinerama) is landing fifth money-as against seventh a week ago. "Gigi" (M-G) is capturing sixth place.

"Auntie Mame" (WB), long high on the list or in No. 1 spot, is winding up seventh. "House on Haunted Hill" (AA), a runner-up pic last week, is finishing eighth. "Stranger in Arms" (U) is taking ninth position, first week out to any extent.

"Black Orchid" (Par), fairly new, is winding in 10th place. "South Pacific" (Magna) is landing in 11th spot while "Windjammer" (NT) rounds out the Top 12. "Hanging Tree" (WB), "Horse's Mouth" (Lo-per), "Night to Remember" (Rank) and "Up Periscope" (WB) are the runner-up films.

"Night of Quarter Moon" (M-G), one of newcomers, is good in

Detroit and Buffalo but only fair in N. Y. "These Thousand Hills" (20th) is fairly spotty thus far among newcomers. "Two-Headed Spy" (Col), okay in Detroit, looms fine in N. Y. "Lonelyhearts" (UA), fair in N. Y., is good in Cleveland.

"Anna Lucasta" (UA), fine in Boston and Philly, looks mild in Portland and slow in Louisville. "80 Days" (UA) still is torrid in L. A. on marathon run.

"10 Commandments" (Par), out on reruns in bigger key cities, looks big in Detroit and Louisville. It's good in Omaha. "Bell, Book, Candle" (Col), good in Frisco, looms swell in Detroit.

"Never Say Anything Small" (U) shapes okay in Philly. "My Uncle" (Cont) is sturdy in Minneapolis, fat in L. A. and big in N. Y. "I Want to Live" (UA) is lusty in Washington. "Some Came Running" (M-G) shapes fancy in Chl, L. A. and Philly. "Submarine Seahawk" (AI) is good in Frisco.

(Complete Boxoffice Reports on Pages 8-10).

## Rank-Yank Sets Its First American-Made Feature

"Verboten," the Samuel Fuller production, is due for a dual premiere at the Palace Theatre, Milwaukee, and the Fox Theatre, Detroit, next Friday (13).

Originally an RKO production, this is the first American-made picture to be released via Rank Film Distributors of America.

## Brisson-Russell Screen Return

Four Features Preparing—Producer Sees Television Gone Limp Artistically, Screen Due for Big Takings

Frederick Brisson, comparatively inactive in film production since 1948, is preparing a program for a major return to the medium starting shortly. He has four properties. His independent company, one of the first post-war indies to be organized, will be reactivated.

Brisson has been concentrating on legit production ("Pajama Game," "Damn Yankees," "New Girl in Town," "The Pleasure of His Company" and "The Gazebo") because he felt that the climate for film production because of television was not right during the past decade. Now he believes that tv has hit a low ebb and that the picture business "is in the driver's seat."

He plans to combine his film work with his activities in the legit theatre and hopes to earmark his future Broadway productions for conversion to films under his own aegis.

Brisson's renewed interest in features is based on the grosses some of the recent big ones have been racking up, particularly Warner Bros' "Auntie Mame," in which his wife, Rosalind Russell, is starred. Pictures, he contends, are grossing two or three times as much as they did 10 years ago.

Brisson is readying an original western, being written by Larry Marcus and C. A. McKnight (pseudonym for one Roz Russell); "The Loving Couple," which Patrick Dennis is converting from his own novel and which Brisson is gearing for Cyd Charisse and Tony Martin; a biopic of the famous Paris designer Cocco Chanel in which Miss Russell would be starred, and an unidentified property for which he has not signed as yet for the full rights.

Tapage Co. Inc. has been formed to conduct a motion pictures, television and films business in New York, with capital stock of 200 shares, no par value. David Kallman is a director and filing attorney.

## WRITERS TURN PRODUCERS

Casey Robinson, Robert Blees Join Forces on Coast

Hollywood, March 10.

Casey Robinson and Robert Blees, film writers, have formed Casrob Productions for both motion picture and vidfilm production.

Initial project will be "Bush Pilot," teleseries to roll in Ottawa, Canada, this Spring.

## Merrill View: Pictures' Cap Gains Often Charm But Otherwise Fuzzy

Biggest brokerage firm on the N. Y. Stock Exchange is not too high on the prospects for the motion picture business as such. Merrill Lynch, Pierce, Fenner & Smith, which handles around 12% of all round-lot trading on the big board, has it figured that the film companies are an erratic group—strictly risk—and profits are not too easily gained.

In an article in an upcoming issue of its house organ, Merrill et al states that capital gains possibilities make the various pic outfits somewhat attractive. But the day-to-day business of making and distributing pictures is just about impossible to figure.

The "We the People" Wall Street concern echoes a point made in VARIETY recently. This is that a mere one or two pictures can provide the guidepost to how any individual company is going. One or two blockbusters on a given schedule can mean a vast difference between profits and loss, and this is reflected in the investor activity.

Warners, for example, is going strong on the trading end, largely because of the success of "Auntie Mame." Ditto Walt Disney and "Sleeping Beauty."

## Didn't Put Up, So Please Shut Up

Members of the Motion Picture Assn. of America's ad-pub committee would prefer that exhibitors (mainly Theatre Owners of America) cease their plugging for the long-projected industry-business building campaign. Various of the film company ad-pub chiefs, who discussed the matter at a New York meeting last week, feel that theatremen have put up only enough money (about \$160,000) to finance a radio promotion, whereas radio alone originally was intended as only a small part of the institutional project.

Ad-pub heads say they favor an all-media type of promotion and if this can't be realized they want nothing at all. They'll communicate this attitude to company presidents at the next meeting of the MPAA board.

## Industrial Press Agents, Alumni Of Show Biz Themselves, Rudely Snub Today's Film Refugees

### Marred Mar del Plata

London, March 10.

Rank's "A Night to Remember," the Titanic story with Kenneth More, opens the Argentina film festival tonight (Tues.) at Mar del Plata, and that is appreciated here in London. But British film personalities are not likely to grace the festival because the Argentinians would pony up only tourist-class passage.

Seconds in hospitality chilled enthusiasm to go so far on lower class basis.

## Some Dope 20th Stock as About At Set Level

Although 20th-Fox expectedly will announce shortly an increase in earnings to well over \$3 per share for the past fiscal year, and the company is on the brink of a close to \$60,000,000 capital gains real estate deal, price of the 20th-stock on the New York Stock Exchange likely will remain about steady. At least, a couple of Wall Street professionals think so.

They said the ticker quotation went up to the \$40 level, from a low of \$21.75, on the basis of anticipation of both the operating revenue increase and the Coast property sale to William Zeckendorf.

Official statements on the net income and windup of the Zeckendorf transaction will come as anticlimactic to the downtowners. The statements as a matter of fact could result in some selling activity by those who bought in early, and cheaply, and are looking for a quick turnover and immediate profit.

## Helps Lourdes Trip Fund

Boston, March 10.

Louis Richmond has booked "Embezzled Heaven" for its American premiere at his Kenmore art house, with a \$5 benefit performance March 30 for Cardinal Cushing's Trip-to-Lourdes-for-Exceptional-Children-project.

The indie film goes on grind the next day, March 31.

## New York to L. A.

Samuel Z. Arkoff  
Burt Brinckerhoff  
Oscar A. Doob  
Morris Ebenstein  
Duke Ellington  
Roger Englander  
Milton A. Gordon  
Luigi Luraschi  
Joseph Maternati  
J. P. Miller  
James H. Nicholson  
Susan Oliver  
Nat Rudich  
Murray Schumach  
Dan Terrell

## U. S. to Europe

Ouida Bergere  
Dnio DeLaurentiis  
Mattiwilda Dobbs  
Mary Ellis  
Margaret Leighton  
Vera Miles  
Basil Rathbone  
Johnnie Ray  
John Varl

Industrial public relations houses in Manhattan, founded and headed by men who got their own start in show business are "ritzting the be-jabbers" out of today's film company alumni who apply to them for jobs. In effect the PR geniuses say, "although I could do it, it's ridiculous to suppose you're smart enough to handle industrial relations."

This brushoff treatment—and some of the quotes are plain insulting—suggests that public relations chaps do not always practice good will, though selling the importance thereof to their own clients.

Admittedly in today's employment market there may be an oversupply of at-liberty publicity men, victims of the widespread economy wave in the pub-ad departments of the film companies. It hardly justifies the rudeness, condescension and stinging rebuffs from independent public relations offices handling business and industrial accounts. Aaxed filmies applying for jobs at any of these offices are bluntly turned down precisely because of their background in the film and entertainment industry. The general attitude among these offices, appears is one of disdain almost literally asking how could anybody formerly connected with show business possibly work on a business or industrial account.

The experience of the former film men, particularly with their ability "to break" all departments of newspapers, magazines and television, is considered of little value by these so-called industrial offices. The mere mention of a motion picture background, according to job seekers, is enough to shut doors tight.

What is especially irritating the job-seeking filmies is the prevalence of this attitude among public relations offices whose founders and operating heads have their roots in show business press-agency.

Among the public relations offices cited are such firms as Robert Taplinger Associates, Ben Sonnenberg, Carl Erbe, Bernard Relin Associates and Lynn Farnol Associates, all of whose chiefs started and "worked up" from entertainment pressagentry.

## L. A. to N. Y.

Red Buttons  
Vic Damone  
James Doolittle  
Margaret Ettinger  
Ted Galanter  
James Garner  
George Glass  
Herb Golden  
Paul Gregory  
June Haver  
Edith Head  
Van Heflin  
Russell Holman  
Eddie Jackson  
Richard Kayne  
Abe Lastfogel  
Jack Lemmon  
Adele Mara  
Maureen O'Hara  
Debra Paget  
Bill Todman  
Lester Vail  
Mrs. Lorena Mayer  
Bob Welch  
Efrem Zimbalist Jr.

## Europe to U. S.

Ray Anjerut  
John Box  
Jim Carreras  
Michael Carreras  
Anthony Hinds  
Walter Seltzer  
Lois Weber

# SHOPPING CENTRE & PIX: PALS

## 'Continental' Pinch-In Tailoring Adopted by 20th's Domestic Sales

Paralleling its recent moves abroad, 20th-Fox is eliminating its domestic sales supervisory staff in the U. S. The personnel is being re-absorbed into the organization. Decision was detailed yesterday (Tues.) by Alex Harrison, 20th's general sales manager. He described it as "not an economy measure, because I don't even know yet whether it's going to save us 15 cents. It is being done for the sake of efficiency and in line with the belief that the local people should have all possibly autonomy to make decisions."

20th is doing away with division heads and district managers. It only has two division heads now—Glenn Norris and Martin Moskowitz—and seven district chiefs are affected. They'll take over branches. Some of the present branch managers will retire. Others will become branch sales heads. Some salesmen also may leave the company.

There is no change in the present number of branches, though Harrison didn't rule out the possibility that, eventually, this situation also may have to be re-examined. Other companies have closed branches in the States.

Harrison said Norris and Moskowitz during the past two years had functioned as his assistants rather than as division managers. There are indications that the status of the two men may change in the not-too-distant future. Harrison would say only that they may be given "special assignments," by which is meant that they'll be handed assignments to handle sales on specific top attractions, like "South Pacific" and "Diary of Anne Frank."

Though Harrison tagged the entire move "revolutionary," it has actually been in the blueprint stages for over a year, but was held in abeyance. Both Harrison and 20th prez Spyros P. Skouras believe strongly in field autonomy and this philosophy is now to be put to a test. The indications are clear that, if the streamlined setup doesn't produce the desired results, even more drastic measures—this time of an economy rather than an efficiency nature—are likely to be taken.

## UA Still Open To 'Idea' Budgeteers

Though United Artists plans to drop the straight second feature product, it'll still be very much in the market for low-budget "idea" pictures, Max E. Youngstein, United Artists v.p. and one of the company's owners, said in N.Y. last week.

"We may cut down in volume, but not like some of the other companies," Youngstein said. "Three years from now we'll still have at least 36 pictures a year for release."

Youngstein said "Marty" had proven there was a market for the "idea" picture. He pointed to UA's upcoming "Take a Giant Step" and "The Rabbit Trap" as other examples of small pix with a big potential via their provocative content. Asked why, if the "idea" picture had a good chance even in the smaller situations, a film like "Twelve Angry Men" didn't pan out, Youngstein said that, first of all, "Men" hadn't done quite that badly, and—secondly—"maybe we just didn't hit it from the right angle. It could have been our fault, too."

Though it racked up a record film rental volume in 1958, UA hasn't found the smallies doing enough to warrant holding them. However, most of these have been routine entries, good only for the lower half of a double bill.

## Giggle-Box for Kids

Dallas, March 10.

If cartoons are the big things for the kids, then Big Town, new shopping center here, allows the children to accompany their parents on a shopping spree without missing a thing. A Big Town has a cartoon theatre called the Giggle Box, which will offer hour and a half cartoon sessions for the small fry.

Tickets are free, but parents must obtain them from any of the merchants. Attendants on duty will see to it that no child leaves the theatre until his parents call for him.

## U Goes Along On Best-of-Bad U.S. Deal in Spain

Universal last week fell into line and the Motion Picture Export Assn. board thus—informally—ratified the proposed Spanish agreement under which the Spaniards will hand out 80 licenses for the year starting Oct. 31, 1959. Half of these 80 permits will be given to the American distributors.

Frank Gervasi, the MPEA's Mediterranean chief, who had come to N. Y. to put the Spanish agreement before the board, returned to Madrid last week to settle the details. At the first board meet, Universal refused to okay the deal, objecting to age limitations put on the films which are to be covered by the new licenses. Universal has sold out to a local distributor in Spain.

While the number of licenses going to the MPEA member companies is comparatively small (it'll be divided up according to the global license formula), the Yank distros do have the right to take on additional European-made films for Spanish distribution. They also get extra licenses to handle original versions.

New deal provides for a 30% remittance from Spain, conditioned on dollar availability. However, the remaining peso earnings can be invested in coproduction, location work, etc. It was originally meant to run from Sept. 1, but the Spaniards insisted on pushing the date back.

The great difficulty in Spain lies in the large number of American films which, while the U. S. embargo on Spanish shipments was on, were sold to local Spanish independents. New licenses issued in Spain must partly cover these films, and the availability of the pictures has, naturally, tended to greatly weaken the MPEA position in trying to work out a new agreement. There is nothing, even now, to prevent the companies from selling additional films outright to Spanish indies, though the latter would have to get licenses for them before they can be shown.

## AL TAMARIN HEADS COL 'PORGY & BESS' UNIT

Al Tamarin, former United Artists publicity executive, has been named to head Columbia's special promotional unit for Samuel Goldwyn's "Porgy and Bess." He succeeds Bill Doll who resigned to join the Joseph Levine outfit in the promotion of "Hercules."

Tamarin checked into the "Porgy" unit at Col's homeoffice on Monday (9). Joe Hyams, former Hecht-Hill-Lancaster Coast publicity chief, also joined the "Porgy" unit in N. Y. on Monday.

## NEWEST INSTANCE AT PARAMUS, N. J.

By GEORGE GILBERT

Value of shopping centres as sites for motion picture theatres was pointed up anew last week with disclosure that Fabian Theatres and Eastern Management Corp. are on the verge of closing a deal to build a 1,200-seat deluxe house in the Garden State Plaza shopping development in Paramus, N. J.

Construction is slated to start as soon as a long-term lease is inked with the Garden State Plaza Corp. One of the largest shopping areas in the U.S., the Plaza is controlled by the Macy department store interests. It opened two years ago in the heart of the North Jersey suburban territory.

New theatre, to be designed by architect Sidney Schenker, will utilize equipment capable of screening films in Todd-AO and stereophonic sound. Interior will also contain a "neo-classic" skylight lounge where a snack bar and cultural exhibits will be set up. House will be jointly operated by Fabian and Eastern.

Natural tie between shopping centres and the film industry was seen several years ago by such circuit operators as Walter Reade Jr., head of the chain bearing his name, and Ramos Cobian, a San Juan, Puerto Rico, exhibitor. Last Fall Reade opened a drive-in theatre in the Dover, N. J., shopping centre. He also operates a restaurant in the Plaza centre.

Cobian recently completed a \$350,000 theatre in a huge new shopping centre in Rio Piedras, a San Juan suburb. "Put the theatres into bright shopping centres with restaurants, attractive landscaping and room to stroll about window-shopping, and the whole family will want to go to the movies" as they did years ago," declares Cobian. Another asset, he adds, is the availability of ample free parking space.

## Comeback of Hardtops

Hollywood, March 10. A recent swing around the country visiting exhibitors and their theatres has shown him "the picture of tomorrow." Loew's sales v.p. John P. Byrne believes. This "picture," as he sees it, is a pattern of exhibition developing in the changing face of suburbia in which the hardtop theatre is "making a comeback."

It's always been apparent that the oozers were impractical in those parts of the country where winter weather closed them down five months a year. But now, reports Byrne, the hardtops are trying themselves in with new shopping centres springing up all over the country to provide shops, services and offices for the burgeoning housing developments that fringe the metropolitan area.

It's a natural wedding of facilities, he says. The theatre is usually dark during the day hours when parking lots are filled with customers for the remainder of the project. At night, the parking areas are open for theatre patrons, and customers are getting the habit again—aided by bright, clean houses where films are pleasantly showcased.

"Exhibition," says Byrne, "has reached the highest point in years during the past six to eight months. Not only in boxoffice returns but in the general optimism that exhibitors feel and show."

Principal reason for this, says the sales chief, is the steady and consistent flow in recent months of top-grade film product. Speaking for Metro, Byrne said the studio has the longest-range program in its history of planned production and "orderly release."

At any rate, concludes Byrne, it's pointless for production to knock exhibition, for one branch of the industry to harass another. Exhibition, he says, is in business to stay, with the best possible business for everyone, if it is assured (Continued on page 17)

## Novelists Vexed at Paperbacks' Paid Ad Idea a la Magazines; May Have Film Tieup Angles

### Top of the Krim

Chicago, Buffalo and Minneapolis have been tabbed as the winners in United Artists' "Salute to Arthur Krim" sales drive. Winning branch toppers are Harry Goldman, Chicago; Burton Topal, Buffalo, and Carl Olsen, Minneapolis. Gene Tunick, eastern district manager, led in the final district standing.

Drive, honoring the UA president, awarded an overall total of \$60,000 in prize money over a 37-week period.

## See Fact-Lag In Gloom-Draping Of Film Trade

Boxoffice "studies" showing a continuous business decline, as reported by the consumer and financial press, are unrealistic and render the film industry a disservice. This was asserted in eastern home-office circles this week following an analysis by researcher Albert Sindinger as picked up by the Wall Street Journal.

While the accuracy of Sindinger's figures (showing a b.o. drop of 9.8% to 20% in the January-early February period, as compared with the same time a year ago) are not disputed, the traders say a compensating factor has been ignored. This centers on the fewer number of theatres in operation and the cuts made in theatrical production. Various of the large companies, in reducing their theatrical schedules, are drawing revenue from television and other activities and this compensates for the drop in theatrical income.

The reports of the slide in ticket sales depict only the downturn side, state the filmites in New York. The entire picture of production-distribution is not so depressing.

Wall St. Journal story was not all pessimism. Daily said the possibility of a hypo for film makers via the Academy Awards presentations, "blockbusters" of the future and the opening of the drive-in theatres.

## 'TEMPEST' AT EASTER ALL-MEDIA PROMOTION

Dino DeLaurentis' production of "Tempest" Paramount release due to open in around 400 theatres at Eastertime, is getting a hefty promotional push via television audiences. But company is set to use all media in addressing itself to the public at large, including billboards, radio promotion, magazines, newspapers, star tours, etc.

As for the angles on luring tv viewers, Par has a two-page, four-color insertion (at a cost of \$34,125) going in the March 21 issue of TV Guide. Also: tieups with radio and tv stations, a specially prepared open-end tv clip with Van Heflin with which a local interviewer can appear to be talking to the star (script is furnished, naturally), appearances of the film's stars on national live shows, etc.

All in all "Tempest" ought to be exposed to a combined tv audience of 150,000,000 persons, says Par.

Lee Remick replaces Lana Turner in star lineup of Otto Preminger's "Anatomy of a Murder" following latter's bowout after dispute with producer.

Film producers who have in recent years arranged paperback novel editions of upcoming features as standard promotional routine may find themselves caught in a developing quarrel between paperback pubs and novelists. Writers are beginning to howl that pubs propose to sell paid advertising in paperbacks, along magazine lines, without the author's permission and without cutting the author in on the advertising gravy.

Writers have a long-time gripe against the paperbacks because of the low-average (15c) royalty paid, and the authors feeling that the pubs are waxing fat on other people's talent. Novelists deny that a paperback is comparable to a magazine, or that the publisher has the sole right to add paid ads.

They argue that the paperback is one man's work, is based on his skill, not as magazines might argue, the editor's. In the creative writer's estimate, the inclusion of paid ads in a novel may constitute "invasion of privacy" at law.

Film companies themselves have been among the types of advertisers envisioned as purchasing line-age in paperbacks.

## WB, Hoyts Pact New Product Deal

Sydney, March 10. End of a longtime product feud between Warner Bros. and the Hoyts circuit here is rated a happy conclusion to what may have been damaging to show biz generally via a "washing of 'soiled' linen" in the newspapers. Warners-Hoyts have had product fallout before on the all-important question of first-run playdates and rental terms.

Many key show biz personalities here feared this time that WB would make an ally of the independent exhibitors or a first-run outlet to combat Hoyts. This would have given Warners a chance to break into the blanket release policy introduced by other key distributors here.

Any idea that maybe WB would swing over to Greater Union Theatres, Hoyts opposition loop Hoyts, was sidetracked by the friendly agreement between the two loops. New deal covers Warner top pix such as "Indiscreet," "Marjorie Morningstar," "Old Man and Sea" and "No Time for Sergeants."

Hoyts now has product coming from 20th-Fox, United Artists and Warners. Thru Sydney key houses are tied up with "80 Days" (UA) at the Paris; "Cinemas" at the Plaza, and "South Pacific" (20th) at the Mayfair. The WB product will be keyed to open first at the 2,250-seat Regent here.

## HARASSED CRITIC RETURNS TO DIXIE

Albany, March 10. Ormonde Plater, who as motion picture critic for the Albany Knickerbocker News "as twice the target of official protests by local managers of circuit theatres that he adopted a 'too tough' attitude toward commercial films, and who reported several months ago that his pass for the Stanley Warner Strand had been "lifted"—after he rapped Paramount's "Houseboat" as "a bore," has joined the New Orleans Times-Picayune.

Plater, also a reviewer of stage plays, summer theatre, music and art, as well as a feature writer for The Knickerbocker, is a native of the New Orleans area.

Dick Weber and Tony Burton, of the news staff, are among those now covering pictures for the Gannett daily.

## No Trees in the Street (BRITISH)

Dramatic study of life in a London slum and the inhabitants' battle for survival against the environment; solid acting, writing and playing make this an acceptable b.o. entry despite lack of star names known in U.S.

Associated British release of the excellent London production. Stars Sylvia Syms, Herbert Lom, Ronald Howard, Stanley Holloway. Screenplay, Ted Willis; camera, Gilbert Taylor; editor, Richard Best; running time, 98 MINS.

Ted Willis is a writer with a sympathetic eye for problems of the middle and lower-classes. His beat is the suburbs and the less desirable and drab areas of big towns, rather than Mayfair. He brings a documentary touch to his screenplays and the formula has been frequently paid off, notably with "Woman in a Dressing Gown." Now, again teamed up with director J. Lee-Thompson, his "No Trees in the Street" plays out a seamy slice of life in a London slum 20 years ago.

Film is played on a violently strident note. Though Willis has the gift of evoking strong, dramatic situations and creating authentic atmosphere with his dialog, he has little to say that's new on the old-hat subject of the effect of environment on character. He hammers home the point that people are more important than places.

Combination of Lee-Thompson, Willis and some useful performances makes an interesting picture but much of its philosophy is contrived. Apart from its own worth, the previous success of "Dressing Gown" must make "No Trees" a worthwhile b.o. proposition. Obviously it's short on star names for the U.S.

The scene is a squalid slum, with kids playing in the dirty streets. A seedy, sinister air of poverty and despair hangs over the tenements. Its inhabitants are raucously, cunningly and bitterly engaged in a fight for survival. There is the constant clinging to the dream of escape before the decaying atmosphere of the district gets them down. But it is a faint dream.

Thompson's nose for detail and Gilbert Taylor's lensing all help to create a slum atmosphere which is unbearably realistic and which, even in this Welfare State, still exists in many big towns and cities. The slim story line shows how the various larger-than-life characters face up to the challenge of The Street. The drab blowsy mother who has given up long ago. Her daughter, longing to get away from it with her young brother, but lacking the resources or the courage. The boy racketeer, who has made money by shady activities and now ruthlessly rules the Street.

While "No Trees" is probing the fumbling, phimpish, ambitious and reactions of its trapped characters, it is holding entertainment. But it develops into the hackneyed situation of the young brother coming under the influence of the crook, shooting an old woman for a few dollars and forfeiting his life trying to escape from the police.

Sylvia Syms gives a moving performance as the gentle girl who is sick of her surroundings but refuses to marry the cheap racketeer just to escape. It is one of the best performances of an actress of sensibility and charm. Herbert Lom, as the opportunist who dominates the street, is sufficiently suave and unpleasant while Joan Miller, as the mother, only occasionally falls into the temptation of hamming an over-written role.

Stanley Holloway is a bookmaker's tout with the cheerful philosophy that the world's gone mad. Ronald Howard's decent young policeman, frustrated at not being able to help the inhabitants of the Street, is a thoughtful study. Melvyn Hayes plays the teenage youngster who gets into trouble. His is a sharp piece of acting.

"No Trees" is a not entirely satisfactory film. Some of the dialog is too glibly superficial and some of the situations too stock. But there is enough quality in writing, direction and acting to make it worth seeing.

Rich.

## Home Is the Hero (IRISH)

Dublin, March 3. British Lion release of Emmet Dalton production. Stars Arthur Kennedy, directed by J. Fielder. Cook. Screenplay by Henry Keating from Walter Macken play of same name. Running time, 90 MINS.

Walter Macken wrote of a rum-pot strongman, Paddo, who kills a man and returns to his home after a five-year jail stretch, was staged at Abbey some years ago and later on Broadway. Piece has improved on translation to screen and provides a stand-out role for Arthur Kennedy, the only actor outside Abbey Theatre Company in the cast. It looks doubtful for the general market.

This concerns the unsettlement of family in Paddo's absence and readjustment while he is in jail. His return creates fresh problems of adjustment for Paddo himself, rejecting the goodwill of many old acquaintances who wanted to rebuild their one-time hero. Piece has a smooth quality and excellent direction with some first-rate performances.

Arthur Kennedy, as Willie, the son of Paddo, who finds a new life, turns in a performance which will hold audiences closely. His playing is subdued and sympathetic, building into romance with dead man's daughter despite his self-consciousness of a limp. The strength and decay of the family are warmly shown, and there are some first-class performances from the quiet friend, done by Philip O'Flynn, the daughter of Joan O'Hara, and Bid as done by Maire Keane. The tinker, Dovetail, portrayed by Harry Brogan is a clown role.

Director Fielder Cook has caught atmosphere of group, and the settings are effective. This seems to rate top billing as a piece which is Irish.

Mac.

## Stranger in My Arms (C'SCOPE)

Mom's a snob. Sonny died a bum. Lukewarm soap rinse though names of Allyson, Chandler, Astor, Nagel may help.

Universal release of Ross Hunter production. Stars Jeff Chandler, June Allyson, Peter Graves, Conrad Nagel, and Hayden Rorke. Directed by Helmut Kautner. Screenplay, Peter Bernes, from the novel "And Ride a Tiger" by Robert Wilder; camera (C'Scope), William Daniels; editor, Fred Croft. At Odessa Theatre, N.Y., March 3. '59. Running time, 88 MINS.

Christina Beasley ..... June Allyson  
Philip Chandler ..... Jeff Chandler  
Pat Beasley ..... Sandra Dee  
Vance Beasley ..... Charles Coburn  
Mary Beasley ..... Peter Graves  
Donald Beasley ..... Conrad Nagel  
Harley Beasley ..... Hayden Rorke  
Boris Logan ..... Reita Goren  
Colonel Bert Wayne ..... Bartlett Robinson  
Congressman ..... Howard Wendell

Mumsy gets hers in this film version of Robert Wilder's novel, "And Ride a Tiger." A contrived yarn, the entry is another example of the so-called "woman's picture" long favored at Universal, per "Magnificent Obsession," the same novelist's "Written in the Wind," and others. The present batch of laundry bears a strong odor of soap.

Ross Hunter production, directed by Helmut Kautner, tries hard to give meaning to the story, but succeeds mostly in artificial heart-tugging overtones, complete with a hearts-and-flowers musical background.

Ever since Freudians removed the halo from mother, she's a Capital B for plotting. "Stranger in My Arms" puts "smother" type through

(As with other recent Universal releases, refusal of customary trade reviewing courtesies, forced VARIETY to catch after actual public exhibition began. To exhibitors, let it be pointed out that the tardy publication is not this paper's fault.—Ed.)

the ringer again with Mary Astor depicting a domineering social snob determined to obtain a posthumous Medal of Honor for her son. She is supported in this project by Charles Coburn, her arrogant father-in-law who attempts to bribe Jeff Chandler, an Air Force major, to testify that his grandson has died a hero's death.

Chandler, knowing that the family's pride-and-joy was actually a coward who committed suicide and

## Power Among Men (United Nations Special)

"Power Among Men," the first full-length film produced by the United Nations, runs 90 minutes, most of it in color, and was produced by Thorold Dickinson, chief of the UN film unit.

Film, whose American version is narrated by Marlon Brando, is in essence a treatise on human hope and human survival. Theme is developed skillfully and with photographic excellence via a number of episodes.

First one deals with the rebuilding of an Italian village which was destroyed during the war. Second, and possibly most impressive sequence, revolves the mission of a Belgian UN expert in Haiti who teaches villagers how to build a cooperative. This is followed by an exciting story about the building of Kitimat, Canada. Finale was shot in Norway, at the Joint Establishment for Nuclear Energy Research near Oslo.

Dickinson co-authored with J. C. Sheers, Virgil Thompson provided musical score. Excellent and sensitive. "Power Among Men" is a thoughtful, powerful documentary that deserves to be widely seen.

Hift.

who hated his mother, balks. Meanwhile, however, he becomes romantically attached to the dead man's widow, June Allyson, who has practically shut herself off from the outside world as the permanent guest of her husband's family. Conrad Nagel is seen as Miss Astor's weak, cowed husband who finally rebels when the chips are down. And there's Sandra Dee as the rebellious and effervescent teenage sister of the dead flyer.

Most of the action takes place around the sumptuous southern old magnolia mansion of the Beasley family where Chandler has come to attend the dedication of a veteran's hospital named after the alleged hero. He's quick to catch on to the family's scheme, but has to go through some soul-searching of his own to free himself of his own guilt for he had accidentally provided the gun with which young Beasley killed himself.

The Peter Bernes screenplay fails to give the character of Pike Yarnell, the role played by Chandler, much dimension and the actor, as a result, goes through his paces rather woodenly. Miss Allyson, as the young widow, and Nagel, as the weak head of the household, are also handicapped in the script. Miss Astor, however, gets an opportunity to sink her teeth in a juicy part and she makes the best of it. Ditto Coburn as the money-can-buy anything father-in-law. Miss Dee is a trifle too cute as the teenager.

Technical aspects, including William Daniels' photography, are fine.

Holl.

## Treichville (FRENCH-COLOR)

Paris, March 3. Pleiade Films production and release. Written and directed and lensed by Jean Rouch. Editor, Marie Yvonne. Freed in Paris. Running time, 75 MINS.

This pic won the French film critics' award, Le Prix Deluic. It is an offbeat documentary-type film in Agfacolor which traces the everyday lives and thoughts of two natives of Nigeria. The two have drifted into the burgeoning Ivory Coast town of Abidjah with its more slummy outskirts, Treichville.

Filmmaker Jean Rouch, who usually has made pix for museums, has done this one on his own. His definite filmic feeling had some of his earlier pic released theatrically, and this one is due for specialized distribution.

The film looks difficult for off-shore placement. However, it has an unusual flair for revealing the lives of the natives between happy primitivism and the ties of Western civilization which they have not assimilated as yet.

Nothing much happens as the work, dreams, hopes and everyday movements of the heroes, who call themselves Eddie Constantine and Edward G. Robinson, are unveiled. But it adds up to an unusual entry for specialized slotting and for school and lecture use.

Producer Pierre Braunberger, now that the pic has won a prize, has decided to give the vehicle a more commercial title when it is released. It will be called "Moi, Un Noir" (I, A Negro). Its length makes this a possible good filler for a specialized program with another shorter feature.

## The Wild and the Innocent (COLOR-C'SCOPE)

Another mild one from Universal. Will have to sell on names.

Hollywood, March 6. Universal release of Sy Gomberg production. Stars Audie Murphy, Joanne Dru, George Mitchell, Jim Backus, Sandra Dee. Directed by Jack Sher. Screenplay, Gomberg and Sher; based on a story by Robert L. Taylor; music, Hans J. Salter; editor, George Gittens. Previewed at the Hawaii Theatre, March 4. '59. Running time, 84 MINS.

The Gomberg-Sher screenplay, from a story by Gomberg, seems to be a pastoral farce set in the early west in its opening scenes.

(This review is published belatedly, after the film has begun public exhibition. Universal continues to exclude VARIETY from the customary trade opportunity to catch its films prior to release. This is a punitive policy because this paper correctly predicted the sale of U's studios to MCA.—Ed.)

Audie Murphy is sent off by his beaver-trapping uncle, George Mitchell, to exchange two seasons' pelts for supplies. On his way to the nearest community—Murphy's first brush with civilization—he picks up orphan Sandra Dee, promising her folks to get her a city job.

Murphy is so naive he believes town boss Gilbert Roland when Roland tells him a good job for Miss Dee will be in the local dance hall. Murphy is equally backward in understanding Joanne Dru's status in town as an established member of the dance hall. This leads, via his early romance with Miss Dru, to his championing of her rights, and in his later realization that Miss Dee is the girl for him, in his rescue of her from the toils of the lecherous Roland.

Murphy is getting a little mature to be playing a gawky boy, and he hasn't the comely lightness to kid a role such as this. Miss Dru, despite her top-billing, plays a subsidiary role, although adequately. Roland is his usual dashing self, and Jim Backus is amusing in a side-line character. Miss Dee, disguised in the early scenes by a fright wig and tattered rags, blossoms in later scenes, adding youth and freshness to the film. In the supporting cast, Strother Martin scores as her conniving father, Wesley Marie Tackit as the dance hall madam, and Betty Hardford as Backus' wife.

Le Fauve Est Lache (The Beast Is Loose) (FRENCH)

Paris, March 3. Gaumont release of Cinephonie-Elan Films production. Stars Lino Ventura, Estelle Blain, Nadine Alari, Paul Frankeur, Philippe Mareuil, Jess Hahn. Directed by Maurice Lemaire. Screenplay, Jean Redon, Claude Sautet, Frederic Dard, Francois Chavance; camera, Pierre Petit; editor, Germaine Aris. At Balzac, Paris. Running time, 75 MINS.

The second in a popular series, about a secret service man who is forced into his work by both his chief and the underworld is following the first in popularity here. But only fair plotting, workmanship and handling make this of little off-shore interest where foreign dualers are not standard.

Lino Ventura has the force and presence to keep the well shaped, but conventional plot moving and fairly credible. As a former secret service man with two children, a beautiful wife and a good business, he is forced back into the game by ruthless police tactics. He gets back some stolen plans after some hectic battles.

## The Bandit of Zhohe (C'SCOPE)

A far Eastern Indians in India add up to period action meller for programming.

Hollywood, March 6. Columbia release of Warwick production. Stars Victor Mature, Anthony Newley, Anne Aubrey. Produced by Irving Allen and Albert Broccoli. Directed by John Gilling. Screenplay, John Gilling; based on a story by Richard Maibaum; camera (Eastman Color), Ted Moore, Cyril Karsen; music, Kenneth V. Jones; editor, Bert Lurie. Previewed at the studio, March 5. '59. Running time, 80 MINS.

Kash Khan ..... Victor Mature  
Zendo ..... Anthony Newley  
Stokes ..... Norman Wooland  
Caplain Saunders ..... Dermot Walsh  
Azhad Khan ..... Walter Gotell  
Lieutenant Wylie ..... Sean Kelly  
Hatti ..... Paul Stassino  
Ahmed ..... Laurence Taylor  
Hussu ..... Dennis Shaw  
Zecco ..... Murray Kash  
Tamara ..... Maya Koumani

Indians bite the dust with monotonous regularity in "The Bandit of Zhohe," a Warwick production with the elements of an old-fashioned American western. The difference is that in the case of this Columbia release, the Indians are Indians, from India.

British have a fertile field for outdoor action melodrama in Victorian India, but the approach here is so innocently "Beau Geste" that it cannot be taken seriously. The Indians are so generally stiff as to suggest an epidemic of frostbite. "Zhohe" was made by much the same team as "Zarak" of a couple years ago, and will probably do the same kind of business as that feature.

Victor Mature plays the misunderstood Indian leader in the John Gilling screenplay, from a story by Richard Maibaum. His family is wiped out by another Indian chieftain, Walter Gotell, but since Gotell's men were disguised as British troopers, Mature swears a vendetta on the redcoats. Norman Wooland is the British commander who tries to capture Mature for his subsequent banditry and pillage, and Anne Aubrey is Wooland's idealistic daughter. Anthony Newland supplies a portrayal of a comic rascal, a comely portrait whose ancestors can be found in the same tedious detail in any of Shakespeare's low clowns. The wrap-up involves a clarification of everyone's true position and general understanding and forgiveness.

"Zhohe" employs some massive scenes of considerable color in the battles between the British troops and their Indian opponents. Photography, by Ted Moore and Cyril Knowles in mostly good Eastman color, is lively and interesting. John Gilling's direction, however, doesn't take full advantage of the scenes, mostly because the spectator isn't involved in the context. It just seems a melee, without any clearcut issues for which to root. The same fault is characteristic of the human conflicts. The characters are so stereotyped, so Kiplingesque, that little involvement is aroused.

Victor Mature seems to be getting a little heavy to play the dashing juvenile, and his apparent decision to play his Indian leader as stoically as possible somewhat cuts down emotional appeal. Miss Aubrey is attractive but is hopelessly saddled with one of those characterizations of Victorian womanhood that seems today merely tiresome. Anthony Newley's comedy role is equally unimpressive. Others involved include Dermot Walsh, Sean Kelly, Paul Stassino and Laurence Taylor.

Irving Allen and Albert Broccoli produced, apparently with an eye to the American action market. If so, it should be noted that this market of recent years demands something more than chase and capture. The set Indian western, whether set in the U. S. Southwest or India's Northwest Frontier, has the accent these days on adult.

Powe.

## Nella Città L'Inferno (Bell in the City) (ITALIAN)

Rome, March 3. Ciner release of a Rima (Giuseppe Amato) production. Stars Anna Magnani, Anthony Newley, Cristina Gajoni, Angela Portelli, Milla Monti, Myriam Prati, Marcella Rovena, Virginia Bennett, Miranda Campi, Gina Rovere. Directed by Renato Castellani. Screenplay, Suso Cecchi D'Amico, from novel, "Roma, Vieta l'Amore," by Elio Sestini; camera, Leonardo Barboni; editor, John A. Benvenuti; music, Roman Vlad. At Barrow, N.Y., March 3. '59. Running time, 84 MINS.

The second in a popular series, about a secret service man who is forced into his work by both his chief and the underworld is following the first in popularity here. But only fair plotting, workmanship and handling make this of little off-shore interest where foreign dualers are not standard.

Lino Ventura has the force and presence to keep the well shaped, but conventional plot moving and fairly credible. As a former secret service man with two children, a beautiful wife and a good business, he is forced back into the game by ruthless police tactics. He gets back some stolen plans after some hectic battles.

While obviously a condemnation (Continued on page 22)

# 'CONSENT' CLOUDS FILMS-IN-TV

## Oscar as Creature of Emotions

[In Hollywood's Tight Colony]

Academy awards, since they're voted by the people within the motion picture industry, are apt to be handed out on the "basis of some preferences other than pure artistry," Bosley Crowther, film critic of the N.Y. Times, said Sunday (8) on the CBS-TV "Small World" show.

The awards were defended by Ingrid Bergman and Darryl F. Zanuck. Latter shot back that "I believe that the New York film critics also play favorites. I have noticed through the years that some directors can do no wrong."

Crowther said it seemed to him that "many of the awards to the actors, and particularly to supporting players, are based more upon emotional thinking and upon feelings about giving somebody recognition for something good or something well done in previous years, rather than for the immediate year." Miss Bergman defended this "because if you have an actress who for during eight years has given top performances, but always in the last minute comes some sensational newcomer that gets the award, I think that it is not unfair to one day give it to her just the same because of all the good performances she has given during the years."

Zanuck admitted once having cut off the advertising from a paper because of a bad review. He said he couldn't remember why, but Crowther reminded him that the ads had been put back "because our critics wrote a very wonderful review" for "Grapes of Wrath." "I happen to know that that was true," said Zanuck. "I'm not absolving myself, because when you are the head of a studio, you have to take the responsibility of the conduct of others in connection with it. I believe you're absolutely right in that particular instance."

Replied Crowther: "I try to be right in most instances, Darryl."

## Susan Hayward Berates Gossiper; 'Canard' on Ailing Cameraman's Firing May Cost Her An Oscar?

Atlanta, March 10.

Film actress Susan Hayward, a Georgian by adoption (she's married to Eaton Chalkley, Carrollton business man) branded as "vicious, false lies about me" story by Harold Heffernan, Hollywood gossip columnist, that she had thrown her weight around in a fit of temperament on 20th Century-Fox lot where her new picture is being filmed.

North American Newspaper Alliance writer reported Miss Hayward caused firing of cameraman William Mellor on "Woman Obsessed," filmization of novel titled "Snowbird."

So upset was Miss Hayward over Heffernan's story the intimated it endangered her Academy Award chances — she has been nominated for her work in UA release "I Want to Live" that she long distanced Paul Jones, amusement editor of The Atlanta Constitution, to refute accusations. "I am an actress," she told Jones, "and I do not have the authority to discharge anyone on a set."

She explained about Mellor, saying lensman left set of pic after complaining of headaches. She said he later entered Cedars of Lebanon Hospital, near Hollywood, when it was discovered he was suffering from a brain tumor, and underwent surgery for its removal.

"Fortunately, it was not malignant," actress told Jones. She continued.

"From now on I am going to fight every vicious lie that is spoken about me. I don't want the people in my part of the country to believe these vicious stories."

She intimated Heffernan's piece may be tied in with the heated race for Academy Award honors, conceded this year to be one of the closest in the last decade. This year's nomination is No. 5 for Miss Hayward.

Commenting on this angle, actress said:

"I do not have a press agent. I have stayed away from that sort of thing."

"I am not a temperamental actress. I am just a hard-working woman. I am heartsick about this whole mess."

Mellor was replaced by Leon Shamroy, cameraman-recipient of many Academy Award kudos. Heffernan wrote:

"In a desperately manipulated front office compromise, Mellor will get full screen credit and salary."

He also quoted Miss Hayward, thuswise:

## Pizza-Pie Throwing

Minneapolis, March 10.

With pizza having become a popular dish hereabouts, From Ballroom is capitalizing on that fact by having nights on which it gives it away free to customers as an added inducement for patronage.

There are pizza eating contests on such nights as special events. Couples are requested not to be eating the pizza, however, while dancing.

A tieup with a pizza baking company is part of the promotion which is considered highly successful by the ballroom people.

## Ile de France Preserves Its Dignity; Arundel Sinks For MG Cameras Instead

Hollywood, March 10.

Andrew L. Stone, stymied in his efforts to buy the Ile de France, which is being scrapped, for his upcoming Metro production, "The Last Voyage," has purchased the 24,000-ton liner, Arundel.

The former Union Castle is now in Hong Kong, where Stone will shoot. Liner will be sunk for the main action in picture, which he'll produce-direct-write.

## 'WINDJAMMER' SAILS ON; STANLEY RENEWS LEASE

Minneapolis, March 10.

Stanley Warner has renewed its lease of the local loop Century for another two years.

Lessor is the Minnesota Amusement Co. (United Paramount) and the lease again gives both parties the option to cancel on six months notice.

Currently, "Windjammer" is having a highly successful run at the Century, being in its 16th big week. The four Cinerama pictures previously played all had long and exceedingly profitable runs and Minneapolis has been rated as one of the nation's best Cinerama cities boxoffice-wise.

Stanley still has "South Sea Adventures" in reserve to follow "Windjammer" when the latter falters—a time that's still far in the distance, according to present indications.

## GOVT. CHECKING THOSE SUBSIDIES

Certain provisions of the Government's consent decree judgments against the film companies might apply to the television activities of the former defendants if the Paramount case judgments should be applicable to the tv operations, the antitrust division of the Dept. of Justice informed Federal District Court Judge Edmund L. Palmieri last week. The Government's view was contained in an overall report of the television operations of the film companies prepared by Assistant Attorney General Maurice Silverman, who has been handling antitrust matters relating to the film industry.

The report was prepared at the request of Judge Palmieri who became interested in the tv activities of the film companies during a hearing involving National Theatres' takeover of National Television Associates. The judge was particularly concerned in an interest held at that time by 20th-Fox in an NTA subsidiary.

The Government report notes three major provisions of the consent judgments where tv activities might conflict with the Federal rulings—(1) the licensing injunctions, (2) provisions to the acquisition of theatres and leasing of theatres, and (3) injunctions relating to the divorced companies going into the business from which they were divorced.

Of eight licensing injunctions, the Government feels that two would be particularly applicable; the injunction against conditioning the licensing of one picture on one or more other features, and the one that forbids the licensing of pictures except on a theatre by theatre basis, solely upon the merits and without discrimination in favor of affiliated theatres, circuit theatres or others.

### System

The report also states that it's conceivable that situations might arise which would bring into play the licensing injunctions relating to the granting of clearances, particularly those enjoining distributors and exhibitors from agreeing to maintain a system of clearances and from granting any clearance between theatres not in substantial competition.

The Government points out that the Paramount judgments enjoin the divorced circuits from acquiring any additional theatres without the consent of the Federal Court. In addition, the report calls attention to certain other provisions of the judgments relating to theatre interests, which conceivably would have application in certain situations. These include decree prohibitions against co-ownership of theatres by circuit defendants; partnerships with ac-

(Continued on page 10)

## Academy's Method of Picking Foreign Nominees Via Overseas Governments Rapped by Importers as Absurdity

### British Mom & Dad

London, March 10.

Associated British Cinemas' "back-to-the-cinema" campaign got away with advertisements reminding husbands not to neglect their wives, but to take them for an evening out at the cinema.

Now the publicity has switched and is directed at housewives. "Husbands are people, too!" says the ad. "When your husband comes home with the worries of the world tell him you've planned an evening out together—to-night! Don't take your husband for granted—take him out to the pictures."

## Oscarcast P.A.'s Charge NBC Slow On Press Buildup

Filmmites assigned to the task of promoting the Academy Award telecast, which will be seen on NBC, have charged that the network's press department is offering lackluster cooperation in publicizing the event. According to one film official, the NBC press department is showing little interest in the telecast, although the show is expected to attract one of the largest audiences of the year.

Although other departments of the network are lending full-scale assistance to the film industry, all that can be obtained from the press department is "double talk," alleged the film industry. As an example, he cited the fact that NBC sent out a release on the recent Academy Award nominations two days after the official announcement. "They (the press department) made the most beautiful presentation," he added. "The report reads like a charm, but I haven't seen anything yet that resembles a campaign. I simply can't find out what they're doing."

He indicated that NBC was supposed to have appointed a press liaison, but that every time he gets in touch with the person charged with the job, the individual is unable to answer questions as to what is being done or accomplished.

"They're so busy handling other shows," he said, "that they don't seem to have time for us."

## Foreign Press Assn. 'Globes'

[Hayward, Niven, Kaye, Russell Win 'Em]

Hollywood, March 10.

Hollywood Foreign Press Assn.'s Golden Globe awards went to "The Defiant Ones" for best picture, and Susan Hayward and David Niven for best dramatic actress and actor, respectively. Actress copped nod for "I Want to Live" and actor for "Separate Tables."

Danny Kaye and Rosalind Russell were kudos as best actor and actress in a comedy, for "Me and the Colonel" and "Auntie Mame," respectively. Maurice Chevalier won the Cecil B. DeMille Award for "outstanding contributions and achievements to the entertainment industry."

World Film Favorites, as polled by foreign press, were Rock Hudson and Deborah Kerr. Burl Ives for his work in "The Big Country" and Hermione Gingold, for "Gigi," copped Globes for best supporting actor and actress. Vincente Minnelli won the best director pat, for "Gigi." Best awards for musical, for comedy and for picture promotion of international understanding went to "Gigi," "Auntie Mame" and "Inn of the Sixth Happiness," respectively.

The new Samuel Goldwyn International Film Award, for best picture produced outside the U.S., was given to the Indian feature, "Two Eyes, Twelve Hands."

Shirley MacLaine was named "the most versatile actress of the year."

In television, Golden Globes were awarded Ann Sothern, Paul Coates, Loretta Young, Red Skelton, Ed Sullivan and producer William Orr.

Independent distributors of imports are beefing about the method used by the Academy of Motion Picture Arts & Sciences in accepting nominations for the foreign film Oscar. The indies for the most part feel the procedure should be changed to conform to the realities of the American market release.

At the moment, the Academy accepts nominations submitted by foreign governments on behalf of the local industries. These nominations have no relation to the release of a picture in the States, nor maintain the indies—are the official agencies necessarily qualified to submit what is truly the best film.

The five nominations for 1958 included: "Arms and the Man" (Helden)—Germany; "La Venganza"—Spain; "My Uncle"—France; "The Road a Year Long"—Yugoslavia; "The Usual Unidentified Thieves" (I Soliti Ignoti)—Italy. A total of 10 films from as many countries were viewed by the Academy selection committee. To be eligible, a film did not have to have subtitles, nor did it have to be released commercially in the U.S. It did have to be circulated overseas during 1958.

A good many of the indies, though naturally not an outfit like Continental Distributing, which owns "Mon Oncle," feel that the selection method should somehow take them into account and that the nomination of a foreign film should bear some relation to its release in the States. The reasoning is partly commercial since the indies would like to be able to cash in on the picture finally honored by the Academy.

One problem that's recognized in that connection is that, if the Academy were to confine its nominations to pictures released in the States, it could end up giving an Oscar to a film that's four or five years old. Some of the best imports have hit the U.S. after that long delay. If, on the other hand, a picture gets the Academy nod before it's sold in this country, the indies say the price quoted them by the local producer would then skyrocket out of sight and reach.

## Vancouver Festival Gets Foreign Film Delivery Via Diplomatic Pouch

Vancouver, March 10.

Russian gambit, bringing film entries in via diplomatic pouch thus sidestepping Canada customs and excise levies, as for last year's Vancouver International Festival, has become gimmick for all countries for film fest here this summer.

Invites to submit films in 13 categories have gone direct to embassies of 21 countries, and 17 have acknowledged they will route competing celluloid in this mode.

Nothing has been heard from Russian embassy in Ottawa as yet, and it's a switch from last year's eager submissions, possibly because this film cavalcade is non-competitive in the feature film class. Plaques will be awarded for documentary spoolage, and there's a dozen such entered to date, but little else.

Fest is using "personal touch," with a rep soliciting diplomats in Ottawa where countries have "official film centres," being most nations except America, Canada and Britain. There's anxiety to get American feature entries, states Stan Fox, selection headman, and snag is as last year, a matter of timing. "They won't hold (release) back just to enter the festival," he said. Some 500 come-ons have gone out to world's film studios.

C&G Film Effects Inc. has been authorized to conduct a motion pictures business in New York. Capital stock is 200 shares, no par value. Myron Saland is a director and filing attorney.

# L.A. Perks; 'Periscope' Good \$20,000, 'Game' Sock 12G, 'Stranger' \$10,000, 'Tables' Fat 13G, 'Beauty' Lush 14G

Los Angeles, March 10. A pair of fairly strong newcomers and several hefty holdovers are helping to spark the first-run scene this week. However, the over-all setup is still in the doldrums. "Up Periscope," with assorted second feature pix, leads opening bills with a good \$20,000 in three theatres. "Mating Game" looks socko \$12,000 at Fox Beverly.

"Stranger in My Arms" looms fair \$10,000 in two houses. Leader of regular holdovers is "Auntie Mame," which is expecting a torrid \$17,000 in 12th week at the Chinese. "Gigi" still is big in seventh round at Fox Star.

"Sleeping Beauty" is aiming for a lush \$14,000 or near in sixth at Fox Wilshire. "Separate Tables" is heading for hefty \$13,000 or close in third week, three situations. "Some Came Running" shapes stout \$10,200 in third at two houses.

Hard-ticket pix are still headed by "South Seas Adventure" with big \$18,300 in 23d week at Warner Hollywood.

**Estimates for This Week**  
**Downtown** Paramount (Wiltner, Hollywood) (ABPT-SW-FWC) (3,300; 2,345; 56; 90-\$1.50) — "Up Periscope" (WB) and "Kings Go Forth" (UA) (reissue) (D'n Par), "City of Fear" (Col) (Wiltner, Hollywood). Good \$20,000 or near. Last week, "Hanging Tree" (WB), "Enchanted Island" (WB) (2d wk), \$17,100.

**Downtown, Hawaii** (SW-G&S) (1,757; 1,106; 90-\$1.50) — "Stranger in My Arms" (U) and "Silent Enemy" (U). Fair \$10,000 or close. Last week, Hawaii with State, El Rey, "Some Came Running" (M-G) (2d wk), "Something of Value" (M-G) (reissue), (Hawaii, State), "Anna Lucasta" (UA) (M.O.) (2d wk) (El Rey), \$14,600.

**Fox Beverly** (FWC) (1,170; 82-\$2.40) — "Mating Game" (M-G). Socko \$12,000. Last week, with Orpheum, Vogue, Loyola, "Separate Tables" (UA) (10th wk, 8 days, Fox Bev; 2d wk, Vogue, Loyola), "Wink of Eye" (UA) (2d wk) (Orpheum), "Kings Go Forth" (UA) (reissue) (Vogue), "Tunnel of Love" (M-G) (2d wk) (Loyola), \$18,800.

**Warner Beverly** (SW) (1,612; 90-\$1.50) — "Cat On Hot Tin Roof" (M-G) (2d run). Dull \$3,500. **Hilthead** (RKO) (2,750; 90-\$1.50) — "771 Ocean Drive" (Col) and "The Mob" (Col) (reissues). Dim \$3,200. Last week, with Iris, Uptown, "Tank Commandos" (AI), "Operation Dames" (AI), \$7,800.

**Los Angeles, Iris, Uptown** (FWC) (2,017; 825; 1,715; 90-\$1.50) — "Case of Dr. Laurent" (T-L) and "No Place to Land" (2d wk, Los Angeles; Iris, Uptown). Slow \$7,700. Last week, Los Angeles, \$4,900.

**Hollywood Paramount** (F&M) (1,468; 1,150-\$2) — "Journey" (M-G) (Continued on page 10).

## 'Stranger' Hefty \$6,000, L'ville; 'Tree' Oke 6½G 'Lucasta' Slight \$5,500

Louisville, March 10. First-run biz is milder than this week. New product is not making much impression at the wickets while holdovers are doing well. Brown is still big with "10 Commandments" in second week, but is going out to make way for "Sleeping Beauty." "Stranger in My Arms" at the Kentucky stacks up nicely. "Hanging Tree" at the Mary Anderson is fair. "Anna Lucasta" at United Artists is not going far in this city.

**Estimates for This Week**  
**Brown** (Fourth Ave.) (1,200; 60-\$1) — "10 Commandments" (Par) (2d run) (3d wk). Stacking up big at \$6,500, and could be held longer, but gives way to "Sleeping Beauty" (BV). Last week, \$7,500.

**Kentucky** (Switow) (900; 60-90) — "Stranger in My Arms" (U). Hefty \$6,000. Last week, "Never Steal Anything Small" (U), \$4,000.

**Mary Anderson** (People's) (1,000; 60-90) — "Hanging Tree" (WB). Okay \$6,500. Last week, "Up Periscope" (WB), \$5,000. **Rialto** (Fourth Ave.) (3,000; 60-90) — "Rally Round Flag" (20th) (2d wk). Good \$7,000 after first week's \$8,000.

**United Artists** (UA) (3,000; 60-\$1) — "Anna Lucasta" (UA). Not buying this one, slow \$5,500 or less. Last week, "Separate Tables" (UA) (2d wk), \$6,000.

## Key City Grosses

### Estimated Total Gross

This Week .....\$2,330,880

(Based on 22 cities and 231 theatres, chiefly first runs, including N. Y.)

Last Year .....\$2,389,800

(Based on 23 cities and 239 theatres.)

## 'Journey' Hot 20G, Hub; 'Orchid' 14G

Boston, March 10.

Biz continues climbing this week with good at most spots. Weather is rated a favorable factor by exhibitors. "Journey" heads the newcomers at Orpheum with a hotty gross. "These Thousand Hills" is okay at Pilgrim and Fenway.

"Black Orchid" is bangup at Paramount. "Stranger in My Arms" continues nice at Met in second round. "Separate Tables" looks wham at State in third.

"Gigi" is great at Beacon Hill in 10th week. "Sleeping Beauty" still wow in fourth Gary week, has smashed all records at house since rebuilt from old Plymouth legiter.

### Estimates for This Week

**Astor** (B&Q) (1,371; \$1.25-\$1.50) — "Rally Round Flag" (20th) (3d wk). Neat \$12,000. Last week, \$14,000.

**Beacon Hill** (Sack) (678; \$1-\$1.50) — "Gigi" (M-G) (10th wk). Great \$14,000. Last week, same. **Boston** (SW-Cinera) (1,354; \$1.25-\$2.55) — "Windjammer" (NT) (29th wk). Wham \$29,000 again. Last week, ditto.

**Capri** (Sack) (1,150; 90-\$1.50) — "Horse's Mouth" (Lopert) (6th wk). Happy \$12,000. Last week, same. **Exeter** (Indie) (1,376; 75-\$1.25) — "Pather Panchali" (Indie) (4th wk). Fourth week began Sunday (8). Last week, slick \$6,500.

**Fenway** (Indie) (1,376; 75-\$1.25) — "These Thousand Hills" (20th) and "Circle" (Indie). Good \$4,500. Last week, "Inn of Sixth Happiness" (20th) (2d run) and "Chasing Sun" (Indie), \$3,000.

**Gary** (Sack) (1,240; 90-\$1.50) — "Sleeping Beauty" (BV) (4th wk). Wham \$26,000. Last week, ditto. Previous week, \$38,000, over hopes.

**Kenmore** (Indie) (700; 90-\$1.50) — "Happy Is Bride" (Indie). Hep \$12,000. Last week, "Times Gone By" (Indie) and "Boot Polish" (Indie), \$5,000.

**Memorial** (RKO) (3,000; 60-\$1.10) — "Anna Lucasta" (UA) and "Escort West" (UA) (3d wk). Nice \$10,000. Last week, \$13,000.

**Metropolitan** (NET) (4,357; 70-\$1.10) — "Stranger in My Arms" (U) and "Mark of Hawk" (U) (2d wk). Fine \$14,500. Last week, \$17,000.

**Paramount** (NET) (2,357; 70-\$1.10) — "Black Orchid" (Par) and "Young Captives" (Par). Bangup \$14,000. Last week, "Hanging Tree" (WB), \$10,000.

(Continued on page 10)

## 'FLAG' LIVELY \$7,000, PROV; 'TABLES' 9G, 3D

Providence, March 10.

State's "Separate Tables" and Majestic's "Rally Round Flag, Boys" are playing to lively third weeks. RKO Albee is only fair with "Up Periscope." Strand is in same category with "Stranger in My Arms."

### Estimates for This Week

**Albee** (RKO) (2,200; 65-80) — "Up Periscope" (WB) and "Gunsmoke in Tucson" (AA). Fair \$6,000. Last week, "Sinbad" (Col) and "Naked Earth" (Col) (2d wk), \$6,000.

**Majestic** (SW) (2,200; 75-\$1) — "Rally Round Flag" (20th) (3d wk). Good \$7,000. Last week, \$8,500.

**State** (Loew) (3,200; 90-\$1.25) — "Separate Tables" (UA) (3d wk). Big \$9,000 or near. Last week, \$12,000.

**Strand** (National Realty) (2,200; 65-80) — "Stranger in My Arms" (Par). Fair \$6,000. Last week, "Restless Years" (U) and "Appointment With Shadow" (U), \$5,800.

## 'LIVE' LUSTY \$10,000, D. C.; 'TABLES' 8G, 12TH

Washington, March 10.

Slight dip marks biz this round, but new entries mainly are doing okay. "Separate Tables" is nifty in 12th frame at Columbia, a standout longrunner here. "I Want to Live" remains socko in fourth stanza at Keith's. "Rally Around Flag" shapes solid at Palace in third round. "Sleeping Beauty" still is great in third stanza at Uptown. "Up Periscope" looks good in two spots. "Sheriff of Fractured Jaw" is so slow it will stay only one week at Capitol.

### Estimates for This Week

**Ambassador-Metropolitan** (SW) (1,490; 1,000; 90-\$1.25) — "Up Periscope" (WB). Good \$14,000. Last week, "House on Haunted Hill" (AA), \$16,000.

**Capitol** (Loew) (3,434; 90-\$1.25) — "Sheriff of Fractured Jaw" (20th). Slow \$10,000 and leaves after one week. Last week, "Journey" (M-G) (2d wk), \$13,000.

**Columbia** (Loew) (904; 90-\$1.49) — "Separate Tables" (UA) (12th wk). Nifty \$8,000 after \$9,000, continues.

**Keith's** (RKO) (1,850; 90-\$1.25) — "I Want to Live" (UA) (4th wk). Lusty \$10,000. Last week, ditto. Stays on.

**MacArthur** (K-B) (900; 90-\$1.25) — "I Was Monty's Double" (NTA). Oke \$3,500, and remains. Last week, "Lucky Jim" (Kings), \$2,500.

**Ontario** (K-B) (1,240; 90-\$1.25) — "Night to Remember" (Rank) (3d wk). Oke \$6,000. Stays on. Last week, \$8,000.

**Palace** (Loew) (2,390; 90-\$1.25) — "Rally Round Flag" (20th) (3d wk). Solid \$13,000 after \$14,000 in second.

**Plaza** (T-L) (276; 90-\$1.49) — "Night Heaven Fell" (Kings) (11th wk). Big \$3,000 after \$3,500 in 10th week.

**Trans-Lux** (T-L) (600; 90-\$1.65) — "Last Rites" (Col) Nifty \$6,500. Last week, "Bell, Book, Candle" (Col) (13th wk), \$5,500.

**Uptown** (SW) (1,100; 90-\$1.49) — "Sleeping Beauty" (BV) (3d wk). Great \$15,000. Last week, \$18,000.

**Warner** (SW-Cinera) (1,300; \$1.25-\$2.40) — "South Seas Adventure" (Cinera) (12th wk). Great \$17,200 on 11 shows. Last week, \$17,000 for 12 performances.

## 'Journey' Fair 9G, K.C.; 'Hills' 8G

Kansas City, March 10.

Biz is somewhat better this round with several newcomers to help the line-up. "The Journey" at the Midland is fair while "The Trap" is modest at Paramount. "These 1000 Hills" in three Fox Midwest Houses is mild. "Horse's Mouth" is perking at the Rockhill. Weather took a big bite out of biz on Thursday with a late season blizzard, taking the edge off three openings.

### Estimates for This Week

**Brookside** (Fox Midwest) (900; 76-\$1) — Currently has returned to sub-runs. Last week, "Doctor's Dilemma" (M-G) (2d wk), good \$1,500.

**Isis, Fairway, Granada** (Fox Midwest) (1,360; 700; 1,217; 75-90) — "These 1000 Hills" (20th) and "Alaska Passage" (20th). Mild \$8,000. Last week, "Restless Years" (U) and "Money, Women, Guns" (U) (2d wk), Isis and Fairway only, \$3,000.

**Kimo** (Sckinson) (504; 90-\$1.25) — "God Created Woman" (Kings) (57th wk). Nice \$1,000; continues. Last week, \$1,100.

**Midland** (Loew) (3,500; 75-\$1) — "The Journey" (M-G) and "No Where to Go" (M-G). Fair \$9,000; may hold. Last week, "Separate Tables" (M-G) (2d wk), \$7,000.

**Missouri** (Cinera) (1,194; \$1.25-\$2) — "South Seas Adventure" (Cinera) (13th wk). Still good at \$8,000. Last week, \$9,000.

**Paramount** (UP) (1,900; 75-\$1) — "The Trap" (Par) and "As Young As We Are" (Par). Modest \$7,000 or close. Last week, "Hanging Tree" (WB) (2d wk), \$5,500.

**Rockhill** (Little Art Theatres) (750; 75-\$1) — "Horse's Mouth" (UA). Bright \$2,200; likely holds. Last week, second-run.

**Roxy** (Durwood) (879; 90-\$1.25-\$1.50) — "Auntie Mame" (WB) (10th wk). Fast \$5,000, unusually good for this stage of long-run. Last week, same.

**Uptown** (Fox Midwest) (2,043; 75-\$1) — "Rally Round Flag" (20th) (3d wk). Fair \$4,000. Last week, Uptown and Granada, neat \$8,000.

## Philly Down Albeit 'Flag' Smash 25G; 'Tables' Tall 16G, 'Running' 15G, H.O.s

## Broadway Grosses

### Estimated Total Gross

This Week .....\$407,200

(Based on 21 theatres)

Last Year .....\$481,800

(Based on 24 theatres)

## 'Orchid' Lush 11G, Frisco; 'Gigi' 8G, 35

San Francisco, March 10.

Pre-Easter sage is setting in here but "Black Orchid" looks nice at Golden Gate and "Submarine Seahawk" is good at Paramount among new pix. "Separate Tables" shapes big in fourth round at United Artists while "Bell, Book and Candle" is rated good in third St. Francis stanza. "Gigi" still is potent in 35th session at the Stage-door. "Sleeping Beauty" shapes fancy in fourth round at Coronet, getting same coin as third week.

### Estimates for This Week

**Golden Gate** (RKO) (2,859; \$1.25) — "Black Orchid" (Par) and "When Hell Broke Loose" (AA). Nice \$11,000 or close. Last week, "Stranger in Arms" (U) and "Arson For Hire" (U), \$8,500.

**Fox** (FWC) (4,651; \$1.25-\$1.50) — "Crawling Eye" (DCA) and "Cosmic Monsters" (DCA). Mild \$8,500. Last week, "I Mobster" (20th) and "Intent To Kill" (20th), \$7,500.

**Warfield** (Loew) (2,656; 90-\$1.25) — "Journey" (M-G) (3d wk). Oke \$8,000. Last week, \$9,500.

**Paramount** (Par) (2,646; 90-\$1.25) — "Submarine Seahawk" (AI) and "Paratroop Command" (AI). Good \$12,000. Last week, "Hanging Tree" (WB) and "Man Or Gun" (WB) (2d wk), \$10,000.

**St. Francis** (Par) (1,400; \$1.25-\$1.50) — "Bell, Book, Candle" (Col) (3d wk). Good \$9,000. Last week, \$12,000.

**Orpheum** (SW-Cinera) (1,456; \$1.75-\$2.65) — "South Seas Adventure" (Cinera) (15th wk). Strong \$17,000 or over. Last week, \$26,000.

**United Artists** (No. Coast) (1,207; 90-\$1.25) — "Separate Tables" (UA) (4th wk). Big \$8,000 or near. Last week, \$10,300.

**Stagedoor** (A-R) (440; \$1.25-\$3) — "Gigi" (M-G) (35th wk). Potent \$8,000 or near. Last week, \$8,800.

**Presidio** (Hardy-Parsons) (774; \$1.25-\$1.50) — "Forbidden Fruit" (UMPO). Solid \$5,000. Last week, "Love Maker" (T-L), \$2,800.

**Vogue** (S.F. Theatres) (364; \$1.25) — "Sin Of Youth" (Indie). Oke \$2,200. Last week, "Seventh Seal" (Indie) (15th wk), \$2,100.

**Alexandria** (United California) (1,170; \$1.50-\$3.50) — "South Pacific" (20th) (36th wk). Okay \$9,000. Last week, \$10,000.

**Coronet** (United California) (1,250; \$1.49-\$1.75) — "Sleeping Beauty" (BV) (4th wk). Fancy \$12,000, same as last week.

## 'Stranger' Sturdy 10G, Indpls.; 'Mame' 9G, 5th

Indianapolis, March 10.

Biz is fairly quiet here this stanza, with the March blizzard that hit last Friday night hurting trade to some extent. But "Stranger in My Arms" is doing nicely at Circle and "Auntie Mame" continues big in fifth week at Keith's. "House on Haunted Hill" looks fairish in second stanza at the Indiana.

### Estimates for This Week

**Circle** (Cockrill-Dolle) (2,800; 75-90) — "Stranger in My Arms" (U) and "Voice in the Mirror" (U). Hefty \$10,000. Last week, "Remarkable Mr. Pennypacker" (20th) and "Alaska Passage" (20th), \$8,500.

**Indiana** (C-D) (3,200; 75-90) — "House on Haunted Hill" (AA) and "Wolf Larsen" (AA) (2d wk). Fairish \$7,000. Last week, \$13,000.

**Keith's** (C-D) (1,300; 90-\$1.25) — "Auntie Mame" (WB) (5th wk). Big \$9,000. Last week, \$15,000.

**Loew's** (Loew) (2,727; 75-90) — "Last Mile" (UA) and "China Doll" (UA). Slow \$5,000 in 5 days. Last week, "Separate Tables" (UA) (2d wk), \$6,000.

Philadelphia, March 10.

Exhibitors here are inclined to blame first mild weather, which has taken folks out on the road, for current milder trade. "Rally Round Flag, Boys" is sole new entry to ring the bell with a smash take at the Fox. "Last Mile," "Stranger in My Arms" and "Seventh Veil" are all new entries which are not doing much. "Never Steal Anything Small" looks okay at the Viking.

Strength still continues with many holdovers and longruns. "Anna Lucasta" is trim in second Stanton week. "Separate Tables" is smash in third session at the Midtown. "Some Came Running" looms fast in fifth Randolph week. "South Seas Adventure" is lusty in third Boyd week while "Black Orchid" is rated neat in fifth at the Arcadia.

### Estimates for This Week

**Arcadia** (S&S) (536; 99-\$1.80) — "Black Orchid" (Par) (5th wk). Neat \$4,200. Last week, \$5,000.

**Boyd** (SW-Cinera) (1,480; \$1.10-\$2.60) — "South Seas Adventure" (Cinera) (3d wk). Lusty \$18,000. Last week, \$19,000.

**Fox** (National) (2,250; \$1.10-\$1.80) — "Rally Round Flag" (20th) Rousing \$25,000. Last week, "Inn of Sixth Happiness" (20th) (10th wk-9 days), \$10,000.

**Goldman** (Goldman) (1,200; 94-\$1.49) — "Last Mile" (UA). Mild \$7,500. Last week, "Hanging Tree" (WB) (2d wk), \$10,000.

**Midtown** (Goldman) (1,200; 99-\$1.80) — "Separate Tables" (UA) (3d wk). Smash \$16,000. Last week, \$21,000.

**Randolph** (Goldman) (1,250; 94-\$1.80) — "Some Came Running" (M-G) (5th wk). Fast \$15,000. Last week, \$20,000.

**Stanley** (SW) (2,900; 99-\$1.80) — "Stranger in My Arms" (U). Lean \$13,000. Last week, "Auntie Mame" (WB) (9th wk), \$12,000.

**Stanton** (SW) (1,483; 90-\$1.40) — "Anna Lucasta" (UA) (2d wk). Trim \$10,000. Last week, \$22,000.

**Studio** (Goldberg) (385; 95-\$1.40) — "Milkmaid" (Indie). Fair \$3,800. Last week, "Three Strange Loves" (Indie) and "Illicit Interlude" (Indie), \$3,500.

**Trans-Lux** (T-L) (500; 99-\$1.80) — "Tosca" (Indie) (2d wk). Torrid \$6,800. Last week, \$8,000.

**Viking** (Sley) (1,000; 75-\$1.49) — "Never Steal Anything Small" (U). Okay \$7,000. Last week, "Lonelyhearts" (UA), \$8,000.

**World** (Pathe) (604; 94-\$1.80) — "Seventh Veil" (Indie). Thin \$3,200. Last week, "Horse's Mouth" (UA) (Lopert) (10th wk), \$2,500.

## Cold Clips Cincy Trade; 'Tree' Tall \$9,000, 'Flag' 12G, 3d, 'Orchid' 9½G

Cincinnati, March 10.

Pix biz here this week remains firm despite kidding from winter weather kickback in first half. "Hanging Tree" shapes okay at Palace. "Black Orchid" the other newie, is only fairish at Albee. "Rally Round Flag, Boys" continues hefty in third week at outlying Valley, now a first-run. Other sturdy holdovers are "Auntie Mame," in 10th downtown week, and "Separate Tables" in third stanza at Keith's. Hard-ticket "South Seas Adventure" remains fancy in 19th week.

### Estimates for This Week

**Albee** (RKO) (3,100; 90-\$1.25) — "Black Orchid" (Par). Fairish \$9,500. Last week, "Some Came Running" (M-G) (2d wk), \$11,500.

**Capital** (SW-Cinera) (1,376; \$1.20-\$2.65) — "South Seas Adventure" (Cinera) (19th wk). Fancy \$14,000. Last week, \$15,500.

**Grand** (RKO) (1,400; 90-\$1.50) — "Auntie Mame" (WB) (m.o.) (3d wk). Still lusty at \$6,000, this being 10th round downtown. Last week, \$6,500. Might hold again.

**Keith's** (Shor) (1,500; 90-\$1.25) — "Separate Tables" (UA) (3d wk). Hot \$6,000. Last week

# Lent Clips Chi But 'Beauty' Bright

## \$33,000 in 4th; 'Journey' Oke 16G, 3d, 'Running' Socko 17G, 5th, 'Mame' 28G

Chicago, March 10. Lenten slough is finally making a dent on downtown cinema biz as weekend weather. Only two newbies this round, the Wild's "Horse's Mouth," expecting a hep take, and Capri's "Flesh and Desire," reaching for a nice total.

"Sleeping Beauty" is collecting best coin among holdovers, being rated fancy in State-Lake fourth session. Oriental's third round of "The Journey" shapes trim. "Hanging Tree" looms good in ditto sesh at the Roosevelt.

In second stanza, "Night to Remember" looks okay at Todd's Cinestage while "Gigi" shapes socko at the Loop. "Auntie Mame" still is hep in seventh round at the Chicago.

Fifth frame of "Some Came Running" is figured socko at the Woods. Esquire's fourth week of "Black Orchid" should be nice. "Rally Round Flag, Boys" is headed for a satisfactory fifth stanza at United Artists.

On the hard-ticket scene, 24th session of "South Seas Adventure" is holding sturdy at Palace, and 50th round of "South Pacific" looms fine at McVickers.

### Estimates for This Week

Capri (Dowd) (585; \$1.25-\$1.50) — "Flesh and Desire" (Ellis) and "Untouched" (Indie) (reissue). Good \$4,300. Last week, \$4,600. (Times) (2d wk), \$4,600.

Chicago (B&K) (3,900; 90-\$1.80) — "Auntie Mame" (WB) (7th wk). Hep \$28,000. Last week, \$32,000. Esquire (H&E Balaban) (1,350; \$1.50) — "Black Orchid" (Par) (4th wk). Nice \$7,300. Last week, \$12,000.

Loop (Telem't) (606; 90-\$1.80) — "Gigi" (M-G) (2d wk). Boff \$20,500. Last week, \$24,000.

McVickers (JL&S) (1,580; \$1.25-\$3.30) — "South Pacific" (Magna) (50th wk). Nice \$15,000. Last week, \$16,000.

Oriental (Indie) (3,400; 90-\$1.50) — "The Journey" (M-G) (3d wk). Oke \$16,000. Last week, \$23,000.

Palace (SW-Cinerama) (1,434; \$1.25-\$3.40) — "South Seas Adventure" (Cinerama) (24th wk). Fine \$21,500. Last week, \$22,300.

Roosevelt (B&K) (1,400; 90-\$1.80) — "Hanging Tree" (WB) (3d wk). Good \$12,000. Last week, \$17,000.

State-Lake (B&K) (2,400; 90-\$1.80) — "Sleeping Beauty" (BV) (4th wk). Exciting \$33,000. Last week, \$43,000.

Sart (H&E Balaban) (685; \$1.25) — "Mad Little Island" (Rank) (re-issue) (2d wk). Mild \$2,300. Last week, \$3,200.

Todd's Cinestage (Todd) (1,036; (Continued on page 10)

## 'Hill' Socko \$11,000, Seattle; 'Orchid' 6G

Seattle, March 10. "House on Haunted Hill" shapes standout among newcomers here this round, with a socko take at Coliseum. "Separate Tables" looms good at Music Box in fourth round while "Gigi" is rated okay opening stanza at Music Hall. "Auntie Mame" is potent in 10th Orpheum session.

### Estimates for This Week

Blue Mouse (Hamrick) (739; \$2) — "Sleeping Beauty" (BV) (3d wk). Big \$12,000. Last week, \$14,700. Coliseum (Fox-Evergreen) (1,870; 90-\$1.50) — "House on Haunted Hill" (AA) and "From Hell It Came" (AA). Great \$11,000 or near. Last week, "Last Blitzkrieg" (Col) and "Good Day for Hanging" (Col), \$8,200.

Fifth Avenue (Fox-Evergreen) (2,500; 90-\$1.50) — "Black Orchid" (Par) and "Tokyo after Dark" (Par). Modest \$6,000. Last week, "Penny-packer" (20th) and "Man Inside" (Col), \$10,800 in 11 days. Music Box (Hamrick) (850; 90-\$1.50) — "Separate Tables" (UA) (4th wk). Good \$5,000. Last week, \$5,300.

Music Hall (Hamrick) (2,200; 90-\$1.50) — "Gigi" (M-G). Okay \$8,000. Last week, "Hanging Tree" (WB) and "Johnny Rocco" (AA). \$6,300. Orpheum (Hamrick) (2,700; 90-\$1.50) — "Auntie Mame" (WB) (10th wk). Potent \$9,000. Last week, \$10,400.

Paramount (Fox-Evergreen) (3,107; \$1.50-\$1.75) — "Windjammer" (NT) (7th wk). Solid \$9,000. Last week, \$8,800.

### Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

## Cleve. Off; 'Tree' Lean 10G, 'Trap' 8G

Cleveland, March 10. Cleveland first-runs are mainly out on a swaying Lenten limb for fair takes this stanza. None of newcomers looks big. "Separate Tables," on moveover to the Ohio, is a standout since big in the first m.o. session after three weeks at the Stillman. "Rally Round Flag, Boys" is rated okay in second stanza at the Allen. "Hanging Tree" is lightweight on opener at the Hipp. "South Seas Adventure" is bright in 14th round at Palace.

### Estimates for This Week

Allen (SW) (3,800; 85-\$1.50) — "Rally Round Flag" (20th) (2d wk). Okay \$11,000. Last week, \$16,500.

Continental Art (Art Theatre Guild) (650; \$1.25) — "Bolo de Raquel" (Col). Modest \$1,800. Last week, "Henry V" (Indie) (reissue), \$2,000.

Heights Art (Art Theatre Guild) (925; \$1.25) — "Horse's Mouth" (Lo-per) (4th wk). Smart \$3,500 after \$5,000.

Hippodrome (Telem't) (3,700; 85-\$1.25) — "Hanging Tree" (WB). Light \$10,000. Last week, "Anna Lucasta" (UA), \$13,000.

Lower Mall (Community) (500; (Continued on page 10)

## 'HILL' RECORD \$50,000, TORONTO; 'NIGHT' 30G

Toronto, March 10. With Canadian preem of "A Night to Remember" at four houses rated smash and "House on Haunted Hill" breaking an all-time record at a nine-theatre Taylor combo, biz is booming here. However, "Auntie Mame" in eighth frame, is still standout at The Imperial, this being first time the largest theatre in the Dominion has carried a film eight weeks. Loew's is hefty on its fourth frame of "Separate Tables." "South Seas Adventure," in 15th frame, upped over its previous week.

### Estimates for This Week

Carlton, Danforth, Humber, Westhill (Rank) (2,318; 1,330; 1,203; 606; 75-\$1.25) — "Night to Remember" (Rank). Smash \$30,000. Last week, Carlton only. "Rally Round Flag," (20th) (3d wk), \$10,000.

Century, Downtown, Glendale, Midtown, Oakwood, Odeon, Prince Wales, Scarborough, State (Taylor) (1,338; 1,059; 995; 1,089; 1,393; 752; 1,200; 684; 694; 50-90) — "House on Haunted Hill" (AA) and "Cosmic Man" (AA). Wham \$50,000. Last week, "Up Periscope" (WB) and "Badman's Country" (WB), \$26,000.

Hollywood (FP) (1,080; \$1-\$1.25) — "Inn of Sixth Happiness" (20th) (9th wk). Good \$6,000. Last week, same.

Hyland (Rank) (1,057; \$1) — "Horse's Mouth" (UA) (5th wk). Fine \$6,000. Last week, ditto.

Imperial (FP) (643; 75-\$1.25) — "Auntie Mame" (WB) (8th wk). Terrific \$16,500. First week, same.

International (Taylor) (537; \$1.25) — "Gigi" (M-G) (32d wk). Hep \$4,000. Last week, \$4,500.

Loew's (Loew) (2,099; 75-\$1.25) — "Separate Tables" (UA) (4th wk). Socko \$12,000. First week, \$14,000.

Tivoli (FP) (905; \$1.75-\$2.40) — "South Pacific" (Magna) (35th wk). Steady \$7,000. Last week, ditto.

Towne (Taylor) (695; \$1) — "Question of Adultery" (IFD) (2d wk). Okay \$3,500. Last week, \$4,000.

University (FP) (1,255; \$1.50-\$2.40) — "South Seas Adventure" (Cinerama) (15th wk). Unsurge to nice \$14,500, with one matinee less. Last week, \$14,000.

Twintown (Rank) (2,745; 75-\$1.25) — "Party Girl" (M-G) (2d wk). Neat \$7,500. Last week, \$10,500.

## 'Beauty' Torrid \$18,000, Port.; 'Lucasta' 7G, 2d

Portland, Ore., March 10. Biz has turned spotty this session though there still are some strong spots. Standout is "Sleeping Beauty," smash at the Broadway opening round. "Separate Tables" still is nifty in second Portland stanza. "Gigi" holds for a 29th record-breaking week at Guild and still is steady. "Anna Lucasta" looms mild in first week at the Fox.

### Estimates for This Week

Broadway (Parker) (1,890; \$1-\$2) — "Sleeping Beauty" (BV). Torrid \$18,000. Last week, "Auntie Mame" (WB) (10th wk), \$10,100.

Fox (Evergreen) (1,536; \$1-\$1.49) — "Anna Lucasta" (UA) and "The Fearmakers" (UA). Mild \$6,000. Last week, "Hanging Tree" (WB) and "10 Days To Tulsa" (UA) (2d wk), \$6,100.

Guild (Indie) (400; \$1-\$1.50) — "Gigi" (M-G) (29th wk). Sturdy \$4,000. Last week, \$3,900.

Orpheum (Evergreen) (1,600; \$1-\$1.49) — "Last Blitzkrieg" (Col) and "Ride Lonesome" (Col). Slow \$6,500. Last week, "House on Haunted Hill" (AA) and "From Hell It Came" (AA), \$7,800.

Paramount (Port-Par) (3,400; \$1-\$1.50) — "Separate Tables" (UA) and "Cop Hater" (UA) (2d wk). Nifty \$7,000. Last week, \$8,500.

## 'Hill' Hotsy 11G, Omaha; 'Flag' 7G

Omaha, March 10. Sock showing of "House on Haunted Hill" at the Omaha is the real bright spot at downtown first-runs this week. Second week seems certain. Other new entries are lagging, with "Rally Round Flag, Boys" slow at Orpheum and reissues of "Wells Fargo" and "Forest Rangers" ditto at the Brandeis. "10 Commandments" looks okay in second stanza at the State and the hard-ticket "South Pacific" remains great in 20th week at the Cooper.

### Estimates for This Week

Brandeis (Cooper) (694; 90) — "Wells Fargo" (Par) and "Forest Rangers" (Par) (reissues). Mild \$2,000. Last week, "Man Inside" (Col) and "Kill Her Gently" (Col), \$1,800.

Cooper (Cooper) (708; \$1.50-\$2.20) — "South Pacific" (Magna) (20th wk). Still very strong at \$8,200. Last week, same.

Omaha (Tristates) (2,066; 75-\$1) — "House on Haunted Hill" (AA) and "Arson for Hire" (AA). Big \$11,000. Last week, "Hanging Tree" (WB) and "Enchanted Island" (WB) (2d wk), \$6,500.

Orpheum (Tristates) (2,980; 75-\$1) — "Rally Round Flag" (20th). Slow \$7,000 or less. Last week, "Anna Lucasta" (UA), \$5,000.

State (Cooper) (850; 90-\$1.25) — "10 Commandments" (Par) (re-issue) (2d wk). Rated good \$5,000 after \$7,000 opener.

## New Pix Up Mpls.; 'Beauty' Sockeroo \$14,000, 'Tables' 11G, 'Night' \$6,800

Minneapolis, March 10.

An almost mass departure of long-time first-run occupants is helping over-all trade currently. Such new entries as "Sleeping Beauty," "Last Mile" and "Separate Tables" are helping to liven downtown trade. "Stranger in My Arms" looks good at State. "Night To Remember" is rated big at World.

Loop holdovers include the hard-ticket "Windjammer" in its 16th smash week and fast-stepping "Rally Round Flag, Boys," chalking up a fourth highly profitable stanza. "My Uncle" is in sixth week of its uptown first-run. Return of near-blizzard weather hurt at start of stanza.

### Estimates for This Week

Academy (Mann) (947; \$1-\$1.49) — "Sleeping Beauty" (BV). First non-hard ticket pic to play house since complete interior refurbishment. Looms as third successive winner. Weekend trade, including flood of youngsters, was terrific. Wham \$14,000. Looms. Last week, "South Pacific" (Magna) (35th wk). \$7,500 in three days at \$2.65 top.

Century (S-W) (1,150; \$1.75-\$2.65) — "Windjammer" (NT) (16th wk). This one has been exceeding

## N.Y. Long On Alibis for Short B.O.; 'Stranger' 10½G, 'Periscope' 35G, 'Lonelyhearts' 13G, 'Moon' \$25,000

Although there are four new bills this week on Broadway, the combination of Lent and income tax headaches gives the first-run setup a downbeat tone. In fact, few deluxers are doing any real business currently. The fact that Easter come so early this year also appears to be a current handicap.

"Stranger in My Arms" looms as well as any of the newcomers, being nice \$10,500 opening round at the Odeon. "Night of Quarter Moon" shapes only fair \$25,000 or close for initial week at the Capitol. "Up Periscope" with the holdover of the old stagehow looks weak \$35,000 in first stanza at the Roxy. "Lonelyhearts" landed only a fair \$13,000 or less in opening week at the Victoria.

Despite being down sharply, "The Journey" with stagehow is landing the greatest coin total. \$110,000, in third round at the Music Hall. It stays a fourth in order to open the Easter show on March 19.

"Sleeping Beauty," one of few really strong pix in face of all handicaps, held at smash \$39,000 in third session at the Criterion, starting its fourth week today. "Separate Tables" still is the top longrunner, being in the chips with solid \$19,500 in current (12th) round at the Astor and big \$9,000 in same week at the Normandie. "He Who Must Die" continues sock with \$9,100 for 10th frame at the Beckman.

"Rally Round Flag" is down to third \$7,500 in 11th stanza at the Palace, with "Diary of Anne Frank" replacing March 17. "Remarkable Mr. Penny-packer" is off to lean \$20,000 in third week at the Paramount, where "Sheriff of Fractured Jaw" moves in Friday (13).

"Gigi" continues to amaze with its strength at the Sutton, holding at great \$18,600 in 18th session. End is far from being in sight. "Two-Headed Soy" at arty Fine Arts is fine \$12,000 for first stanza.

### Estimates for This Week

Astor (City Inv.) (1,094; 75-\$2) — "Separate Tables" (UA) (12th wk). This stanza ending today (Wed.) looks like big \$19,500. The 11th week was amazing \$21,000. Stays on.

Baronet (Reade) (430; \$1.25-\$2) — "The Law is the Law" (Cont). Opened yesterday (Tues.). In ahead. "My Uncle" (Cont) (18th wk-8 days), was fair \$6,500 after \$7,700 in 17th week.

Beekman (R&B) (590; \$1.20-\$1.75) — "He Who Must Die" (Kassler) (11th wk). The 10th session ended Saturday (7) was big \$9,100. The ninth week, \$12,100, including part of holiday weekend.

Capitol (Loew) (4,820; \$1-\$2.50) — "Night of Quarter Moon" (M-G) (2d wk). Initial round ended last night (Tues.) was fair \$25,000 or

near. In ahead, "Never Steal Small" (U) (3d wk), \$13,500.

Criterion (Moss) (1,671; 90-\$2.40) — "Sleeping Beauty" (BV) (4th wk). Third stanza completed last night (Tues.) was smash \$39,000 or close. Second was an amazing \$50,000.

Fine Arts (Davis) (468; 90-\$1.80) — "Two-Headed Soy" (Col) (2d wk). First week ended Sunday (8) was fine \$12,000.

55th St. Playhouse (Moss) (300; \$1.25-\$1.80) — "Miracle of St. Theresa" (Ellis) (4th wk). This week looks like solid \$4,100 after \$4,400 in third round.

Guild (Guild) (450; \$1-\$1.75) — "Cry From Streets" (Indie) (3d wk). Initial holdover round completed Sunday (8) was good \$7,000. First week, \$10,000.

Normandie (Trans-Lux) (592; \$1.80-\$2.80) — "Separate Tables" (UA) (12th wk). This stanza ending today (Wed.) looks like big \$9,000 after \$10,000 in 11th week. Stays on.

Palace (RKO) (1,642; 90-\$2) — "Rally Round Flag, Boys" (20th) (12th wk). The 11th session ended yesterday (Tues.) was slow \$7,500 or near. The 10th week, \$10,000. "Diary of Anne Frank" (20th) opens next Tuesday (17).

Odeon (Moss) (813; 90-\$1.80) — "Stranger in My Arms" (U) (2d wk). First session ended Monday (9) was nice \$10,500. In ahead, "Bell, Book, Candle" (Col) (10th wk-5 days), \$6,000.

Paramount (AB-PT) (3,665; \$1-\$2) — "Remarkable Mr. Penny-packer" (20th) (3-fnal wk). This final round ending tomorrow (Thurs.) is heading for lean \$20,000 or near. Second was \$23,500. "Sheriff of Fractured Jaw" (20th) opens Friday (13).

Paris (Pathe Cinema) (568; 90-\$1.80) — "Horse's Mouth" (Lopert) (18th wk). The 17th week finished Sunday (8) was great \$10,200. The 16th wk \$13,300.

Radio City Music Hall (Rockefellers) (6,200; 90-\$2.75) — "The Journey" (M-G) and stagehow (3d wk). This session ending today (Wed.) looks to slip to fair \$110,000. Stays a fourth round. Second was \$129,000. "Green Mansions" (M-G) with Easter stagehow opens March 19. Rivoli (UAT) (1,545; \$2-\$3.50) — "South Pacific" (Magna) (23d wk). (Continued on page 10)

## New Films Boost Balto; 'Tree' Tall 9G, 'Journey' 8G, 'Beauty' Boff 13G

Baltimore, March 10. New product has helped the situation here. Among these newcomers are "The Journey," fairly good at Stanley and "Hanging Tree," shaping nice at the Hipp. Strong holdovers include "Sleeping Beauty," great in third at the New; "Rally Round Flag, Boys," smooth in second at Century and "Separate Tables," fine in fourth at the Town. "Never Steal Anything Small" is sluggish in second at the Mayfair.

### Estimates for This Week

Century (R-F) (3,100; 50-\$1.50) — "Rally Round Flag" (20th) (2d wk). Warm \$7,500 after \$11,000 opener.

Cinema (Schwaber) (460; 90-\$1.50) — "Nine Lives" (Indie). Fair \$2,500. Last week, "Marianne" (UMPO) (2d wk), \$2,100.

Five West (Schwaber) (460; 90-\$1.50) — "Horse's Mouth" (Lopert) (11th wk). Steady \$2,000 after same in 10th week.

Hippodrome (R-F) (2,300; 50-\$1.25) — "Hanging Tree" (WB). Nice \$9,000. Last week, "House on Haunted Hill" (AA) (3d wk), \$6,000.

Little (R-F) (300; 50-\$1.25) — "Tale of Two Cities" (Rank). Fair \$1,500. Last week, "Silent Enemy" (U), \$1,500.

Mayfair (R-F) (900; 50-\$1.25) — "Never Steal Anything Small" (U) (2d wk). Slow \$3,000 after \$5,000 in first.

New (R-F) (1,600; 90-\$1.50) — "Sleeping Beauty" (BV) (3d wk). Smash \$13,000 after \$18,000 in second.

Playhouse (Schwaber) (460; 90-\$1.50) — "Doctor's Dilemma" (M-G) (5th wk). Neat \$2,100 after \$3,100 for fourth.

Stanley (R-F) (3,200; 50-\$1.50) — "Journey" (M-G). Fairly good \$8,000. Last week, "Penny-packer" (20th) (2d wk), \$4,200.

Town (R-F) (1,425; 50-\$1.50) — "Separate Tables" (UA) (4th wk). Okay \$4,500 after \$8,000 in third.

# Det. Solid; 'Beauty' Boffo \$25,000, 'Moon' Lofty 20G, 'Tables' Wow 17G

Detroit, March 10.

Downtowners continue to roll along at a fast pace currently. "Sleeping Beauty" is doing wide-awake biz at United Artists. "Night of Quarter Moon" looks bright at the Fox. Reissue of "10 Commandments" shapes big at Palms.

Best of holdovers is "Separate Tables," terrific in fourth week at Madison. "Bell, Book, Candle" is solid in second round at the Michigan. "Journey" looks good in second at the Adams.

## Estimates for This Week

Fox (Fox-Detroit) (5,000; \$125-\$149)—"Night of Quarter Moon" (M-G) and "Nowhere to Go" (M-G). Bright \$20,000. Last week, "Girl in Bikini" (Indie) and "Flesh and Woman" (Indie), \$24,500.

Michigan (United Detroit) (4,000; \$125-\$149)—"Bell, Book, Candle" (Col) and "Life Begins at 17" (Col) (2d wk). Swell \$16,000. Last week, \$19,000.

Palms (UD) (2,961; \$125-\$149)—"10 Commandments" (Par) (re-issue). Big \$15,000 or over. Last week, "Trap" (Par) and "Young Captives" (Par), \$14,500.

Madison (UD) (1,900; \$125-\$149)—"Separate Tables" (UA) (4th wk). Terrific \$17,000 or over. Last week, \$19,500.

Broadway-Capitol (UD) (3,500; 90-\$125)—"Crawling Eye" (DCA) and "Cosmic Monsters" (DCA). Average \$12,500. Last week, "Submarine Seahawk" (AF) and "Paratroop Command" (AF), \$11,000.

United Artists (UA) (1,667; \$125-\$175)—"Sleeping Beauty" (BV). Great \$25,000. Last week, "South Pacific" (20th) (47th wk-6 days), \$19,500.

Adams (Balaban) (1,700; \$125-\$150)—"Journey" (M-G) (2d wk). Good \$8,500. Last week, \$10,000.

Musie Hall (SW-Cinemas) (1,208; \$135-\$265)—"South Seas Adventure" (Cinemas) (23d wk). Terrific \$19,000. Last week, \$18,000.

Trans-Lux Krim (Trans-Lux) (1,000; \$149-\$165)—"Two-Headed Spy" (Col) (2d wk). Oke \$4,500. Last week, \$4,000.

## 'Stranger' Solid 9G, Buff.; 'Flag' Fast 14G

Buffalo, March 10.

Boxoffice takings shape tidy here in current stanza. "Rally Round Flag, Boys" shapes lively in opening week at the Center while "Sleeping Beauty" is potent in third Century session. "Stranger in My Arms" is nice in initial frame at Lafayette. "Night of Quarter Moon" is rated fairly good at the Buffalo.

## Estimates for This Week

Buffalo (Loew) (3,500; 70-\$1)—"Night of Quarter Moon" (M-G) and "Edge of Fury" (Indie). Good \$10,000 or over. Last week, "Separate Tables" (UA) (3d wk), same at \$125 top.

Center (AB-PT) (2,000; 70-\$1)—"Rally Round Flag" (20th). Lively \$14,000 or better. Last week, "Auntie Mame" (WB) (9th wk), \$10,000 at \$125 top.

Century (UATC) (2,700; 70-\$150)—"Sleeping Beauty" (BV) (3d wk). Potent \$16,000. Last week, \$20,000.

Lafayette (Basil) (3,000; 50-90)—"Stranger in My Arms" (U) and "Money, Women, Guns" (U). Nice \$9,000. Last week, "Never Steal Anything Small" (U) and "Step Down to Terror" (U), \$7,500.

Paramount (AB-PT) (3,000; 70-\$1)—"These 1000 Hills" (20th) and "Diamond Safari" (20th). Fair \$8,000 or close. Last week, "Old Man of Sea" (WB) and "Enchanted Island" (WB), \$9,000.

Teck (Loew) (1,200; 70-\$1)—"Journey" (M-G) (2d wk). Mild \$4,200. Last week, \$7,000.

Cinema (Martina) (450; 70-\$1)—"Night Heaven Fell" (Kings) (7th wk). Thin \$1,800. Last week, \$2,000.

## CHICAGO

(Continued from page 9)

90-\$1.80)—"Night to Remember" (Rank) (2d wk). Okay \$9,000. Last week, \$14,000.

United Artists (B&K) (1,700; 90-\$1.80)—"Rally Round Flag, Boys" (20th) (5th wk). Okay \$14,500. Last week, \$16,500.

Woods (Essaness) (1,200; 90-\$1.50)—"Some Came Running" (M-G) (5th wk). Boffo \$17,000. Last week, \$23,000.

World (Teitel) (608; 90-\$1.50)—"Horse's Mouth" (UA). Solid \$5,000. Last week, "Capt. von Koenig" (DCA) (3d wk), \$3,200.

## 'Beauty' Rousing 22½G, Pitt; 'Periscope' Good \$7,500, 'Tree' Light 9G

Pittsburgh, March 10.

Blockbusting "Sleeping Beauty" at Nixon is taking the play away from most of the town, with Lent apparently beginning to be felt elsewhere. However, "Separate Tables" is winding a 5-day third week with a big take at the Penn. "Hanging Tree" at Stanley shapes light. Neighter "Up Periscope" at Harris nor "Night to Remember" at Fulton are doing much, though "Periscope" is good. "South Seas Adventure" dipping at the Warner. There are no complaints from the two arters, "He Who Must Die" at Guild and "Horse's Mouth" at Squirrel Hill.

## Estimates for This Week

Fulton (Shea) (1,700; 80-\$1.25)—"Night to Remember" (Rank). Rave notices but little biz. Sticks for another stanza only because of original deal. Will be lucky to get okay \$5,000. Last week, "Never Steal Anything Small" (U), \$5,500.

Guild (Green) (50; 99-\$1.25)—"He Who Must Die" (Kassler) (2d wk). Strong entry looks solid \$3,000. Last week, \$3,700.

Harris (Harris) (2,165; 80-\$1.25)—"Up Periscope" (WB). First Warner pic here in long time. House was able to get it because of jam at Stanley through longrun of "Auntie Mame" (WB). Good \$7,500. Last week, "These 1000 Hills" (20th) \$4,500.

Nixon (Rubin) (1,500; 90-\$1.80)—"Sleeping Beauty" (BV). Smash \$22,500 looms a bit more. Should be around for a stretch. "South Pacific" (Magna) closed out roadshow rerun with okay \$12,000 in 10th week plus four extra days.

Penn (UA) (3,300; 90-\$1.50)—"Separate Tables" (UA) (3d wk). Staying five days and will finish to get big \$10,000 on abbreviated session. Last week, \$17,500.

Squirrel Hill (SW) (900; 99-\$1.25)—"Horse's Mouth" (Loptert) (6th wk). Exiting to good \$2,700, helped by sneak preview Sunday night (8). Last week, \$3,300.

Stanley (SW) (3,800; 80-\$1.25)—"Hanging Tree" (WB). Generally disappearing for a Western with Gary Cooper. Doesn't figure to get much more than light \$9,000. Last week, "Auntie Mame" (WB) 10th week-5 days, \$6,000. Rosalind Russell starrer broke all house records for money, attendance and length of run.

Warner (SW-Cinemas) (1,500; \$1.20-\$2.40)—"South Seas Adventure" (Cinemas) (11th wk). Shipping but not too sharply to good \$8,500. Last week, \$10,200.

## BROADWAY

(Continued from page 9)

The 22d round ended Monday (9) was okay \$14,000. The 31st week, \$16,000. Stays until "Compulsion" (20th) opens.

Plaza (Loptert) (525; \$1.50-\$2)—"Black Orchid" (4th wk). This frame ending today (Wed.) looks good \$6,500. Third was \$7,100. "Third Sex" (Indie) comes in March 26.

Roxy (Indie) (5,705; 90-\$2.50)—"Up Periscope" (WB) with hold-over of stage show (2d wk). First stanza ended yesterday (Tues.) was weak \$35,000. Stays only two weeks with "R. Bravo" (WB) and new stage show coming in March 18.

Sutton (R&B) (561; 95-\$1.80)—"Gish" (M-G) (19th wk). The 18th session finished Saturday (7) was smash \$18,600. The 17th week, taking in part of holiday weekend, was an amazing \$23,000. Continues indef. at this date.

Trans-Lux 52d St. (T-L) (540; \$1.50)—"Doctor's Dilemma" (M-G) (13th wk). The 12th stanza ended yesterday (Tues.) was okay \$5,500. The 11th week, \$6,000. "Shaggy Dog" (BV) opens March 19.

Victoria (City Inv.) (1,003; 50-\$2)—"Lonelyhearts" (UA) (2d wk). First round ended yesterday (Tues.) was fair \$13,000 or near. In ahead, "Last Mile" (UA) (2d wk), \$8,000.

Warner (SW Cinemas) (1,600; \$1.80-\$3.50)—"South Seas Adventure" (Cinemas) (34th wk). The 33d session ended Saturday (7) was nice \$25,000. The 32d week, \$30,900, with four extra shows helping.

## LOS ANGELES

(Continued from page 8)

(3d wk). Fair \$8,500. Last week, \$11,500.

State, El Rey (UATC-FWC) (2,404; 861; 90-\$1.50)—"Some Came Running" (M-G) (3d wk) and "Something of Value" (M-G) (re-issue) (2d wk) (State), "Tunnel of Love" (M-G) (El Rey). Stout \$10,200.

Orpheum, Vogue, Loyola (Metropolitan-FWC) 12,213; 825; 1,208; 90-\$1.50)—"Separate Tables" (UA) (3d wk) and "Wink of an Eye" (UA) (3d wk) (Orpheum), "Tunnel of Love" (M-G) (Vogue; 2d wk, Loyola). Hefty \$13,000 or close.

Pantages (RKO) (2,815; \$1.25-\$2)—"Rally Round Flag" (20th) (5th wk). Sturdy \$7,300. Last week, \$8,000.

Fox Wilshire (FWC) (2,296; \$1.50-\$2.40)—"Sleeping Beauty" (BV) (2d wk). Lush \$14,000 or near. Last week, \$15,100.

Four Star (UATC) (868; \$1.25-\$2)—"Gigi" (M-G) (7th wk). Big \$14,500. Last week, \$13,700.

New Fox (FWC) (765; \$1.25-\$3)—"Windjammer" (NT) (11th wk). Steady \$6,000. Last week, \$5,400.

Chase (FWC) (1,408; \$2-\$2.40)—"Auntie Mame" (WB) (12th wk). Torrid \$17,000. Last week, \$18,400.

Fine Arts (FWC) (631; 90-\$1.50)—"My Uncle" (Cont) (12th wk).

Fat \$2,500. Last week, \$2,700.

Warner Hollywood (SW-Cinemas) (1,389; \$1.20-\$2.65)—"South Seas Adventure" (Cinemas). Started 24th week Sunday (8) after big \$18,300 last week.

Egyptian (UATC) (1,392; \$1.65-\$3.30)—"South Pacific" (Magna) (40th wk). Hefty \$14,500. Last week, \$13,300.

Carthay (FWC) (1,135; \$1.75-\$3.50)—"Around World in 80 Days" (UA) (11th wk). Handy \$11,200. Last week, \$11,000.

## BOSTON

(Continued from page 8)

Tree (WB) and "Up In Smoke" (Indie) (2d wk). \$11,000.

Pilgrim (ATC) (1,000; 60-\$1.10)—"These Thousand Hills" (20th) and "Circle" (Indie). Okay \$6,000. Last week, "Crawling Eye" (Indie) and "Cosmic Monsters" (Indie), \$7,500.

Saxon (Sack) (1,000; \$1.50; \$1.50-\$3.50)—"South Pacific" (Magna) (48th wk). Fancy \$14,000. Last week, ditto.

Trans-Lux (T-L) (730; 75-\$1.25)—"Lovers and Thieves" (Indie) and "Mitzi" (Indie). Slick \$4,000. Last week, "Lady Chatterly's Lover" (Indie) and "Passionate Summer" (Indie), \$4,000.

Orpheum (Loew) (2,900; 90-\$1.50)—"Journey" (M-G). Hot \$20,000. Last week, "Some Came Running" (M-G) (6th wk), \$14,000.

State (Loew) (2,600; 75-\$1.25)—"Separate Tables" (UA) (3d wk). Great \$14,000. Last week, \$17,000.

## CLEVELAND

(Continued from page 9)

70-90)—"Three Feet in Bed" (Indie) and "Tides of Passion" (Indie) (reissue). So-so \$2,000. Last week, "Confessions Felix Krull" (Indie) and "Colbitz Story" (Indie), \$1,500.

Mayfield Art (Great Films Inc.) (700; \$1.25)—"Children of Paradise" (Indie) and "Orpheus" (Indie). Fair \$1,500. Last week, reissues.

Ohio (Loew) (1,244; 75-\$1.25)—"Separate Tables" (UA) (m.o.). Big \$8,000. Last week, "South Pacific" (Magna) (47th wk), \$11,000.

Palace (SW-Cinemas) (1,523; \$1.25-\$2.40)—"South Seas Adventure" (Cinemas) (14th wk). Bright \$16,000. Last week, \$16,500.

State (Loew) (3,500; 70-90)—"Trap" (Par). Poor \$8,000. Last week, "Journey" (M-G) (2d wk), \$7,000.

Sillman (Loew) (2,700; 85-\$1.25)—"Lonelyhearts" (UA). Average \$6,000. Last week, "Separate Tables" (UA) (3d wk), \$9,000.

## A. K. Howard's Ozoner

Braintree, Mass., March 10.

Selectmen here have okayed the application for a permit of Arthur K. Howard to build a deluxe ozoner at the intersection of Route 128 and Granite St. on Route 37. Location of the proposed 1,500-2,000 car drive-in is directly across the highway from the new South Shore Shopping Center, now under construction.

Howard, prexy of Affiliated Theatres Corp., operates two other ozoners, one in R. I. the other in Conn. Ground on the Braintree project is expected to be broken in early spring with a late summer opening skedded.

Lloyd Hutchins, operator of the Pine Grove Theatre, Navasota, Tex., has installed a new screen, new sound system and general remodeling job.

## 'Consent' Haunts TV Subsidies

Continued from page 7

tual or potential independent exhibitor; agreements restricting the right of any other exhibitor to acquire theatres; and operation, booking or buying for theatres through agents known to be acting for any other exhibitor, independent affiliate.

"The likelihood of a number of other provisions in this category coming into play is perhaps remote but not impossible," the report declares. However, the Government stresses the prohibitions against pooling arrangements whereby theatres normally in competition are operated as a unit, or where the business policies are determined by a joint committee or by one of the exhibitors, or where the profits of the "pooled" theatres are divided among the owners according to prearranged percentages.

## Returning To Scene

On the question of the divorced companies going into businesses from which they were divorced, the report notes that the judgments applicable to Warner Bros., Stanley Warner, 20th-Fox, National Theatres, Loew's Inc. and Loew's Theatres contain provisions preventing the production-distribution companies from engaging in exhibition and the theatre companies from entering distribution without Court permission.

The Government also cites the provisions that prevent officers and directors of the distribution companies from having affiliations with exhibition or theatre executives having interests in the production and distribution of films.

The provisions listed, the report notes, are the ones which it is apparent might become applicable if it is found that the judgments are to be applied to the Paramount case defendants.

The Government report gives the following breakdown of the tv activities of the film companies concerned:

**RKO Theatres**—No television activities.

**RKO Pictures**—As a practical matter this company is no longer in the production and distribution of motion pictures. Originally its film library was bought by Tom O'Neil of General Tire & Rubber Co., which has broadcasting interests. The library was then bought by C&C Television which is distributing the RKO library.

**Paramount Pictures**—Owns and operates KTLA (tv station) in Los Angeles.

Sold most of its pre-1948 library to Music Corp. of America, with some films held by Par going to NTA for tv distribution prior to the sale to MCA.

Has pay-tv system in wholly owned subsidiary, International Telemeter.

Another subsidiary, Chromatic Television Laboratories, has developed a color tube for tv which, however, has not as yet been placed on the market.

Par until recently had a fractional interest (about 22%) in Metropolitan Broadcasting Corp. with interests in tv stations in N. Y. and Washington, but it recently disposed of this interest.

Has not engaged in any substantial extent in the production of pictures especially for television.

Has about a 27% interest in Allen B. Dumont Laboratories which at this time has no interest in tv stations.

**American Broadcasting - Paramount Theatres.**

Has five owned-and-operated television stations.

Operates a television network, the third largest (after CBS and NBC) in the U. S.

Finances independent productions of pictures especially for television.

**Warner Bros.** Its only television activities consist of the production of pictures especially for television.

Warner Bros. sold its pre-1948 library outright.

**Stanley Warner Corp.** Owns and operates a television station in Albany, N. Y.

**Loew's Theatres.** Has no television interests.

**Loew's Inc.** Has a 25% interest in KTTV in Los Angeles. Had a 25% interest in station

KMGH-TV in Minneapolis but disposed of it.

Produces pictures especially for television.

Distributes feature motion pictures to television which it produced for and distributed to theatres prior to 1948.

## Columbia Pictures.

Through Screen Gems, a wholly-owned subsidiary, distributes to television pre-1948 Columbia pictures previously produced and distributed to theatres. Under an arrangement with Universal, which arrangement is presently the subject of an antitrust action brought by the Government. Screen Gems distributes to television Universal pictures produced and released by Universal to theatres prior to 1948. Screen Gems also has acquired and distributes some minor film libraries.

Is engaged in the production and distribution of pictures especially for television.

## Universal Pictures.

As indicated, its pre-1948 library is being distributed to television through Columbia's wholly-owned subsidiary, Screen Gems.

A subsidiary, United World Films, has produced pictures especially for television and distributed them. This subsidiary is not very active currently.

## United Artists.

Distributes feature motion pictures to television which it formerly distributed to theatres.

(Has also gone into the financing and distribution of telepic.)

## 20th-Fox.

Engages to a considerable extent in the production of pictures for television. Has produced pictures especially for television for NTA, among others.

Until recently had a 50% interest in NTA Film Network. This interest has now been acquired by National Telefilm Associates, the owner of the other 50%.

## National Theatres.

Owns and operates station WDAF-TV, Kansas City, Mo., formerly operated by the Kansas City Star and which the Kansas City Star was required to divest as a result of a judgment in a Government antitrust proceeding against it.

National presently proposes to acquire a controlling interest in NTA which owns and operates station KMSD-TV (formerly station KMGH) in Minneapolis and station WNAT serving the N. Y. metropolitan market.

## Bill Castle to Col

William Castle, indie producer who has been specializing in low-budget, gimmick horror films, has closed a four-picture deal with Columbia. He moves over to the Col studio next month and will launch his first picture in May.

Castle has had remarkable success recently with two scarers, "Macabre" and "House on Haunted Hill," both released by Allied Artists.

## Karski Heads Frisco Tent

San Francisco, March 10.

Geald Karski, commercial film producer, has been elected chief barker, Variety Clubs' Frisco Tent 32, succeeding Irving M. Levin. Other new officers:

L. E. Tillman, first assistant chief barker; Roy Cooper, second assistant chief barker; Stuart Klein, property master; Jack Dobbs, dough guy; and Darrell Pischoff, Theophile Nasser, A. L. Pierrotti, E. I. Rubin, Jack Marpole and Hal Gruher, canvassmen.

Levin, in reporting on 1958 activities, said Tent 32 had raised \$75,000 last year for the tent's program of caring for and training pre-school blind children.

## Guthrie Widow, Son Carry On

Wheeler, Tex., March 3.

Mrs. Lee Guthrie and her son, Corky, have taken over the operation of the Rogue Theatre here, following the death of Lee Guthrie. They will also operate the Wheeler Television Service. The television tower was erected and put into action a few months before Guthrie died.

Biz at the Rogue is holding its own but the tv service is growing.

# Films' Only PR Org Off Ramparts

Though Industry Under Attack Plenty, Motion Picture Industry Council Expires of Apathy

Hollywood, March 10.

Hollywood's only overall public relations organization, the Motion Picture Industry Council, decided to fold over the weekend. By unanimous vote of the Executive Committee, the 10-year-old film industry mouthpiece will suspend operations July 1.

To leave the door open for possible resumption of activities, "if it is deemed necessary by the industry," it was stated by the MPIC that the Executive Committee had also voted to maintain the corporate structure of organization, of which Jerry Wald is prexy.

The MPIC since its formation in 1949 has supplemented the activities of the Assn. of Motion Picture Producers, official film backdrop and watchdog. Composed of reps of each branch of the industry, it has acted in an unofficial but watchful capacity, specializing in public relations and springing to the defense of countless attacks on Hollywood.

Foldo comes at a time when Hollywood is besieged by attacks from every side, according to one MPIC spokesman. Most recent is a coverline feature on Hollywood divorce in new issue of McCall's Magazine. Esquire in a recent issue carried a whole section virtually devoted to slaps at Hollywood, including soundoffs by Ben Hecht and Orson Welles. Even tv has gone in for attacks on the film colony, according to MPIC spokesman.

In its prepared statement, MPIC declared that suspension move was voted after "taking into account the changing conditions of the Hollywood film industry." MPIC spokesman added that it was a "time of reappraisal."

When first created, the MPIC was set up as a blue ribbon band with broad-scale representation enabling it to speak and act in behalf of the industry. Range of its activities covered a wide variety of problems, such as cooperation with the Government during war and peace, House Un-American Activities Committee hearings, exhibitor liaison, etc. One of its activities was to pitch for a change in the income tax structure as applied to film personalities.

It also has maintained a Library of Information, providing a source of documented material for dissemination within and without the industry, as well as a Speakers Bureau.

## Don't Show Up in Press, State N.Y. Dailies Give Film Ads Push-Around

Film companies and some exhibitors in New York are doing a burn over the treatment they're getting in the local press so far as the placement of advertising is concerned. Contention is that they're forced to pay premium rates, but the papers' insertion of the ads is done in such haphazard way that the value of the copy is impaired.

In many instances, it's felt, individual pages are cluttered with ads but with no news copy to enhance the readership.

At the request of Russell V. Downing, president of Radio City Music Hall, ad managers of the top companies met on the matter Friday (27) in the offices of the Motion Picture Assn. of America. Session was a non-productive one because neither Downing nor Fred Lynch, the Hall's ad-pub director, was able to attend.

However, future meetings are likely and at these some definite action expectedly will be taken.

### G. W. DAVIS TOPS M-G ART

Hollywood, March 10. George W. Davis succeeds late William A. Horning as Metro supervising art director. Horning died March 2.

Acting as assistant to Davis, who won an Academy Oscar for his art direction on 20th-Fox "The Robe," will be Hans Peters.

## Youngstein's Russ Return

Max E. Youngstein, United Artists v.p., plans to make another trip to Russia in May. He said last week in N.Y. he was still confident that some coproduction deal with the Soviets could be worked out.

Youngstein went to Moscow last year on a combination sight-seeing and business tour. Story at that time was that he laid the groundwork for film-cooperation with the Russians.

## N.Y.'s Residential Houses Markedly Up This Year

In a situation duplicated in various parts of the country, New York's neighborhood film theatres since last Jan. 1 have been experiencing a heartening upturn in business. This doesn't obtain with every house, of course. But there has been a pickup throughout the Loew's and RKO chains, important independent circuits and many small spots.

There's been a run of good box-office product, much of which went to the nabes following the first-run showcasing during the Christmas-New Year's holiday span. But, of particular significance to the trade, is the fact that frequently the subsequent-run locations have been doing better commensurately than the first-runs. Among the examples of this is United Artists' "Anna Lucasta," which was about fair on Broadway and relatively strong in the Loew's nabes outposts.

Warners' "Auntie Mame" was strictly wow throughout the RKO circuit. "Cat on a Hot Tin Roof" was one of the biggest entries which Loew's has had in years. "Some Came Running" currently is going big and high hopes are held for the Easter booking of "10 Commandments."

"Home Before Dark" stood up well, and drawing good returns were "Buccaneer," "Big Country," "Inn of the Sixth Happiness" and "Sinbad the Sailor." "Geisha Boy" was fair enough. For the past two months there hasn't been an out and out flop.

It's too early to draw any definite conclusions, according to veteran theatreman. But at least there's the indication that a good part of the public might be trending toward the local houses for a couple of reasons: (1) convenience, and (2) the price is right.

Part 2 of the theory is especially meaningful. No polls are needed to communicate the knowledge that many theatregoers are balking at the Broadway admission scales. The tariff of \$1.80 to \$2.40 for a single seat is drawing beefs, particularly since, in these days of reduced clearances, a feature can be seen in a nabes almost immediately after the premiere run.

Outstanding product such as "Cat" and "10 Commandments" does equally well in the first-runs and the nabes. The good-but-not-great pictures are doing better in the sub-runs.

### SAM BOVERMAN ON OWN

With Par 29 Years—Expert On Copyright

Sam Boverman, veteran head of Paramount's New York and foreign production legal activities, has resigned from the company effective March 15. Boverman, who had been with Par for 29 years, will continue the practice of law on a fulltime basis with the firm of Margulies, Heit & Boverman.

A specialist in the field of copyright law, Boverman served as representative of the motion picture industry and advisor to the U. S. Registrar of Copyrights at a meeting of the Universal Copyright Convention in Paris in 1954.

## TEAR-GAS 3 HOUSES

Memphis Bootmen's Leader Deplores Such Tactics

Memphis, March 10.

Three nabes theatres which have been picketed for two years by the Moving Pictures Operators, Local 144, were bombed by tear gas over the weekend.

(Downtown theatres plus the Park and Plaza, two nabes houses, are the only ones in the city unionized.)

Rosewood, owned and operated by Nate Reiss, had about 600 patrons viewing "Three Coins in the Fountain," when clouds of tear gas enveloped the house.

Said Reiss: "I was in the auditorium myself and my wife was in the lobby. Everything was orderly. Someone asked me if there was a fire and I told them no. I directed the people out myself, half were youngsters watching the Sunday matinee. There are seven exits and the theatre was cleared in two minutes with no panic at all."

Reiss said he found the tear-gas bottle on the floor of the passageway between the stage and the front row seats. He said the fumes were cleared and patrons back in their seats in short order.

Idlewild Theatre, another nabes, also was tear-gassed as was Memphis.

Albert Shelton, business agent for Local 144 told VARIETY "The tear gas attacks definitely were not caused by any of our men. We deplore any action of this kind," he stated with emphasis.

## Orear's Optimism: B.O. Perks While TV Shows Bore

Kansas City, March 10.

Obvious signs are about that a better year for exhibs is in store in this area. Some of the signs—better grosses despite much ice, snow and bad weather; less obvious but nevertheless evident, quick response to advertising, particularly smart radio advertising; likewise quick response to good exploitation ideas.

Thus has Dick Orear, president of Commonwealth circuit, messaged execs and managers preparatory to a series of spring huddles now underway.

These and other signs point to a good, healthy appetite for motion pictures, perhaps even an awakening to the boredom of television. And best of all the industry appears to be in a position to meet this challenge with a rash of strong product, Orear said in his pep talk.

The series of district huddles began with District 2 in Springfield, Mo., Feb. 26. Others: District 1, Gdand Island, Neb.; District 3, Hutchinson, Kans., Mar. 5-6.

## 'News' Scarce in Show Biz Mimeo

Canadian Managing Editors Divide on Critics Vs. General Reporters on Theatrical Assignments

Ottawa, March 10.

Editorial attitudes of daily newspapers to show business coverage were aired at a session of the Canadian Managing Editors Conference in national convention in Ottawa. Walter O'Hearn, the Montreal Star's drama critic, chaired the panel and subsequent mullings of the subject, "Covering the Entertainment World."

The panel figured that, while press agent's stuff was well written by capable writers, it emerged as anything from "junk" to "phony" and "bogus." One thing p.a.'s could do about it, said the editors, was put in more spot news and less feature. "News" was a sad lack in all show business press releases.

The editors generally blasted the practice of sending just any reporter as reviewer. O'Hearn said, "If the paper's budget won't allow a full-time critic, it should find a competent staffer who is interested in the field and train him in critical writing." Others kudosed general reporters on their handling of show stories, claiming a general reporter

# Manhattan Dailies Interpreted As Favoring TV & Legit Over Films

## Makes A Diff

Vancouver, March 10.

It's either hell or hiss for Bing Crosby hereabouts. He's now been given honorary lifetime fish 'n' hunt permit as payoff for a pair of gratis filmed comedies for British Columbia centenary last year.

Five years ago, when city's top hotel refused Crosby because of his "disreputable" outdoors duds.

## Post Office Won't Clarify on UA's 'Naked' Portrait

Washington, March 10.

United Artists went to the U.S. District Court here today (Tues.) in a move to restrain the U.S. Post Office from barring the "Naked Maja" ad from the mails. Suit was filed against Postmaster General Arthur Summerfield by Max E. Youngstein, UA v.p.

For reasons of policy, the Post Office Dept. has declined to tell United Artists whether its Goya nude ad is fit for the U.S. mails. But for those publications which have already carried the classic "Naked Maja" display, it's all water over the dam according to Dept. General Counsel Herbert S. Warburton.

Warburton explained that his office does not give a ruling on the propriety of published matter unless an individual postmaster calls for one when the mag or newspaper is deposited for mailing. In the case of the UA Goya, no postmaster raised the issue and hence no ruling.

This does not bar a future ruling if and when the ad is printed and mailed again, provided a postmaster questions its fitness.

UA had asked for an advance ruling on whether newspapers that carried the display would be barred from the mails. In reply, Warburton said he couldn't give one, but pointed out that if it came up for decision, many factors, such as the tone of the publication, the nature of the captions etc., would be weighted.

Post Office ban on periodicals carrying the "Naked Maja" ad of United Artists was challenged as "gross censorship" this week by the American Civil Liberties Union and its affiliates, the National Council on Freedom from Censorship.

Flaws in the treatment of motion pictures, both editorially and advertising-wise, have been accentuated by a study of New York metropolitan newspaper practice during the period of Jan. 15 to Feb. 15. Survey was undertaken for the advertising-publicity managers committee of the Motion Picture Assn. of America and supervised by a committee headed by Universal's Jeff Livingston.

Papers were studied by three agencies—Charles Schlaifer, Monroe Greenblatt and Donohue & Coe. Results in hand, a committee of film men plans to visit several of the papers to argue for better treatment in the light of advertising volume placed with them.

Editorially, one of the complaints is that, compared with television and legit, films aren't being given an adequate break. Of course, such things as the tv program listings are included in the "free space" which the papers hand out, yet few film men argue seriously that the papers should not carry such listings.

On the ad side, one of the main complaints is the indiscriminate "bunching" of ads on a single page so that good ads get lost with the bad.

Editorially, one of the worst papers in town to crack is the N.Y. Times. Yet, two film execs last week admitted that they personally would be quite unhappy to have the Times carry some of the publicity stories put out by the film companies.

At its meeting last week, the ad-pub group also heard a report on Academy Award show activities. The closed-circuit "preview" of the show, skedded by NBC for March 31, will run half an hour and will originate from the Coast. NBC is making the facilities available gratis.

## Pacific Coast Time Irks WB Distrib Officials; Afternoons Actionful

N. Y.-L. A. three-hour differential in time has become especially meaningful to Warners. Its distribution execs who recently shifted to the Coast from N. Y. headquarters miss the old routine of arriving at their desks and finding figures on boxoffice experience the previous day at the start of the new day.

Previously, decisions could be made before lunch (that is, lunch-time for easterners) on whether to yank or continue a picture and on co-op advertising policy. Now it has become a matter of disconcerting after-lunch decisions.

Also missed, it's said, are the WB execs' luncheons with exhibs in New York during which many a booking deal would be discussed and often settled.

WB's move to the west may have paid off in terms of economy but it's stated that because of its distribution toppers Benjamin Kalmanson and Charles Boasberg are spending more time away from their respective offices than ever before.

## Taradash's Legit Version Of Chris Davis Novel

Hollywood, March 10.

Columbia and producer-writer Dan Taradash are in negotiations on a pre-production deal on Taradash's new legit, now being written.

Taradash play is based on a first novel by Christopher Davis entitled "The Lost Summer." He is aiming for a Broadway bow next fall. If current negotiations jell, Col would put up all or part of the coin for the play, receiving film rights in return.

## MPAA's Israel Aid Award

Motion Picture Assn. of America will receive the American-Israel Chamber of Commerce and Industry's Sixth annual dinner award at the Biltmore Hotel, N. Y., April 8, according to Nathan Strauss 3d, chamber prexy.

Award goes to the association in recognition of the participation of its members in Israel's economic growth.

# Mex Film Producers Making Full Survey of Industry Ills; May Cut Number of Pix, Change Prod. Type

Mexico City, March 3.

The Mexican picture industry is about to take a long, realistic look at itself, with a view towards making adjustments so that domestic and foreign markets can be maintained and if possible increased. It is no secret that in 1958 the quality of pictures made in Mexico nosedived to new lows as compared with previous years. Even the film union, interested in higher production, criticized the consistently poor quality of production. Most films were completed in two to three weeks.

Reduction of shooting time in Mexico to absolute minimums, with the exception of a handful of so-called superproductions, is geared to the industry plan of keeping production near the 100-films per year level. More conservative industry leaders have been advocating a drastic cutback to around 60 films annually. With longer shooting schedules, it is argued directors could turn out product having wider public acceptance not only in Mexico but also in the foreign market. But to date any attempt at cutting back production has met with strong resistance, especially from the weaker independent producers.

The quickie shooting schedules do not work out well for union personnel either. The 1957 and 1958 production statistics show that there have been longer periods of inactivity between pictures for both technical personnel and supporting players.

## Keep on Grinding Out 'Quickies'

In the good advice debate over how to "improve" quality of Mexican pix producers mean that it is lack of money and boxoffice names that causes the trouble. Talent, on the other hand, claims that stronger scripts and better contracts (upped wage scales) would result in raising quality. It's a case of everybody blaming everybody else, meanwhile still grinding out one poor film after the other.

Raul de Anda, new head of the Assn. of Mexican Film Producers, says quality standards this year will go up. He champions the plan of making fewer but better pictures. The Mexican industry has the technical knowhow, de Anda said, and the talent. All that it needs is "intelligent application of these resources."

He singled out "Microcosmos de Ceniza" (Ash Wednesday), starring Maria Felix; "Pulgarcito" (Tom Thumb); "La Gola" (The Tramp); with Silvia Pinal and "La Sonrisa de la Virgen" (Smile of the Virgin) as demonstrating the true ability of the Mexican industry. These pictures were released last year.

And in each case shooting time was never under four weeks, going to two months for "Wednesday."

## Fewer Films This Year

This year, whether producers like it or not, there will be a limiting of production, at least by producers allied with the three official distributorships. The Film Bank will only give advances to producers who can guarantee loans. Under this plan total production may be only 84 films in 1959.

However, there are the independents, who obtain money from private sources. Raul de Anda, has termed the independents as "a problem which may lead to saturation of markets." But there is no legal way of making the independents limit their production. With a total of 108 films for the year, the problem of saturation of markets is there.

But aside from overproduction, there's another, more serious problem facing Mexican pictures. For the last two years there has been a steady decline in receipts from Latin American markets. One estimate is that income from Latin America has dropped 40%. Certain producers place the blame on the political and economic situation in many South American nations. But they gloss over the fact that product exported is not up to the standards available from other film producing centers.

## Sees Biz Rising in Mexico

Antonio Matouk, a younger Mexican producer, admitting the

fall off in Latin American receipts, said that this does not matter because collections within Mexico have been rising. Matouk, however, revealed that he still has to get back the \$320,000 invested in "Tizoc."

Boxoffice receipts in Mexico have gone up for native product within the last five years. According to Peliculas Mexicanas, only 30% of investment was returned by showings within the republic in 1954. Today this has risen up to 70%. Reason for the higher boxoffice returns domestically is that in recent years producers have obtained a better break on playing time. Thus, even in such first-run houses as the Roble and Variedades (which formerly almost exclusively featured U. S. product), the ratio today is 50-50.

It is all well and good to build up boxoffice returns internally, according to Raul de Anda, but what is needed now is to raise receipts in the foreign market as well. And the only way to do this, he said, is to release quality product.

Mexico traditionally has had a market in South America. And the South American market has gone for Mexican *ranchero* (cowboy) films, comedies and those treating social problems.

The trouble today is that even in Mexico, except for the provinces, the *ranchero* pix are on the decline. Mexico is modernizing and growing up culturally as well as industrially. And with production costs up, the problem is to turn out a feature that will appeal both to the domestic as well as the foreign Spanish-language market.

Producers, who see the handwriting on the wall, are decamping from the purely local or regional appeal film in favor of producing high-budgeted features for the international market.

# E. German Pic May Not Play London

London, March 3.

A press screening of "Operation Teutonic Sword" has been cancelled following General Speidel's indication that he was about to take legal action to prevent the showing of this East German picture in London. The British Board of Film Censors refused to give the film a certificate. By one vote, the London County Council decided that it could be shown in theatres licensed by it.

Stanley Forman, head of Plato Films, the company distributing the pic, took this action following legal advice. Said Forman: "I was advised not even to remove the film from my office over to the next street where the press was to have seen it."

## Mass Media Seminar

Salzburg, March 10.

Beaumont Newhall, Curator of George Eastman House, is in Salzburg, Austria, to lead a seminar of European students on "Studies of the American Cinema." The 12-year-old Salzburg Seminar in American Studies is running four parallel courses under the heading of "Literature and Mass Media." The one month course is attended by some 48 students, 45 of which come from 15 different European countries. The other three are Americans.

Alongside of Newhall the instruction is led by Gerald Sykes, writer and critic; Alan Downer (he is heading an O'Neill seminar) of Princeton University and Herbert Bruckner, editor of The Hartford Courant.

# Lotsa 'La Paloma' Titles For German Pix on Wings Of Billy Vaughn Disclick

Berlin, March 10.

Billy Vaughn's "La Paloma," a huge bestseller in this country, may be responsible for the fact that three local film producers have registered it as a title.

Kurt Ulrich wants to make it for Europa release, with Curt Jurgens as star. Gero Wecker (Arca) will do it for Constantin release, while Artur Brauner's CCC, the most powerful outfit around here, reportedly has hired the Polydor recording stars Bibi Johns (Swedish), Nina and Frederik (a Copenhagen Calypso duo) and little Gabriele (kid singer) for his "Paloma" venture.

Vaughn, who's due to visit Germany, is to make a guest appearance in one of the above productions. Arca claims to have Vaughn. So does CCC.

Another top song here currently is "Patricia." Perez Prado guided it to national popularity.

# Kerridge Sees Exhibs Winning Vs. Television

Auckland, N.Z., March 3.

It is up to the exhibitors to see that films come out on top in the impending television-motion picture battle in New Zealand, said R. J. Kerridge at a recent luncheon. Kerridge, head of the Kerridge-Odeon organization here, which has a big theatre chain in New Zealand, said that tele, due to get under way in March when official government testing will begin, was inevitable and that film industry must face it.

"It will make the same impact here as overseas, but fortunately we have had the opportunity of putting our house in order and exhibitors must accept the challenge," said Kerridge. He urged exhibitors to take advantage of the outstanding lineup of films and said that he did not criticize producers for selling their backlog of film to tv. The money so gained had helped to make the new, improved product.

# Favre LeBret on Cannes 'Dangers'

Favorable Reception Worth Worldwide Prestige As  
Against Poor Evaluation of Competitive Entries

## POLISH 'HALKA' GIVEN

Mexicans Present Concert Version of Moniuszko Opera

Mexico City, March 10.

Moniuszko Festival was celebrated here Feb. 27 in the main theater of the Palace of Fine Arts with a single performance of the composer's "Halka." Occasion was the completion of the 100th anniversary of performances throughout the world.

In this, the first centennial celebration for Sanislav Moniuszko's work, audience heard most beautiful fragments of the four act opera.

Moniuszko, born May 5, 1819, in Ubiel, Poland, died June 4, 1872 in Warsaw. While he composed other operas (Night in the Apennines, The New Don Quixote, The Ideal, The Lottery, etc.), he is most noted for Halka. Libreto for this was by Wlodzimierz Wolski.

The Mexican National Symphony Orchestra directed by Abel Eisenberg interpreted the music. Soloists included Salvador Novoa, tenor; Alberto Herrera, baritone and Rosita Rimoch, soprano, plus chorus of the Palace's Opera Company.

Hope for a "stronger" American showing at this year's Cannes film festival, which starts May 2, was expressed in N.Y. over the weekend (7) by Favre LeBret, director of the international fest.

LeBret, back from a visit to the Coast and on his way to Paris, said he was eager for a representative turnout of Yank film stars and personalities, but that he was particularly hopeful of getting the best available American film entries to compete at the fest.

"After all, everyone looks to America," he said. "Everyone is anxious to see what the new Hollywood product looks like. I am not sure that, in the past, we have had the best American pictures entered at Cannes." He stressed that, in using the term "best," he did not mean necessarily and exclusively "artistic" films. "There is room in Cannes for many and various types of pictures," he said. "We don't like to label them."

LeBret said he was aware that a certain fear existed of exposing product to the large corps of correspondents at Cannes, since disapproval might hurt individual films. "On the other hand," he emphasized, "look what enthusiastic reception can do for a picture."

Participation at Cannes this year will be the largest in the history of the festival, LeBret reported. The Iron Curtain countries again will turn out in full force. Financial arrangements backing the fest are essentially the same as last year, he said.

While on the Coast, LeBret said he saw several films which interested him and which he might want to invite to participate at Cannes. One of the productions he saw was "Porgy and Bess," which impressed him deeply. Invite to Cannes means that the picture shown earns the distributor an extra license for France. Also, its earnings in France are freely remittable.

# U. S. Films Slump In Swedish Mkt.

Stockholm, March 3.

A total of 393 films opened at the first-run cinemas here during 1958, comparatively the highest number of films shown during one year since 1927. It is also notable that the American dominance was less than usual, as only approximately 47% of the shown films were from Hollywood against the usual 60 to 70%. The breakdown shows 184 American films, with Britain at second place with 75. France was third with 39 and Sweden fourth, with only 28 (against 40 in 1957).

Studying the situation of the Swedish films, they faced a strange year during 1958. In the international competition, at Cannes and Berlin festivals, Swedish films scored successes, and the export of films from Sweden to abroad was higher than in many years, mostly thanks to the reputation of director Ingmar Bergman. But at home, 30 to 35 films to around 20 feature films produced. And of Swedish films opening the Stockholm first-runs, one was a one-hour documentary from the Ingmar Johansson-Eddie Machen prizefight at Gothenburg. Another was a co-production with German interests, "Nothing But Blondes." This leaves a total of only a total of only 26 feature films opening here. Incidentally, it is the smallest figure since 1952 when only 25 Swedish-made films were shown.

Coming up strongly in the Swedish market are German films, which reached fifth place last year, and also Russian films, with six films during 1958. The latter has been more or less out of the Swedish market during the last eight or nine years.

Swedish censors had a busy year, with the horror films the biggest problem.

# Today's Trouble Spots In Europe

The European market today consists of a series of little brushfires for the American distributors. It's a market that can deliver huge grosses on the top pictures, though the overall U. S. take has dropped along with the take of other countries. It's also a market in which television is beginning to loom large.

On the whole, the U.S. industry isn't facing any overwhelming problems anywhere in Europe today. The difficulties are small ones, each with a potential of flaring into a much bigger conflagration. The biggest strength of the Americans is still the fact that European exhibitors need the Hollywood product and would be in dire straits without it.

Here are the current trouble spots on the Continent:

**Belgium:** The U.S. distributors are still battling the new decree regulating rentals. Also, the Government has allowed exhibitors to skip paying taxes on one franc of each admission, and the theatres have been trying to avoid paying film rental on that franc also. On 100,000,000 admissions a year, that adds up.

**Switzerland:** Suit is pending in which the distributors are trying to get exhibitors to drop their arbitrary limitations on film rentals.

**Germany:** There's trouble brewing in this top Eu-

ropean market, where tv has really begun to make itself felt. The Germans have gone to Bonn in an effort to get the Government to go along with limitations on American imports.

**France:** Before there can be discussions on a new French film agreement (the old one runs out in June), the question of the remaining 40 licenses for the American companies must be straightened out. A compromise agreement on the permits seems close at hand, but remains to be firmed up.

**Spain:** Deal is still pending, but regardless of whether or not it's made, the market promises trouble. Fact that so many American films have been sold to Spanish independents, who must still get licenses to show them, doesn't help any in negotiating an overall agreement.

**Italy:** Big tax problem, but the market looks relatively free of other trouble in the wake of the new film agreement, which has yet to be ratified by the new Government.

**Sweden:** A film aid commission has come up with several recommendations. Uncertain yet how they might affect the Americans.

**Finland:** There's a problem involving the franchise arrangements of the American companies.

**Austria:** Censorship proposals are being fought by the Motion Picture Export Assn.

**Turkey:** Import and financial problems still pending as part of new regulations.

# NEXT MONTH



will publish its 2d Annual

## INTERNATIONAL FILM NUMBER

keyed to the Cannes Film Festival—and the other film Festivals this summer

THE SPECIAL ISSUE WILL MERCHANDISE MOTION PICTURES ON THE INTERNATIONAL LEVEL  
and

WILL BRING TOGETHER THE U.S. MARKET WITH THE OVERSEAS FILM PRODUCERS

Special stories by VARIETY'S farflung global newsgathering organization will give particular accent to the EUROPEAN FILM PRODUCERS with special emphasis on the American and British Markets.

THE MOST POTENT INTERNATIONAL ENTERTAINMENT PACKAGE IS STILL THE MOTION PICTURE.  
A CAN OF CELLULOID IS A TNT CONTAINER OF POTENT BOXOFFICE AND ENTERTAINMENT VALUES.

*VARIETY* International Film Number in April will carry showbusiness and your show-business message around the world.

Advertising rates remain the same. Make your reservations at any VARIETY office.

### LONDON, W.C. 2

8 St. Martin's Pl.  
Trafalgar Square  
COvent Garden 0135

### PARIS

28 Rue Huchette  
Odeon 49-44

### ROME

Stampa Estera  
Tel. 675 906

### HOLLYWOOD, 28

6404 Sunset Boulevard  
HOLLYWOOD 9-1141

### NEW YORK, 36

154 West 46 Street  
JUdson 2-2700

### CHICAGO, 11

612 No. Michigan Ave.  
DElaware 7-4984

## 67-Day Mex City Cinema Walkout Won by Union; 21% Base Increase

Mexico City, March 10.

The 67-day cinema strike in this city is over with a victory for the Union of Film Industry Workers. Section One (which controls theatre personnel) was so jubilant over its victory that it hired "mariachis" to play "victory" music as union officials and striking workers made the rounds of 11 shuttered theatres here, removing the red-and-black strike flag.

The union won a base 21% increase for workers. This same hike is to be granted in cases of 70 additional film houses where labor contracts expire in months ahead. Same boost also will be accorded to personnel employed by the 15 Mexican and U. S. distributorships handling pix. Further, these latter will now pony up 1,500 pesos (\$120) annually in place of 350 pesos (\$28) for fringe benefits: medical expenses, sick pay, etc.

The unions had to make some concessions, however. They cannot ask theatre owners to add more personnel. Nor were all fringe benefits granted in full. Theatres will have to pay 50 pesos monthly each for maintenance of the primary school operated by the union's Section One; a similar amount for maintenance of sports facilities for workers; 35 pesos for operation of the technical school.

Cinemas also have turned over 125,000 pesos (\$10,000) to recompense union for strike costs. And they have agreed to pay workers 50% of salaries lost during the strike. Under the new contract term, the lowliest pix house workers (the cleaners) are now assured a minimum of 28.55 pesos (\$2.28) daily. Rates go up correspondingly all along the line to top figures of 96 and 85 pesos (\$7.68 and \$6.40).

### Contracts Cover Next 2 Years

Contracts will be in force for the next two years. There is a general feeling of relief on all sides. Threat of a general cinema strike, spreading throughout the Republic, has been averted. When labor contracts for houses in provinces expire, the union feels confident it will be able to come to terms because of the current victory.

## Macmillan Russo Visit May Bring Red-British Deal on Film Product

London, March 10.

Possibilities of striking a film deal with Russia are being explored by British producers following Prime Minister Macmillan's trip to Moscow. The British Film Producers Assn. has contacted the Board of Trade on the subject, deciding to do so immediately after the communique agreed on by Macmillan and Khrushchev had been made public.

In this, it was stated that the two governments 'agreed to invite the television and film interests in their respective countries to consider in a constructive spirit on a basis of mutual advantage the purchase from each other on a commercial basis and on an increasing scale, of films and television material.'

BFA's interest, it's stressed, is not in any form of "cultural exchange," but if Russia opens up as a possible moneymaking market as a result of the top-level exchanges, then it certainly wants to be in there pitching.

A BOT official told VARIETY that no contact had yet been made with the department by tele interests as a result of the communique.

## British Pix Producers Okay Two Festivals

London, March 3.

The British Film Producers Assn. is participating on the same scale as last year in the film festivals at Cannes (May 1-15), Berlin (June 26-July 7) and Venice (Aug. 23-Sept. 6). BFA has also agreed to encourage entry of British films at San Sebastian (July 11-22), without itself playing a direct part.

The association has earmarked the same budget as 1958 for the film fests. Question of taking part in the San Francisco festival has not yet been decided, pending a decision by the International Federation.

## Int'l Film Prods. Okays Only 4 Fests for '59

Paris, March 3.

The Federation of International Assns. of Film Producers has made it clear that it has only recognized four film fests so far for this year, to which they will give fullscale support. They are Cannes, Berlin, San Sebastian and Venice. The Karlovy Vary and Moscow bids from the East have been turned down although they would have been content to hold them in alternate years.

The FIAFP negated Karlovy because of political slant given the prizes last year which entailed insults to western countries involved in the fest. However, FIAFP said it might come around if given ample assurance was given that the future Karlovy or Moscow fests would be non-political.

## Name Legits, Concertizers But Jazz Doubtful For Vancouver Arts Fest

Vancouver, March 10.

Bankroll for this summer's Vancouver international arts festival is expected to top \$500,000, as against \$450,000 spent on initial venture last year—in spite of around \$100,000 deficit that stands against the latter, according to impresario Nicolas Goldschmidt. Commitments this time include Agnes Moorhead, Viveca Lindfors, both for Schiller's "Mary Stuart," plus concert satirist Anna Russell, a local fave who has pulled big for Hugh Pickett's road tour auspices twice during the past twelve months.

Bellylaugh portion of 1958 names cascade was Marcel Marceau, who did big trade, though more's expected of Miss Russell who gets "clear title" to Vogue theatre, Rank Org film situation, for one week. Same house unspools the celluloid aspect of the fest, in August.

The British historical play will be directed by John Reich of Goodman Memorial Theatre, Chicago, using Canadian players.

Fulfilling "international" label for longhair performance will be Swiss Ernst Haefliger, tenor, and Czech pianist Rudolph Firkushy. Elisabeth Schwarzkopf and Kerstin Meyer have pacted for performance of Bruckner's "Mass No. 3 in F Minor," with 200-voice local chorus. There's hope that Bruno Walter will baton some concerts, as last year.

Jazz laid an egg in 3,000-seat Orpheum, Famous Player's theatre, last summer, and is "a pregnant question" for repeat.

Canada Council will donate one dollar into fest's coffers for every three from public and donors, up to a maximum additional \$25,000. Some \$200,000 is wanted prior to opening.

## Assoc. British Cinemas' Best Managers of Year

London, March 3.

Joseph Mackrell, manager of the Haymarket, Newcastle, has won himself and his wife a trip to the U.S. This, and a framed citation, is his reward for winning Associated British Cinemas' annual contest to find the best manager of the year. Best managers of ABC's other 20 regions, together with the regional bosses and ABC's big brass from all departments were guests at the lunch when the award was made.

William Cardridge, general manager of ABC, said, "We have had our fair share of good pictures, but sometimes, like everybody else, we get involved in mediocrity. That's when the cinema manager proves his worth. Anybody can fill his house with a blockbuster film. But in leaner times, the good manager is one who can obtain the best possible results for his theatre."

A bonus of \$280 was awarded to L. G. Lamm, the runner-up, who manages a cinema in a tough part of London. All members of the staffs of the theatres managed by the district winners received a week of extra pay.

## British Tele Cuts Irish Cinema Trade

Dublin, March 3.

Survey made for Theatre and Cinema Assn. here shows that one house out of six in the Dublin area has tele sets although Ireland has no tv transmitter. Sets are getting fringe reception of British tv, both from BBC and ITV, and are increasing at rate of several hundred per week. William Bergin, TCA prexy, said the survey estimates each set keeps four people a week away from the cinema.

Bergin, who heads the campaign for abolition of the entertainment tax on cinema-going, also blames high spending of hire-purchase goods for reduction in cinema attendance. Irish rate of tax, he says, is one of the highest in the world.

## Sweden Fears New Cinema Tax Boost

Stockholm, March 3.

While Sweden is suffering from a delayed reaction to the recession, Gunnar Strang, minister of finance, is out to tighten the taxation belt. Paradoxically, the Swedish parliament is studying a proposal to increase the support of the film industry. However, producers fear that the so-called aid will indirectly result in the government influencing the industry and its product.

The government probe of the film industry has been carried out by Harry Almeby. There is a 38% entertainment tax on cinema tickets. At present, 35% of the entertainment tax on Swedish color pix is returned to the producer, and 20% on other films. The new proposal suggests that 11% of the total entertainment tax intake would be turned over to a board which in turn would evaluate the quality of Swedish films and distribute funds to the producers rated most deserving. Furthermore, foreign films—American pix represent about half of this market—are responsible for about three-quarters of box-office income to be taxed. But they will receive no rebate.

Rather than lowering the entertainment which could solve the Swedish producers problems in a manner they would prefer much more, the state proposal would discriminate between foreign and local films and would also serve as a "subvention." Led by Ingmar Bergman, Swedish films are often considered as in a "golden age." However many feel that state-regulated subventions will drive leading talent abroad where it would be allowed to work with greater freedom.

## American Production Cues Salzburg Fest Mounting Of 'The Silent Woman'

"The Silent Woman" by Richard Strauss will have a European production at Salzburg, Austria, this summer. Work was called to operative attention by its production last year at the N.Y. City Center under Jules Rudel.

Owing to the gathering black clouds of Hitlerism the opera was passed by in 1935, partly because the libretto was by Sean Zweig, who was a Jew. After the war years, nobody remembered to try it out.

Widow of Zweig will attend the Salzburg event.

## FRENCH-MEX TALKS ON CLEFFER PAYOFF

Mexico City, March 3.

George Auric, French composer, author of "The Red Mill" and head of the French Society of Authors & Composers, huddling here with similar Mexican society to attain "a better accord and improved relations between Mexican and French authors."

Auric was expressly invited by the Mexican Society of Authors & Composers for talks, in keeping with this group's new policy to reach international accord with associate organizations.

One of major developments expected from meetings is reciprocal payments for music rights between the two nations.

## 'My Fair Lady' of Stockholm

By WILFRID FLEISHER

Stockholm, March 3.

Theatre here recently has been acclaimed by Swedish Theatre here on Saturday (14) has been acclaimed by Swedish critics as the outstanding theatrical event of the past 20 years, notwithstanding the fact that this city has been the scene of two recent O'Neill world premieres.

Adaptation was a success for the hitherto little known Lars Schmidt, husband of Ingrid Bergman, as producer of the show, in marked contrast to her former husband Roberto Rossellini's failure here three years ago as the producer of "Joan of Arc," with Miss Bergman herself in the title role.

Miss Bergman and Schmidt, who occupied seats in the fourth row of the orchestra, shared the premiere with King Gustav VI Adolf and Queen Louise, who viewed "My Fair Lady" from the royal loge. The King, usually solemn on public occasions, seemed to enjoy himself immensely and stayed on at the close to applaud through a dozen curtain calls, while the Queen laughed so heartily during the scene at the races that she had to use a handkerchief to wipe the tears away. Seldom has the royal couple appeared in such good humor.

Few Swedes have seen the New York or London performances and could make no comparisons, but to this writer the Swedish rendition seemed close to the level of the New York original. The scenery and costumes were identical, scrupulously copied by Schmidt, and the dancing and minor parts well up to standard, but the top stars failed to reach the same heights, Ulla Sallett, Swedish musical comedy star, who played Eliza, has a charming, soft, cultured voice but lacking in volume, while Jarl Kulie, one of Sweden's leading dramatic actors, who took the part of Prof. Higgins, spoke his songs instead of singing them.

The most difficult problem was the translation and what type of accent to use to replace the Cockney English. The choice lay between a Gothenburg dialect, favored by producer Lars Schmidt who hails from near Gothenburg, and a local Stockholm accent. The Stockholm accent was finally settled upon, and was deemed by Swedish critics the best possible solution.

It seems certain that "My Fair Lady," Stockholm edition, will be as popular here as elsewhere and is assured of a long run.

## New Salzburg Theatre Timed for '60 Festival

Salzburg, March 3.

The new \$8,000,000 Festival Theatre here will be opened for the Salzburg Festival of 1960. The house, located next to the old Festspieltheatre, will seat 2,300. It has been designed by Clemens Holzmeister to permit the transfer there in case of bad weather of all fresco offerings in the Felsenreitschule.

The old 1,700-seat Festival theatre will be used hereafter primarily for Mozart operas, while the new house will present grand opera and drama, as well as concerts.

## 3 Italian Films Pacing Italo First-Run Spots; 'Vikings,' 'Vertigo' Sock

Rome, March 3.

Three Italo-made pictures are leading the current Italian box-office race, according to incomplete seasonal returns based on first-run key city situations only. Top three at this reading are "The Tempest" (Dino De Laurentiis), with some \$560,000; "Naked Maja" (Titani), with \$468,000; and "I Soliti Ignoti" (Lux-Vides), with \$363,000.

"Tempest" has a Paramount release abroad while "Maja" is handled by United Artists in the U.S. and Metro elsewhere.

"Vikings" (UA) holds the No. 4 spot in the to-date ratings, followed in order by: "Vertigo" (Par); "Raintree County" (M-G); "Cat on Hot Tin Roof" (M-G); "Indiscreet" (WB); "Mon Oncle" (French-Titanus); "Racconti D'Estate" (Italian-Royal); "Inspector Maigret" (French-Titanus); "Brothers Karamazov" (M-G); "En Cas de Malheur" (French-Cel); and "Bravados" (20th). All the above are in the better \$150,000 class.

Of the top 14 grossers, seven are Yank films; four are Italo-made (of which two are co-productions with the U.S.), and three are French-made.

In the above grouping, several pix had still to be played out when survey was made. Also not figured here, though held over from last season are such leading grossers as "10 Commandments" (Par), with \$1,237,000 to date; "Bridge on River Kwai" (Col), with \$859,500; and "Around World in 80 Days" (UA), with \$600,000.

## No British Quota Change

London, March 3.

As expected, there's to be no change in British quota for the year beginning next Oct. 1. Sir David Eccles, president of the Board of Trade, announced in the House of Commons last week that he'd reached this decision after consulting the Cinematograph Films Council.

Present quotas are 30% for first features and 25% for supporting programs.

## Tax Headache, TV Before Brit. Exhib Session

London, March 10.

Cinematograph Exhibitors Assn. of Great Britain and Ireland holds its annual general meeting here this afternoon (Tues.). Annual report to be presented includes, as customary, a survey of a wide field of activities which carries a couple of salient points on the state of cinemas as a whole and exhibitors' efforts to lessen the impact of television.

On cinemas, figures listed show that there were an estimated 3,930 operating in 1958, compared with 4,194 in 1957 while admissions dropped to an estimated 740,000,000 from 915,000,000. Net takings last year were down by over \$3,250,000, while the cost of operating the average house rose from \$27,000 to about \$28,500. Meantime, the number of tv licenses (sets) in operation climbed from 6,970,000 to something like 8,420,000.

Exhib attempts to fight tv have been crystallized in the formation of the Film Industry Defense Organization, contributions to which provide a fund aimed at preventing the further sale to tv of old feature pix. The CEA report declares it's "abundantly clear" that the mere existence of the scheme, now in operation for six months, has prevented a very large number of films (estimated to be 1,600) from being made available to tv. There are hundreds more which, with the consent of the owners, will be frozen so long as FIDO continues to operate.

Stress is laid in the report on the need to achieve complete abolition of the government's admission tax, while emphasis is placed elsewhere on the amount of time that's been taken up during the year on labor negotiations. Reference is made, too, to the "enormously improved atmosphere" in which common problems have been examined and discussed between different sections of the trade.

Membership at the end of 1958 stood at 3,612 compared with 3,893 at the close of 1957. Dip was in part accounted for by 218 closures, not counting three foldings caused by fires and one switchover to live shows. Apropos closures, the report states that the position has arrived where consideration will need to be earnestly given to some reorganization of the association, maybe through amalgamation of branches, a cut in the number of general council meetings, an increase in subscriptions or other means.

## John Huston Touts 'The Nazarene'

Deplores Mexican Government Slant—Wants  
Bunuel Film Specially Invited to Cannes

Paris, March 10.  
Director John Huston, from Mexico City, is raising his voice on behalf of a Mexican feature, "The Nazarene," which concerns a priest who leads a group of prostitutes to safety during troubled social times. Film is work of a former Spaniard, now a Mexican citizen, Luis Bunuel. Huston thinks film absolutely ought to be shown at the Cannes Film Festival. BUT—the Mexican government has contrary views, apparently because of film's theme.

During his own press conference in Mexico City, Huston who states he has no axe to grind and only recently met Bunuel, put through a trans-Atlantic phone call to Gene Moskowitz, VARIETY'S Paris reporter. Quote:

"I think it is one of the greatest films I've ever seen. In fact, I wish I had made it myself. This film should be seen in the world and especially consecrated at an international festival. The Mexican government does not want to send it to the Cannes Film Festival because it objects to its view of certain elements of Mexico. This is wrong for it is a humane work of art and I should like to help get this specially invited to Cannes."

Bunuel is internationally known. His "L'Age D'Or" (Golden Age), made in France in 1932, is a museum masterpiece with strong iconoclastic aspects. His compassionate but searing study of poverty in Spain in his documentary, "Bread Without Land," plus the Franco victory, led to his permanent self-exile from Spain. He worked in the United States during the war until he went to Mexico. His "Los Olvidados" (The Forgotten Ones) won a Cannes award in 1951. It was shown in the U.S. as "The Young and the Damned."

Bunuel recently made two films in France and is now doing a French-Mexican coproduction, "The Fever Mounts in El Pao," with Gerard Philippe and Maria Felix.

Huston asserted he would personally contact Cannes Fest head, Robert Favre Le Bret, now in Hollywood, about having this film especially invited to Cannes if the Mexican government passes it by.

## EXPANDED 7TH ARMY CLUB SHOWS KAYOED

Stuttgart, March 3.  
They got the money but not the talent. So Seventh Army, the world's largest land army (about 150,000 men headquartered here), was unable to come through with its plan to expand the number of military shows it produces of its own men. With many of the club shows presented to the military of an inferior calibre, and numerous Seventh Army men scattered throughout Germany at remote outposts, the Seventh decided to step up its own free touring shows to 12 per year instead of the seven formerly done annually.

It got the money for the improved program, but the Army refused to allow more than 50 servicemen to go on special tour of duty, assigned to the Entertainment Branch at one time. So the project fell through.

Each of the shows sent on the road has a cast of from 10 to 16 talented servicemen—many with pro background—plus several Wacs and occasionally a femme British entertainer. Each unit has a professional production staff of choreographer, arranger and comedy writer preparing the hour-long revue.

## MEX ACTORS HONOR 2 CRIX

Mexico City, March 3.  
For the first time, the National Assn. of Actors has awarded its Gold Merit medal to two theatre crix. They are Armando de Maria y Campos and Alfonso de Icaza, both on the morning daily Novedades.

Rodolfo Landa, ANDA head, said it had been decided to grant the two critics the medal because of their "honest labor for over 40 years in the theatrical world."

## Basle Likes 'Can-Can'

Basle, March 3.  
Stadttheatre at Basle, first Swiss legit house to stage a U. S. musical comedy in this country in 1956, namely, Cole Porter-Sam & Bella Spewack's "Kiss Me Kate," has done it again. Newcomer is German-language production of Cole Porter-Abe Burrows' "Can-Can." It drew excellent reaction from the audience as well as multitude of local and foreign scribes and producers. National-Zeitung, critic gave a rave, commenting: "We much prefer such an excellently presented and lavishly produced musical to a schmaltzy operetta." Main credit for click goes to guest director Arno Assmann from the Munich Gaertnerplatz Theatre, for the crackling-with-life production. Max Bignens provided imaginative scenery. Choreographer Wazlaw Orlikowsky injected brilliant dance numbers among which the satirical Apache Dance, "Garden of Eden" number and the can-can finale are standout.

Performances are a bit uneven. Trude Stemmer is most fetching Mme. Pistache but her diction leaves something to be desired. Opposite her, young Norwegian basso Oystein Litved as the "sinful" judge is vocally impressive, but lacks personality, especially in his wooden acting. Ann Hoelting registers as Claudine (which role catapulted Gwen Verdon to fame), whereas Wolfgang Weiser as Boris offers the show's most amusing performance. A touch of subtlety is brought into the sometimes rowdy proceedings by Guenter Heising, from legit, who clicks strongly in a variety of parts as the art critic Jussac, a waiter, a d.a., a constable etc. Mezo.

## Spoletto, Italy's Arts Fest, Managed From Gotham, Sets Elaborate Agenda

Festival of Two Worlds, which is managed from Manhattan although centered at Spoletto, Italy will span June 11-July 12 for its second year. Opener will be "The Duke of Alba," opera by Donizetti with Thomas Schippers conducting and Luchino Visconti staging.

A new legit play by William Inge, "A Loss of Roses" is set for debut, in English. (Spoletto last year drew preponderantly a ch-chi international set from New York, Paris, Florence and Rome.)

An innovation for 1959 as revealed last week by Gian-Carlo Menotti, president of the fest, is "Album Leaves, U.S.A." which will be an anthology of segments and odd bits culled from Truman Capote, Tennessee Williams, Samuel Barber, Thornton Wilder, W. H. Auden and others. A companion offering, "Album Leaves, Europe" is also in prospect.

Two sets of ballets, one a new edition of "Jerome Robbins, U.S.A." and one choreographed by John Butler, Herbert Ross and Anthony Tudor are lined up.

An outdoors rendering of Verdi's Requiem Mass will be topped by Eileen Farrell.

Sir John Gielgud will travel to Spoletto to give his Shakespearean readings, "The Ages of Man."

## BRITISH WHITE PAPER CITES TV PROGRESS

London, March 10.  
A Government White Paper on Britain's overseas information services, published last Monday (2), reports that "a good deal of preliminary work is proceeding" on the developing of tele coverage in some Commonwealth and colonial countries. It adds that "such stations, as they become established, will look to the British government, the BBC, the television companies and the film industry to supply films for local showing."

Overall expenditure on the country's overseas information work has been lifted to about \$46,000,000. BBC's share in this stays at around \$17,000,000.

## Scouts 'Voyage' in Japan

Tokyo, March 3.  
K. L. Grossman is in Japan for an indefinite stay scouting locations and possibilities for Andrew L. Stone's indie, "The Last Voyage," originally earmarked for shooting off the coast of England. The picture, to be in color and CinemaScope for Metro release, features the actual sinking of an ocean liner. Grossman said production could begin in April or May.

## Scot Sees Better Times For Big Biz

Glasgow, March 3.  
Signs of greater activity and optimism in the cinema trade of the U.K. were pinpointed here by Denis McGee, Edinburgh, new chairman of the Scot branch of the Cinematograph Exhibitors Assn. of Britain and Ireland. Great things were being done, he said, to sway the balance in favor of the trade.

The number of British films was not likely to be reduced, several American companies were embarking on big programs, and the American boxoffice had at last reached stability.

"Given the right films and exploitation," said McGee, "and we are capable of attracting increasing numbers to our halls."

He called for more of the better-type British films. But the government must not take away the lifeblood of the film business with an unfair cinema tax.

New Scot prey saw a diminishing influence of television, saying: "The younger generation of today will not experience, in later life, the impact of tv as was felt a number of years ago."

## 'Bramble Bush' Location Stirs Phantom Civics; Is It That Naughty?

Boston, Feb. 24.  
New England is in for another round of publicity re the making of a sexy film, a la "Peyton Place." This one is "The Bramble Bush," with a Cape Cod locale, and so far Maine stood as the only one of the six New England states that had the welcome mat out for the film shooting.

Massachusetts wants no part of the shooting of the film version of the novel, which deals with Yankee manners, morals, and sex. Vermont is skittish about it, and New Hampshire, judging from its performance in the "Peyton Place" case will oppose attempts to film it within their boundaries.

Maineites are taking a different view, for "business reasons." Gov. Clinton R. Claussen said if Jerry Wald and Milton Spurling want to film the picture in Maine, he would be "very much pleased."

"The Bramble Bush," written by Charles Merenda, formerly of Newtonville, deals with a medico who tries to save the life of his best friend while having an affair with the friend's frau. The medico eventually goes on trial charged with the mercy killing of his friend.

Suspicious natives see press-agents for 20th-Fox drumming up a lot of advance publicity for the film and the civic pride kiddies going for it. Spurling's hunt for a filming site is being built into magnus opus. He is quoted as saying that an original plan to film the picture on Cape Cod was given up for "technical reasons," and he would search the state of Maine for locations.

Down on Cape Cod, Norman Cook, of the Cape Cod Chamber of Commerce, put it this way: "We don't think the book depicts Cape Cod very accurately."

Gov. Claussen of Maine, informed of Spurling's intentions of going there, said: "I would never try to discourage industry in the State of Maine, but would rather encourage it... who knows they may like Maine and decide to settle in the state on many more film locations."

Told the novel was considered more risque than "Peyton Place," the governor said: "I heard a lot about 'Peyton Place,' but the film didn't come up half as bad. If they would do the same to 'The Bramble Bush' I would not oppose their filming of the novel in Maine."

## Infractions of Laws Covering Prod. Of Pix in Mex Irk Film Bureau

### Celia Franca Off Toes

Ottawa, March 10.  
Celia Franca, English-born founder of National Ballet of Canada (in 1951) has quit terping to devote full time to artistic direction. Her last performance—except in forthcoming U.S. tour—was in title role of "Giselle" at Royal Alexandra Theatre, Toronto, which had a virtual sellout for four-week stand.

Now 37 and married to H. R. Anderson, National Film Board of Canada executive, Miss Franca started dancing at 14. She hopes National Ballet will do a European tour "within the next six years." Several U.S. tours and a stand in Mexico City last year have been quite successful.

## Mex Working on Distrib Deal With Col Pictures To Duck Monopoly Hint

Mexico City, March 10.  
Mexico is working out a distribution deal which will free it from the smell of monopoly. Basic formula for the distribution of national product in the U.S. is being worked out by Cimex and Columbia Pictures Distributing Corp. Talks, on for some time, are near the pacting stage. Accord will give Columbia exclusive U.S. distrib rights to 15 Mexican pictures per year.

This pact is expected to eliminate the bitter feelings of past years, with charges of monopoly hurled at Azteca Films and Clasa Mohme, when these private distributorships handled Mexican product in U.S. When Cimex (government controlled distrib' outfit handling Mexican pix in America and abroad) was formed some time ago, first move was to absorb the private Mexican distributorships operating in the U.S. Cost of this operation ran into millions of pesos.

Columbia, which had been distributing Mexican films in the American market for years, had tiffs in the past with Azteca and Clasa Mohme over distribution of films produced here. And when the official agency Cimex, key organization in current official distribution setup, came into being, Columbia was frozen out, with only a trickle of films assigned to it for distribution.

Now, with an agreement on the verge of being signed, Federico Heuer, head of the Film Bank, said that the "important point of clearing up distribution misunderstandings in the U.S." is only part of a new over-all Mexican policy to strengthen the entire industry structure here. Various commissions are studying all phases of industry problems, with special attention to the distribution end. Heuer also wants to build up a real European and Asian market for Mexican films.

Heuer Denies Report  
Federico Heuer, Film Bank prexy, who could not be reached previously, said there is nothing definite to report about a Cimex-Columbia pact, although it is being kept in mind. Heuer, who also heads the executive board of Cimex, said the situation is still the same, although studies for an ultimate "arrangement" will be made in the future.

Other sources here insist that a Cimex-Columbia pact is being terminated, giving the Hollywood distributorship rights to 15 pix a year.

## Rank Moves Press Agents

London, March 10.  
The Rank Organization has announced two key changes in its publicity setup. Theo Cowan relinquishes his job as Pinewood press manager to become personal assistant to Charles Young, Rank's publicity-advertising topper. Cowan will also supervise the operations of the radio and television department.

Tony Hill switches from radio and tv publicity to become right hand man to John Behr, Pinewood Studios' press controller.

Mexico City, March 3.  
Infractions of regulations governing the production of films in Mexico by foreign producers are still going on despite official warnings. Patience of Mexican officials is being exhausted and a tighter curb on activities of foreign units may result. Latest "incident" involves filming of scenes for "Switch Blade" (a story of the Mexican-U.S. narcotic traffic) in border city of Ciudad Juarez. Official charge is that Gold Air Shows Inc. of Amarillo, Texas, producers, did not comply with Mexican laws.

Fred Ready, prexy of the U. S. firm, appealed to the American State Department to obtain release of 1,700 feet of film taken in Ciudad Juarez. This footage is now in the offices of the Film Bureau here. Jorge Ferretis, head of the organization, said it will not be released until blame can be fixed on those responsible for haunting Mexican laws.

This time Mexican authorities are luckier because in prior incidents, involving television and feature-length producers who also went blithely ahead with shooting without obtaining requisite permits, producers pulled out with exposed film before action was taken. According to the Film Bureau, Ciudad Juarez authorities "unlawfully" authorized filming by the U. S. camera crew within city limits. Ferretis again stressed that only the Film Bureau can authorize filming by foreign units anywhere in the Republic.

Juarez Mayor Defends Self  
The mayor of Ciudad Juarez, in self defense, said he had granted permission because he was under the impression that this was to be a short subject destined for publicity purposes only, and not for theatrical exhibition. According to the version sent down from Ciudad Juarez, producer John Winkelman had asked for permission and designated the film as a short that would not be exhibited in theatres. Both Winkelman and Ready deny this, stating they had told the true facts. Reportedly, they are in the wrong since the Film Bureau here has no record of any request from Gold Air Shows to make a film in Mexico.

Whole matter came to light when a suspicious Julio Ahuet nosed around and found that film was for feature exploitation in theatres. He got in touch with headquarters of the Union of Film Production Workers here, and this organization frately phoned Ferretis, who gave the film seizure order. A union spokesman said that this incident, as well as other similar ones, come about because of a desire by "certain producers to avoid contracting the required number of Mexican technicians and actors" as stipulated by law.

No Discrimination Intended  
Jorge Ferretis told VARIETY that there is absolutely no intent to "discriminate" against Hollywood or any foreign production activity. Mexico welcomes it. But all this must be within the framework of the Motion Picture Law. And this law expressly stipulates that a producer must first submit a script for Film Bureau okay (a mere formality in most cases unless there are scenes deemed derogatory to Mexico); and also obtain the necessary permit for location work in Mexico. Apart from this, the unit must hire the specified number of Mexican technical workers and talent, and pay them the present scale, according to an agreement worked out by union and Hollywood producers.

That's all there is to it, Ferretis said patiently. He added further that he was notifying all state and municipal authorities in Mexico, in no uncertain terms, that only the Film Bureau can give permission for filming activity within the republic.

## Quimby Chain's Bowling Alleys

Dallas, March 10.  
Quimby Theatres Inc., has just let a contract for a \$500,000 26-lane bowling alley. Part of the Quimby Village Shopping Center of Fort Wayne should be ready about Aug. 15.

*Who gave you...*

**THE CURSE OF FRANKENSTEIN**  
•  
**HORROR OF DRACULA**  
•  
**THE CAMP ON BLOOD ISLAND**

*are proud to announce  
that  
their three Directors*

**JAMES                      ANTHONY                      MICHAEL**  
**CARRERAS              HINDS                      CARRERAS**

*are arriving in  
NEW YORK  
on March 15*

**FILM**  
**PRODUCTIONS**  
**LTD**

**TO DELIVER**

## New York Sound Track

The rumor mill: Technicolor looking to buy the Pathe Labs in N.Y. This would give TC black-and-white and also Eastman color processing facilities which it needs.

Confidence that both the United States and Soviet Russia will participate in this year's San Francisco International Film Festival was expressed in N.Y. last week by **Irvin Levine**, exec director of the fest. Affair, in its third year, is scheduled for Nov. 11-24.

Authors Guild staged its annual Book Awards Week authors-and-reviewers' panel discussion at Hotel Warwick last Wed. (4) with **Alistair Cooke** as moderator. Subject: "Whose Decade Was the 1950's?"... It belonged, said the pundits, to the social scientists, the suburbs, non-fiction, fear of Russia, the novelists' inability to see the whole economy because of its sheer complexity... the points were stressed that (a) last week's literary prizes all went to west coast writers employed at universities, and (b) that critics too often praised junk... one speaker from the floor challenged the Book-of-the-Month influence and derided "commercial tie-up" as corrupting taste and book-selling naming the "absurdly extravagant praise" of **James Gould Cozzens'** recent novel, "By Love Possessed."

**Jeannette Scovotti**, sister of film critic **Jim Scovotti** (Films In Review), will make her operatic debut in five major U.S. cities. The coloratura soprano, recipient of a 1959 Fulbright scholarship and winner of the N.Y. Singing Teachers' Assn.'s Young Artists Concert Annual, will make her debut at the N.Y. City Center as Monica in the April 24 performance of Menotti's "The Medium."

Films In Review's **Eleanor H. Nash** reviewing "Seen Any Good Movies Lately?" speaks of **William K. Zisser**, former film critic of N.Y. Herald-Trib as "always genteel, and never original... he gets off his bromides in the tone of a literary lion in suburbia..." actress **Fritzi Max**, because she was just the right type, was shipped to Florida to star in a one-minute film produced by **McConnachie** for National Safety Council... **Pat Hazard** will conduct workshop in all the pop media including films at U. of Pennsylvania this summer.

**Harold Rand**, publicity manager for **Walt Disney's Buena Vista** firm, is off on one of his pixie kicks again. He's offering a "publicity spring clearance sale" with 20% to 45% off "on 1958 material not planted to date." His merchandise includes "shorts, features, layouts, handouts, adjectives and promises." Previously Rand offered newsmen green stamps for each item of Disney publicity published... **Gina Lolo** bridgida set to co-star with **Frank Sinatra** in Metro's "Never So Few." **N.Y. office**, has set up his own publicity shop... **Ray Long**, former Broadway dancer-actor who turned to professional photography in 1946, is clicking in his new field. He did all the camera work on **Dynamic Films' "Psychiatric Nursing"**, just nominated for an Academy Award in the feature length documentary category... **Morris Ebenstein**, former copyright attorney for Warner Bros. and now a member of the firm of **Zissu, Marcus, Ebenstein and Stein, N.Y.-to-L.A.** to address the Los Angeles Copyright Society on Monday (9).

**Elizabeth Taylor** will do a brief personal in stepson **Michael Todd Jr.'s** "Scent of Mystery" now being filmed in Spain under British photographer-turned-director **Jack Cardiff's** megaphoning. It's in 70m process, not Todd-AO. **Peter Lorre** and **Beverly Bentley** are the leads: Miss Taylor's personal will be part of the "Scentovision" gimmick which marks young Todd's debut with the "smellies" technique. **Ned Mann** on special effects; **Vincent Korda**, art director, is also associate producer on this chore. UA will probably do the general release after the first 40 roadshow engagements.

**N.Y. World-Telegram & Sun**, via amusements ad manager **Martin Dickstein**, reviving the Academy sweepstakes, a public balloting with \$3,500 in prizes including \$2,000 top prize; \$500 for runner-up picker of the Oscar winners; \$250 third prize; \$100 fourth and a flock of 50s, 20s and 10s thereafter.

**Philip Barry Jr.'s** second producer chore for Metro will be "The Golden Fleece," pre-Broadway production by **Lorenzo Semple**, following "The Mating Game"... **Sidney Poitier** cast as star of **Hall Bartlett's** "All the Young Men"... "The Death of **Charlemagne Perle**," dealing with U.S. Marines' occupation of Haiti in 1915, will be produced for United Artists by **Hellman-Hill Productions**, to be directed by Broadway director **George Roy Hill**.

**William Goetz** bought **George Campbell** novel, "Cry for Happy," as fourth indie he's prepping for Columbia Pictures release, others being "A Magic Flame," "The Mountain Road" and "The Time of the Dragons"... **Albert Band** and **Louis Garfinkle** will produce "Wake of the Drunken Sailor" in Sweden this July, in color and Agascope, anamorphic process developed by **Aga Labs, Stockholm**... **W. R. Burnett** set to script "The Sea Nymph," original by **Steve Fisher**, for **Edward L. Alperson**.

The Postmaster General sent United Artists a letter with his decision (which was no decision) re the use of the Goya painting in the "Naked Maja" ad. UA never got the letter. It was lost in the mails... **Ernest Hemingway** has excerpted his works for an evening of dramatic readings in the theatre... UA and **Harry Belafonte** have been talking about the "West Side Story" film project... Director **Robert Wise** working on a picture biog of the late **Robert Capa** who died in Indo-China while on an assignment... **Max E. Youngstein** taking his children to the Coast later this week... **Eric Johnston**, homebound from Asia, talked to his office from Honolulu and, for once, said he was eager to be done with travelling and to get home. He got back Saturday (7)... Group of Soviet film negotiators due in the States second or third week in March. The Russians still have a film to pick under the exchange deal. They originally wanted "Bridge on the River Kwai," but **Sam Spiegel** changed his mind and wouldn't let 'em have it.

**Leo F. Samuels**, former president of Buena Vista, recovered from a leg injury, will be ready to tell about his next business post shortly... **Dino DeLaurentis** back to his Rome base... **Van Heflin**, who's already gone on two bally tours for Paramount's "Tempest," came into Gotham from the Coast at the weekend preparatory to his third. He'll be off today (Wed.) for Buffalo, then Toronto, Chicago and other points... **Vera Miles** blew town for London and film work with **Ivan Foxwell Prods.**... **Edith Head** is here touting her book, "The Dress Doctor."

**Bernie Kamber's** (Hecht-Hill-Lancaster pub-ad chief) departure from bachelorhood was duly noted at a dinner at Toots Shor's last week, with comedians **Jack Leonard** and **Allan King** providing the fireworks... With drive-in theatres now eligible for Small Business Administration loans, Theatre Owners of America's N.Y. office now carries a supply of SBA loan informational guides and a complete listing of all SBA offices where applications may be filed.

**Curt Jurgens** will star and **Edward Dmytryk** direct **Jack Cummings'** "The Blue Angel" for 20th-Fox release... **Roy Rowland** bought **Wade Miller** novel, "Mad Baxter," for indie production... 20th-Fox lifted **Stuart Whitman's** option, with next assignment to be "The Hound Dog Man"... **Art Gilmore** will narrate Paramount's reissue of "Old Ironsides," 1926 silent starring **Charles Farrell**, **Esther Ralston**, **Wallace Beery** and **George Bancroft**.

Private sale offering "Mike Todd's fabulous mural of Place Vendôme, Paris, in his Park Ave. penthouse. 5-by-10 mounted and electrified" to highest bidder.

**Nat Rudich**, eastern representative, to the Coast to confer with **O. Preminger** and pub-ad chief **Dave Golding**, Rudich will remain on the Coast until "Anatomy of a Murder" moves out to its Ispeming, Mich.

## 'WATERFRONT' & 'CAINE' IN APRIL REISSUES

"On the Waterfront" and "The Caine Mutiny," two of Columbia's top-grossing films of the recent past, will be reissued in April.

The film company will follow the same policy that proved successful with the re-release of "From Here to Eternity" last year. The pix, according to the company, will be handled as if they were new films, with new advertising and promotion campaigns. The films will be sold either as single features or as a double-bill package.

"Waterfront" and "Caine" were originally released in the summer of 1954.

## Havana Casinos

Continued from page 2

into effect to insure that native **Habaneros** stayed out of the green baize centres. The operators, are generally a much sadder group at present than they were under the fallen Batista regime, which while it exacted onerous amounts, at least allowed the casinos to permit all to play at the tables-with the casinos keeping 50% of the amount taken out of the heavily played slots.

The government also announced a new set of rules and tariffs for the casinos. Casino licenses will be granted only to hotels that cost at least \$5,000,000 and night clubs that cost \$1,000,000. This would eliminate the now closed casinos at the Plaza, Deauville and Sevilla Biltmore.

Gambling taxes will be \$5,000 monthly for the first seven tables with the eighth tables taxed at \$1,000 and \$55 for each additional table, provided slot is open only from 8 p.m. to 6 a.m. Added imposts are levied if casinos opened earlier. Under the prior regime the casinos opened at noon.

An operator will also be required to post a \$50,000 bond with the Institute of Savings & Housing and prove financial reliability. A foreigner who operates a casino will also have to present a certificate of approval signed by an official of the embassy representing his country. Casino workers, dismissed when gambling stopped on New Year's Day, must be rehired and paid for the time the casinos were inoperative. This has already been complied with and workers were given seven weeks' salary.

## 'Blacklist'

Continued from page 1

Committee hearings back in 1947, when the industry adopted its official policy of not employing Communists or known former Communists, a blacklist has existed in Hollywood. It has driven a good many performers and creative artists to seek employment abroad. Some of them, having recanted before Congressional committees and through other channels, have been reinstated in the studios' good graces. Others are still unacceptable.

"Small World" ventured into rarely-trod ground in tackling the topic. Zanuck revealed that, because it was felt that public opinion was still against her, 20th-Fox had opposed his use of **Miss Bergman** in "Anastasia." He commented "There have been some very talented people that have been, let me say, blacklisted, for want of a better word, but they've been in the minority."

To which **Miss Bergman** replied: "You mean, they are less blacklisted if they have talent," and Zanuck agreed.

location... **Euan Lloyd** has been named European supervisor of advertising, publicity and exploitation of **Samuel Goldwyn's** "Porgy and Bess." He'll operate from Columbia's London headquarters... Reissue showing of **David O. Selznick's** "The Adventures of Tom Sawyer" set for the Guild Theatre, N.Y. by NTA Pictures... TV-screenwriter **J. P. Miller** off to Europe to see the Paris legit production of **Irwin Shaw's** novel, "Lucy Crown," which Miller will convert to the screen for Hecht-Hill-Lancaster. He'll also visit London and Rome to arrange for the production of his play, "Madonna and Child," which is set for Broadway next season... **Doug Nedder**, a Samuel Goldwyn Productions exec, off to Europe on company business... Producer **William Goetz** has Los Angeles Philharmonic Orchestra for his upcoming **Francis List** biopic for Columbia, "A Magic Flame"... Producer-director **Richard Quine** is in Europe to scout locations for "The Image Makers"... **Dan Terrell**, Metro's eastern publicity manager, to the Coast for studio conferences... Producer **Pandro Berman** came to Gotham for the opening of Tennessee Williams' new play, "Sweet Bird of Youth." He'll produce the film version for Metro. Berman plans to remain in N.Y. for two weeks, during which he'll seek talent for three other pix on his production schedule.

## Hollywood Production Pulse

### ALLIED ARTISTS

Starts, This Year..... 2  
This Date, Last Year..... 5

"THE BIG CIRCUS"  
(Saragota Prods.)  
(Shooting at Metro)  
Prod.—Irwin Allen  
Dir.—Joseph Newman  
Victor Mature, Fred Buttons, Rhonda Fleming, Kathryn Grant, Vincent Price, Peter Lorre, Gilbert Roland, Adele Mara, David Nelson  
(Started Jan. 8)

### COLUMBIA

Starts, This Year..... 5  
This Date, Last Year..... 8

"ADAMSON IN AFRICA"  
(Warwick Prods. Inc.)  
(Shooting in Africa)  
Prods.—Irving Allen, A. R. Broccoli  
Robert Taylor, Ann Aubrey, Gregory Peck, Martin Brody, Anthony Newley  
(Started Feb. 18)

"THE CRIMSON KIMONO"  
(Globe Ent.)  
Prod.—Samuel Fuller  
Dir.—Samuel Fuller  
Victoria Shaw, James Shigeta, Anna Lee, Jackie Green, Gloria Pall, Glen Corbett, Paul Dubov  
(Started Feb. 16)

"THE LEGEND OF TOM DOOLEY"  
(Sphetner Prods.)  
Prod.—S. Sphetner  
Dir.—Ted Post  
Michael Landon, Jo Morrow, Jack DeLeon, Richard Rust, Lynne DeHogan, Ralph Moody, Howard Wright, John Cliff, Jeffrey Morris, Anthony Jordan, Jason Johnson, Cheerio Meredith  
(Started March 6)

"BATTLE OF THE CORAL SEA"  
(Morningstar Prods.)  
Prod.—Charles Schneer  
Dir.—Paul Wendkos  
Cliff Robertson, Dan Scala, Gene Blakeley, Patricia Cutts  
(Started March 6)

### METRO

Starts, This Year..... 2  
This Date, Last Year..... 6

"IT STARTED WITH A KISS"  
(Shooting in Spain)  
Prod.—Aaron Rosenberg  
Dir.—George Marshall  
Glenn Ford, Debbie Reynolds, Eva Gabor, Gustav Rojo, Fred Clark  
(Started March 1)

### PARAMOUNT

Starts, This Year..... 4  
This Date, Last Year..... 3

"ONE-EYED JACKS"  
(Gennepacker Prods.)  
Exec. Prod.—George Glass, Walter Seltzer  
Prod.—Frank P. Rosenberg  
Dir.—Frank P. Rosenberg  
Marlon Brando, Karl Malden, Katy Jurado, Pina Belliceri, Ben Johnson, Slim Pickens, Timothy Carey, Ray Teal, Sam Gilman, Larry Duran, Lisa Lu, John Dierkes, Mickey Finn, William Forrest, Gene Harvey, Henry Willis, Maria Monay, Marguerite Cordova  
(Started Dec. 2)

"BUT NOT FOR ME"  
Prods.—William Perlberg, George Seaton  
Dir.—Walter Lang  
Clark Gable, Carroll Baker, Lilli Palmer, Lee J. Cobb, Barry Cole, Thomas Gomez, Helen Jay, Tom Dugan, Charles Lane, Wendell Holmes  
(Started Jan. 12)

"HELLER WITH A GUN"  
Prods.—Carlo E. Marcelllo Giosol  
Dir.—George Cukor  
Sophia Loren, Steve Forrest, Margaret Leighton, Anthony Quinn, Eileen Heckart, Edmund Lowe  
(Started Jan. 19)

"TARZAN'S GREATEST ADVENTURE"  
(Shooting in Africa)  
Prods.—Sol Weintraub, Harvey Hays  
Dir.—John Guikerman  
Gordon Scott, Sara Shane, Anthony Quayle, Niall McGinnis  
(Started Feb. 6)

"CAREER"  
(Gal Wallis Prods.)  
Prod.—Hal B. Wallis  
Dir.—Joseph Anthony  
Dean Martin, Anthony Franciosa, Shirley MacLaine, Carolyn Jones  
(Started Feb. 23)

"WOMAN OBSESSED"  
Prod.—Sydney Boehm  
Dir.—Henry Hathaway  
Susan Hayward, Stephen Boyd, Ken Scott, Barbara Nichols, Dennis

### 20th CENTURY-FOX

Starts, This Year..... 2  
This Date, Last Year..... 9

"WOMAN OBSESSED"  
Prod.—Sydney Boehm  
Dir.—Henry Hathaway  
Susan Hayward, Stephen Boyd, Ken Scott, Barbara Nichols, Dennis

"WOMAN OBSESSED"  
Prod.—Sydney Boehm  
Dir.—Henry Hathaway  
Susan Hayward, Stephen Boyd, Ken Scott, Barbara Nichols, Dennis

"WOMAN OBSESSED"  
Prod.—Sydney Boehm  
Dir.—Henry Hathaway  
Susan Hayward, Stephen Boyd, Ken Scott, Barbara Nichols, Dennis

"WOMAN OBSESSED"  
Prod.—Sydney Boehm  
Dir.—Henry Hathaway  
Susan Hayward, Stephen Boyd, Ken Scott, Barbara Nichols, Dennis

"WOMAN OBSESSED"  
Prod.—Sydney Boehm  
Dir.—Henry Hathaway  
Susan Hayward, Stephen Boyd, Ken Scott, Barbara Nichols, Dennis

"WOMAN OBSESSED"  
Prod.—Sydney Boehm  
Dir.—Henry Hathaway  
Susan Hayward, Stephen Boyd, Ken Scott, Barbara Nichols, Dennis

"WOMAN OBSESSED"  
Prod.—Sydney Boehm  
Dir.—Henry Hathaway  
Susan Hayward, Stephen Boyd, Ken Scott, Barbara Nichols, Dennis

"WOMAN OBSESSED"  
Prod.—Sydney Boehm  
Dir.—Henry Hathaway  
Susan Hayward, Stephen Boyd, Ken Scott, Barbara Nichols, Dennis

Holmes, James Philbrook, Joanna Hayes, Theodore Bikel  
(Started Dec. 1)

"SAY ONE FOR ME"  
Prod.—Frank Tashlin  
Dir.—Frank Tashlin  
Bing Crosby, Debbie Reynolds, Robert Walker, Carol Lyster, Hank Mann, Frank McHugh, Alena Murray, Les Tremayne, Nina Shipman, Stella Stevens, Rachel Stephens, Hank Mann, Minta Durfee, Judy Harriet, Harry Carter, Hurley Armstrong  
(Started Dec. 15)

"THE MAN WHO UNDERSTOOD WOMEN"  
Prod.—Dir.—Nunnally Johnson  
Leslie Caron, Henry Fonda, Cesare Danova, Myron McCormick, Conrad Nagle, Marcel Dalio, Jack Kruschen, Edwin Jerome, Hank Henry, Nina Shipman, Fred Cady  
(Started Jan. 5)

"HOLIDAY FOR LOVERS"  
Prod.—David Weisbart  
Dir.—Henry Levin  
Jane Wyman, Clifton Webb, Gary Merrill, Carol Lyster, Hank Mann, Nora Minardos, Marjorie Bennett, Nora O'Mahoney  
(Started Feb. 9)

### WARNER BROS.

Starts, This Year..... 1  
This Date, Last Year..... 2

"A SUMMER PLACE"  
(Shooting at Monterey)  
Prod.—Carol Lyster, Hank Mann, Richard Egan, Dorothy McGuire, Sandra Dee, Arthur Kennedy, Troy Donahue, Constance Ford, Hank Henry, Carlos (Started Feb. 26)

### INDEPENDENT

Starts, This Year..... 15  
This Date, Last Year..... 22

"THE UNFORGIVEN"  
(Hecht-Hill-Lancaster for UA)  
(Shooting in Durango, Mex.)  
Prod.—James Hill  
Dir.—John Huston  
Burt Lancaster, Audrey Hepburn, Audie Murphy, John Saxon, Lillian Gish, Charles Bickford, Joseph Wiseman, Albert Salmi, Julia Adams, Carlos Rivas, Kipp Hamilton, Doug McClure  
(Started Jan. 12)

"ON THE BEACH"  
(Shooting in Australia)  
Prod.—Dir.—Stanley Kramer  
Gregory Peck, Ava Gardner, Fred Astaire, Anthony Perkins, Donna Anderson  
(Started Jan. 15)

"OPERATION PETTICOAT"  
(Granart Prod.)  
(Shooting in Key West, Fla.)  
Prod.—Robert Altman  
Dir.—Blake Edwards  
Cary Grant, Tony Curtis, Arthur O'Connell, Gene Evans, Diana Sargent, John O'Brien, Dick Merrill, Arthur McLeod  
(Started Jan. 19)

"SPARTACUS"  
(Bryce Prods.)  
Prod.—Edward Lewis  
Dir.—Anthony Mann  
Kirk Douglas, Jean Seberg, Olivier, Tony Curtis, Jean Simmons, Charles Laughton, Peter Ustinov, John Gavin, John Dall, Nina Foch, John Ireland, Charles McGraw  
(Started Jan. 27)

"ANY WAY THE WIND BLOWS"  
Prods.—Ross Hunter, Martin Melcher  
Dir.—Michael Gordon  
Rock Hudson, Doris Day, Tony Randall, Thelma Ritter, Nick Adams  
(Started Feb. 10)

"ODDS AGAINST TOMORROW"  
(Harbord Prods. for UA)  
(Shooting in N.Y.)  
Exec. Prod.—Phil Stein  
Prod.—Robert Wise  
Harry Belafonte, Robert Ryan, Shelley Winters, Gloria Graham, Ed Begley  
(Started Feb. 10)

"THE RETURN OF THE FLY"  
(Associated Producers for 20th-Fox)  
Prod.—Bernard Glasser  
Dir.—Edward Bernds  
Vincent Price, David Frankham, John Sutton, Dana Seymour, Danielle De Meo  
(Started March 3)

### Shopping Center

Continued from page 5

It will have product to keep its houses humming.

Byrne called for a truce in the running (verbal) battle between producers and exhibitors. Both, he says in effect, should get down to business and work together. He had some kind and considerate words to say about exhibitors, so often the whipping boys of Hollywood. For they are investing their "lives and their fortunes" in their operations, have the greatest faith in the future of films and are backing this faith with everything they've got.

Byrne concedes that there are exhibitors who are content to coast with outmoded facilities or otherwise substandard operation. He admits that criticism of some exhibitors and their casual approach to showing of films is justified.

But this group is a minority, he insists, and same kind of minority every business has, and exhibitors as a whole are a hustling, energetic lot, spending their own money to maintain their theatres, and as eager to sell good pictures as Hollywood is to make them.

Here for a week for huddles with studio toppers. Byrne returned to the homeoffice over the weekend.

Byrne concedes that there are exhibitors who are content to coast with outmoded facilities or otherwise substandard operation. He admits that criticism of some exhibitors and their casual approach to showing of films is justified.

But this group is a minority, he insists, and same kind of minority every business has, and exhibitors as a whole are a hustling, energetic lot, spending their own money to maintain their theatres, and as eager to sell good pictures as Hollywood is to make them.

Here for a week for huddles with studio toppers. Byrne returned to the homeoffice over the weekend.

Byrne concedes that there are exhibitors who are content to coast with outmoded facilities or otherwise substandard operation. He admits that criticism of some exhibitors and their casual approach to showing of films is justified.

to deliver to COLUMBIA

# YESTERDAY'S ENEMY

to UNITED ARTISTS

# TEN SECONDS TO HELL

and

# The Hound of the Baskervilles

IN TECHNICOLOR

to deliver to PARAMOUNT

# The Man Who Could Cheat Death

IN TECHNICOLOR

And to confer with

UNIVERSAL-INTERNATIONAL on

# THE MUMMY

TECHNICOLOR

Now in production

HAMMER FILM PRODUCTIONS LTD · BRAY STUDIOS ENGLAND

# Amusement Stock Quotations

Week Ended Tuesday (10)

N. Y. Stock Exchange

1958-'59		*Weekly Vol. Weekly		Weekly		Tues.		Net	
High	Low	in 100s		High	Low	Close		Change	for wk.
21	14	ABC Vending	111	20 1/4	19	19 1/2		+ 3/8	
24 1/2	13	Am Bar-Par Th	270	23 1/2	22 1/2	23 1/4		- 3/4	
84 1/2	67 3/4	Ampex	222	76	71 1/2	74 3/4		- 1	
41 1/2	24 1/2	CBS	249	39 3/4	38 1/2	38 1/2		- 3/4	
21 1/2	12 1/2	Col Pix	28	20 1/4	19 3/4	20		- 1/4	
21 1/4	13 1/2	Decca	139	19 1/2	18 1/2	18 1/2		- 1 1/2	
51 1/2	14	Disney	240	51 1/2	42 1/2	49 1/2		+ 1 1/2	
154	97 1/2	Eastman Kdk	98	153 1/2	151 1/2	152 1/2		- 1 1/4	
9 1/4	7 1/4	EMI	383	8 1/4	7 1/4	8		- 1/4	
11 1/2	6 3/4	List Ind.	355	11 1/2	10 1/2	10 3/4		- 1/4	
23 1/4	12 1/2	Loew's	1374	23 1/4	21 1/2	22 3/4		+ 1 1/2	
12 1/2	7 3/4	Nat. Thea.	341	10 1/2	10 1/2	10 1/2		- 1/4	
50 3/4	30 1/2	Paramount	162	50 3/4	47 1/2	50		+ 2 1/4	
30 1/2	12 1/2	Philco	906	30 1/2	28 1/2	30 1/2		+ 1 1/2	
123 1/4	43 1/2	Polaroid	305	131 1/4	117	131 1/4		+ 11 1/2	
54 1/2	30 1/4	RCA	1570	54 1/2	50 3/4	54 1/2		+ 2 1/2	
9 1/2	5	Republic	71	9 1/2	8 3/4	8 7/8		+ 1 1/2	
14 1/4	9 1/2	Rep. pfd.	10	14 1/4	14 1/4	14 1/4		+ 1 1/2	
26	14 1/2	Stanley War	85	25 1/2	23 1/2	25 1/2		+ 1 1/2	
32 1/2	20	Storer	114	32 1/2	30 1/2	32 1/4		+ 3/4	
42 1/2	21 1/4	Storh-Fox	179	40	38	38		+ 1 1/2	
30	15 1/4	United Artists	1039	30	27 1/2	29		+ 3/2	
29 1/2	18 1/2	Univ. Pix	15	29 1/2	28 1/2	29 1/2		+ 3/2	
96	57	Univ. pfd.	1310	81	78	78		- 3	
33 1/4	16 1/2	Warner Bros.	207	33 1/4	29 1/2	33 1/4		+ 3 1/2	
233	67 1/2	Zenith	155	238 1/2	226 1/2	232 1/4		- 1 1/2	

## American Stock Exchange

47 1/2	27 1/2	Allied Artists	77	47 1/2	43 1/2			- 1/4	
10 1/4	7 3/4	All'd Art. pfd	58	10 1/4	10 1/4			+ 1/4	
12 1/2	2 1/4	Buckeye Corp.	76	10 1/2	9 1/2	10 1/2		+ 3/8	
7	1 1/2	Cinerama Inc.	494	6 1/4	5 1/2	5 1/2		- 1/2	
8 1/4	3	DuMont Lab.	608	8	7 1/4	7 1/4		- 1/4	
9 1/4	7 1/2	Filmways	93	8 1/4	7 1/2	7 3/4		- 1/4	
4 1/2	1 3/4	Guild Films	288	2 1/2	2 1/2	2 1/2		- 1/4	
10 1/4	5 1/2	Nat'l. Telefilm	316	10 1/4	9 1/4	10		+ 1 1/2	
8 1/2	3 1/2	Skiatron	174	7 1/2	7 1/2	7 1/2		- 1/4	
8 1/4	3 1/2	Technicolor	244	8 1/4	8 1/4	8 1/4		- 1/4	
8 1/4	4 1/2	Tele Indus.	59	6 1/2	5 1/2	6		- 1/4	
19 1/4	9	Teleprompter	77	17 1/2	16 1/4	17		+ 1 1/2	
9 1/2	3 1/2	Trans-Lux	1	8 1/2	8	8		- 1 1/2	

## Over-the-Counter Securities

				Bid	Ask				
Chesapeake Industries				3 1/4	3 3/4			+ 1/4	
Cinerama Prod.				3 1/4	3 1/2			+ 1 1/2	
Desilu				18 1/4	19 1/2			- 1/4	
Magna Theatre				2 1/2	3 1/4			+ 1 1/2	
King Bros.				1 1/2	1 1/2			- 1/4	
Metropolitan Broadcasting				14	14 1/2			+ 1 1/2	
Scranton Corp.				10 1/4	11 1/4			+ 3/4	
U. A. Theatres				8 3/8	8 3/4			- 1 1/4	

\* Week Ended Monday (9)

† Actual Volume

‡ Ex-dividend

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith Inc.)

# Made-in-Madrid Rosary Films Possible Theatrical Use Tho Very 'Partisan'

By GENE ARNEEL

Joseph Breen Jr., writer-director of "Family Theatre of the Air," which is headed by the Rev. Patrick Peyton of Albany, has completed production of 15 half-hour films dealing with the 15 mysteries of the Rosary. A theatrical production is in the works and this could, it's conceded, lead to some religious conflict around the world.

Breen shot the extensive footage in Madrid with non-name players but at substantial, but unspecified, expense. Money came via contributions to Father Peyton's movement he's been active for years in furthering Catholicism through show business media.

Controversy could result from the handling of the crucifixion-resurrection theme in accordance with Catholic belief and stress. It's New Testament so far as Jews are concerned and Protestants are not in agreement with the Catholics' literal, nails-through-palms emphasis on the passion of Christ. Breen's treatment, of course, is strictly Catholic all the way.

Film-maker, son of the former administrator of the Motion Picture Production Code, said last week there have been no decisions on the specific marketing approach. He has seven and a half hours of film in the can. And the possibilities include a couple of edited-down hour and a half television specials plus a feature that would run a couple of hours.

## KASSLER'S BRITISH 'BRIDE'

"Happy is the Bride," a British Lion film, has been acquired for the U.S. by Frank Kassler, Ian Carmichael, Janette Scott, Cecil Parker and Joyce Grenfell are starred.

The Roy Boulting-directed film is a comedy of pre-marital complications.

## 'Hot' Hits 100 at Easter

"Some Like It Hot," the Marilyn Monroe starrer, will open in 100 situations throughout the country for the Easter holidays.

In N. Y., comedy will bow at the refurbished Loew's State Theatre. In Los Angeles, it follows "Auntie Mame" into the Chinese Theatre.

# Anguished TOA: 'Wage Hike Fatal' To Many Houses

Theatre Owners of America is launching a grass roots campaign seeking to convince Congress to exempt theatres from pending minimum wage legislation. George G. Kerasotes, president of TOA, contends that the minimum wage bills now before the national legislative body "would close thousands of theatres." The bills establish \$1.25 per hour minimum rates and include for the first time motion picture theatres, meaning that ushers, doormen, candy attendants and other hourly employees would be eligible for the \$1.25 minimum.

The exhibitor association has organized a Minimum Wage Committee to conduct the grassroots drive. Kerasotes stressed that time was short because hearings will begin later this month on some of the bills.

## American Opera

Continued from page 2

appeal commercially. Washington will be an important first stand, to impress the foreign embassies and the hard-to-get-enthusiastic-about-the-arts politicians. Rudel contemplates taking a repertoire of about five works on the road for perhaps five weeks in all. Cincinnati, Louisville, Chicago, Detroit and Cleveland are likely stands.

## Albums & Parties

The impresario sees time and promotion necessary adjuncts in building a market for American opera. He's disappointed that the phonograph companies, despite the boom in classical music albums, have been unimaginative about recording the home-talent operas. "Such recordings ought to be made during the rehearsal season, to minimize the rehearsal costs," Rudel points out. "If and when we get these works on disks we'll have our one best leg-up, next to the Ford money itself."

Meantime still another "hope" is for an increase in theatre parties, hard to sell for opera. Center regards "Baby Doe" as a natural for parties.

For the 1959 spring season there is again an added, special \$5,000 Ford grant under which some 30 selected composers will have part of their travel and hotel expenses borne while they attend rehearsals on 55th Street and learn opera stagecraft. Rudel is setting up a number of workshop lectures for the apprentice composers.

As usual, the mailing list of N. Y. City Center remains a great ticket-selling method," Rudel testifies. This list is carefully checked, unlike mailing lists generally, averages near 75,000 names and really draws mail orders for opera, as it also does for the Center's other events—ballet, plays, operettas.

## Talent

This spring's American opera cycle opens March 30 with Menotti's "Maria Golovin." Tuesday and Wednesday of the first week are reserved for rehearsals. Another premiere, "Street Scene," occurs Thursday of that week and on Sunday a third premiere, the bracketed "Devil and Daniel Webster" and "The Scarf," will be mounted. A repeat from last season, "Baby Doe," opens that Friday.

As is well known in the trade, the backstage of the Center is cramped, along with the budget. For "Golovin," it was a break to be able to rent the NBC-owned scenery used last fall at the Martin Beck Theatre.

The spring cycle is able to offer singers provocative new experiences, though not much money, since the top figure for principals is \$150 a performance. The main production item is, of course, the orchestra, averaging 60 men. Rudel suggests it would be necessary to go far to find a harder-working bunch of musicians while the season is on.

Among the stage directors this spring are names from television (Kirk Browning, "Golovin"), motion picture (Delbert Mann, "Wuthering Heights") and legitimate (Jose Quintero, "Saint Joan"). A special effort is made at the Center to encourage young conductors (or new to opera), as per Boston's Russell Stanger ("The Scarf"), Max Gubernan of "West Side Story," who'll conduct "Dan'l. Webster," and Werner Toranowsky from "Israel," who'll be in the pit for "The Medium." NBC's own Herbert Grossman will handle the opening night "Golovin."

## Mass. Baked Ham

Continued from page 2

fore Judge George Potter in the New Bedford court and was fined \$250 and given 10 days to pay. She was fined \$100 on the same charge six years ago after a raid on a night club in Berkley.

The show emcee, Joseph Ardagna, alias Joe Peppi, 30, of North Weymouth, pleaded guilty to "immoral actions" and was also fined \$250. The five other men were given lesser fines for sponsoring the show.

The cops reported that between 175 and 200 men were present at the show which cost \$5 and was advertised on the tickets as "Virginia Baked Ham Dinner."

# Reverse Zoning (Biz to Residential) Key to Zeckendorf-20th Project

## WB Serenade Music

Warner Bros.' domestic sales push during "Jack L. Warner Week," Feb. 22-28, garnered the biggest single week's gross in the company's history. It exceeded by 15% the previous record week which marked the 20th anni of sound pictures in August, 1946.

Spokesmen reported that the quota set for the domestic sales organization was exceeded by 150.14%, with the New York branch oversubscribing the most at 240.87% of its quota. All 32 U. S. branches and the six Canadian offices went over the mark.

# Distribs Cheer Antitrust Win Over Georgian

Distribution attorneys were jubilant this week over victory in an antitrust suit instituted against various of the companies and a couple of theatres in the Atlanta area. Action, titled Greene vs. Lam, had as its plaintiff William Greene, operator of the Palmetto Theatre, conventional house situated 28 miles south of Atlanta.

Greene sought damages of \$500,000, after trebling, and he alleged conspiracy among the distribs in discriminating, run-wise, in favor of the Roosevelt Drive-in, College Park, Ga., and the Alamo, four-wall situation in Newnan, Ga.

Distribs' lawyers say the action was meaningful beyond the immediate issue. For the Georgia plaintiff's complaint was filed and argued by a Boston attorney named George S. Ryan, and it represented the first of eight similar suits presented by Ryan in behalf of Atlanta exhibs.

With this first having gone their way, the company legalites believe they are in a particularly good position to defend themselves against the other seven. In all eight, multi-million dollar damages would be involved. It's acknowledged, of course, that merits of the remaining seven actions have yet to be placed before the court.

Trial of Greene vs. Lam went on for two weeks in Atlanta Federal Court. Jury, after 20 minutes of deliberation, came out with the dismissal verdict.

Greene's complaint about "hidden clearances" against him brought the rebuttal from defendants that Greene's Palmetto sometimes played simultaneously with the Alamo and the Roosevelt, sometimes ahead of them, and sometimes in back of them. Nothing wrong with this, they counter-argued.

Stanley Godofsky of the New York office of Dwight, Royall, Harris, Koegel & Caskey, and local Atlanta counsel Robert S. Sams of Tenta, Cox & Stanley represented the distribs. Judge Neil Andrews and James Grotan sat in for the exhib defendants.

As of Monday night (9), according to distrib lawyers in N. Y., there was no notice of appeal filed by Greene.

# 11 IN 28-DAY SLOT BUY TV CO-OP ADS

Minneapolis, March 10.

Deciding, among other things, that "if you can't fight 'em, join 'em," the 11 local neighborhood exhibitors whose subsequent-run theatres are in the earliest clearance slot, 28 days, have banded together and raised \$10,000 with which to buy that amount of scheduled television time on KMSP-TV to plug the attractions that they usually play day and date.

KMSP-TV is one of the two local video stations with the strongest libraries of feature films—stations that make these films programming prominent and cause exhibitors bad competitive headaches.

Sale of the 20th-Fox lot on the Coast to real estate tycoon William Zeckendorf involves a downpayment of \$2,500,000, which is to be returned to him if the Los Angeles zoning commission doesn't okay his building plans.

In fact, the whole deal hinges on the zoning okay, which involves making a residential area out of what now is zoned only for industrial uses. While there's a possibility of trouble, 20th actually expects none, since the Zeckendorf projects imply an improvement of the acreage.

Deal specifically provides that the studio itself is not to be sold for five years. After that, 20th must sell, but it has the right to lease back the property for a period running up to 25 years. Company also retains the mineral rights to the entire piece of land. It has a number of oil wells now producing on the lot.

20th prexy Spyros Skouras last week said the deal, eventually, would bring the company \$57,000,000 to \$60,000,000. Money will be paid in five installments. It's now understood that payment is over a ten-year period, with 20th actually selling pieces of land as Zeckendorf needs them and pays for them. He does, however, have the right to take up as much as he wishes at one time.

If the zoning commission gives the nod, Zeckendorf then will pay a second \$2,500,000 to 20th. This \$5,000,000 in cash will represent the first downpayment on the deal. Schedule calls for a sale of land and payment, every two years.

# City Judge Okays Toledo Bank Nite

Toledo, March 10. Bank nights at the Co'non Theatre, deluxe nabe house, have been held legal by Municipal Judge Homer Ramey, whose decision paved the way for an early resumption of the cash giveaways. The ruling in favor of bank night was based on the fact that there was no consideration of any kind involved for participants, who did not have to pay an admission to be eligible, and could register in the lobby for the drawing. Should the person win a prize, he was admitted to the theatre proper, without cost, to collect the award, earlier testimony had brought out.

Urban R. Anderson, manager of the theatre, said that the bank night paraphernalia seized by city officials would be returned and put back in use, but that he was going to start from scratch, because of the possibility that the records or tickets from the former bank nights may have been impaired as a result of the long impoundment.

Ruling was hailed as a vindication by local theatremen, who felt that their particular business had been discriminated against, since other commercial enterprises, particularly supermarkets, had not been troubled by anti-lottery type of law-enforcement.

# PUBLICISTS' WARNING TO 20TH, WB INDIES

Independent producers associated with 20th-Fox and Warner Bros. have been warned by the N. Y. Screen Publicists Guild of the seriousness of the Guild's dispute with the two film companies. Negotiations between the Guild and the companies are stalemated. The SPG is seeking a wage hike for senior publicists and wage parity with Coast publicists.

Particularly alerted by the Guild were producers whose pictures are scheduled to open in New York in the next few weeks. These include Howard Hawks, whose "Rio Bravo" is being released by WB and George Stevens ("Diary of Anne Frank"), Jerry Wald ("The Sound and the Fury"), and Darryl F. Zanuck ("Compulsion"), whose pictures are being handled by 20th.

Theatres at which the pictures are set to play in N. Y. have also been placed on notice by the Guild. A meeting with 20th on Thursday (5) broke up in a deadlock and no new session has been scheduled. Talks are continuing with WB.

NOW  
SHOOTING  
IN  
NEW YORK

*One of the most explosive  
motion pictures of our time!*

**HARRY BELAFONTE   ROBERT RYAN   SHELLEY WINTERS**



in **ODDS AGAINST TOMORROW**

**ED BEGLEY   GLORIA GRAHAME**

CASTING BY JAMES H. HANCOCK AND JAMES H. HANCOCK, JR.

PRODUCED BY ROBERT WISE

DISTRIBUTED BY UNITED ARTISTS



40mm. 1.37:1. 1959. 100m. 100m.

## Cards, Comedy of A&C Partnership

Continued from page 2

ing his career in the bigtime which started in 1941, he was in moderate circumstances at his death.

His one major failing was gin-rummy. He and Abbott played an almost continuous game since their advent on the bigtime. Just what the winnings and losses were nobody may guess, but the feeling was Costello was generally in the red. At one time, he was in difficulty because of taxes.

Costello was one of the chief officers of a "Monday Night Club" which met for years at various hotels in New York, where cards and camaraderie were the major commodities. Included in this setup were his manager of many years Eddie Sherman, Sam Stiefel, a Philly exhibitor; Izzy Rappaport, of Baltimore, also an exhibitor, Joe Schoenfeld, with the William Morris Agency, but then with the N.Y. office of VARIETY, and attorney I. Robert Broder.

However, the path of the team was filled with quarrels and recriminations once they hit the bigtime. The most serious rift came in 1945 when the team was dangerously close to separation. Curiously enough the tiff hit its climax while the duo were on a personal appearance tour. Neither got any money out of the junket, except personal expenses. All the proceeds, salary included, went to the Lou Costello Jr. Foundation, in memory of Costello's two-year old son who drowned in the pool of the family manse. During this period, the team even had to hire a straight man, Sid Fields, despite the fact that Abbott was the top of this class. Fields' duty, aside from working on stage, was to be the go-between for the feuding pair.

The separation took on some curious angles. Press conferences publicly describing the status of the quarrels were held until Universal Pictures, which released their films, stepped in and virtually forced a reconciliation. The climax came at a conference slated by Abbott at the Astor Hotel, N.Y. Instead, reporters came in to find Abbott in a dressing gown flanked by Universal reps, who said in effect, "Who's fighting?—They love each other, don't you, Bud?" And Abbott stated that there is no fight.

However during the separation, Costello leaned to his manager, Eddie Sherman, while Abbott came under the aegis of Sam Stiefel, with whom Sherman was partnered in the operation of Fay's Theatre, Philadelphia. During this period, Stiefel groomed a team that looked and spoke like Abbott & Costello. The new pair played Loew's State.

### Beaucoup 'Columbuses'

Many New York agents take some credit for the team's success. Among them are Mark Leddy, Eddie Smith and Harry Anger who produced and booked a unit headed by the duo. Until that unit, the pair were virtually begging for \$350 salaries in vaudeville, but didn't get too many dates. "Funny guys, but the act has no finish," the bookers said. They were, however, assured of one vaude date at the Steel Pier, Atlantic City, which was booked by Sherman. Partially because of Sherman's control of many vaude situations, the pair turned to him for management. Sherman was instrumental in getting them a hearing on the Kate Smith radio show and they were such big hits that they remained for 26 weeks. However, Ted Collins, Miss Smith's manager, had little faith in their greatest skit, "Who's on First" and hesitated to let them perform it on the show.

They were initially tested by MGM, who hesitated long enough to have Universal take over. Their pictures starting with "Buck Private" were the biggest moneymakers in the history of the company up to that time, and they were voted top box-office draws for several years. Their first film, "A Night in the Tropics," wasn't too successful, but the film execs noted that when they were on their own, the picture took on new life. For "Buck Private" they decided on minimum writing for them, but let them take over with their own bits as frequently as possible. This formula virtually saved the company.

The rotund little guy was born in Patterson, N.Y. His name is Cristoforo, son of a vaudeville manager. In school, a teacher had him stay after hours and write "I'm a bad

boy" 500 times. This gave rise to his famous line when in burlesque. He teamed up with the lean Bud Abbott in 1930 at the Empire Theatre, Brooklyn. They broke up 'amicably' in 1956. Costello continued as a single, and had hoped to segue into straight roles. He was tired of taking falls and hoped that he could contribute to straight drama. He had been hoping to do the life of the late N.Y. Mayor Fiorello H. LaGuardia, whom he resembled and with whom he was friendly. Curiously enough it was LaGuardia that put the N.Y. burlesque out of business. The mayor practically cut off the future supply of Abbotts & Costellos.

## Belafonte

Continued from page 1

he was Negro. Nobody in Hollywood has yet stepped out on what you might call an 'integrated' story level."

"Odds Against Tomorrow," in which Belafonte is costarred with Robert Ryan, Shelley Winters, Edward Begley and Gloria Grahame, is Harbel's first production under its six-picture contract with United Artists. Belafonte next plans "The Life and Death of Alexander Pushkin" and, after that, "The Brothers," a civil war story.

"Odds" director Robert Wise, meeting the press at Gold Medal, said the picture would have cost between \$200,000 and \$300,000 more had it been shot on the Coast, since the locale is N.Y. and would have had to be recreated. Story is about two men who are taken into a bank robbery but who destroy themselves when race hatred flames up between them. "This isn't a message picture," Wise stressed. "What it does say is that hate destroys." Picture has a 33-day shooting sked, including locations at Hudson, N.Y.

Belafonte has a May 4 cafe date to keep at Las Vegas. He starts a country-wide tour of a new show in June. In the fall, he plans to put on his own show at a N.Y. legit house.

## Yank Newsmen

Continued from page 1

Times. Richard O'Malley of the AP. All of these have suffered at the hands of Soviet censors.

What puzzles American newsmen is that these expulsions and devices for forcing a correspondent out take place without any retaliatory action on our part. Contention is that Americans have given the Russians the impression they can act with complete impunity in their maltreatment of correspondents.

However, it is said, the only thing Russians understand is strength and that this country's lack of action is interpreted as weakness. Russians insist on reciprocity in all things, therefore newsmen maintain that the Russians might act in a more civilized manner toward American correspondents if a bit of reciprocity were applied to their correspondents. Soviets correspondents here it appears operate without harassment of any sort.

## Separated Loew's

Continued from page 3

separation company, stockholders will receive one share in each of new companies.

Under terms of the separation, Loew's Inc. (MGM) continues to own and operate all production and distribution facilities, all tv assets and activities, all the recording company's assets, the music company, and theatres owned in foreign countries with the exception of Canada.

All domestic and Canadian theatres and radio station WMGM, N.Y., were transferred to Loew's Theatres.

The final agreement for the division of the assets was signed Friday (6) by Loew's Inc. presy Joseph R. Vogel and Loew's Theatres toppler Leopold Friedman.

## North Adapting Cloete

Hollywood, March 10. Edmund North, finishing the screenplay of "Sink the Bismarck" for producer Lord Hayburn at 20th-Fox, will next complete the screenplay of Stuart Cloete's "The Fiery Heart" for producer Syd Boehm, also at 20th.

North was writing "Heart," when taken off the assignment to script "Bismarck."

## Chi's IA Local Votes Under 0.0.

Chicago, March 10.

As expected, the administration slate pulled out a convincing victory in last Tuesday's (3) elections by troubled Local 110, Motion Picture Operators. The secret balloting filled four unexpired terms, the longest a four-year tenure as business agent for Clarence Jalas, till now secretary-treasurer.

Winners of three other offices—president, trustee, and secretary-treasurer—will each serve one year.

More than 90% of the local's 536 members balloted peacefully, and the winning ticket averaged some 425 votes apiece. The balloting was supervised by Glenn C. Kalkhoff, a field rep for the International Alliance of Theatrical Stage Employees, who earlier had been instructed by IATSE prez Richard Walsh to probe ineligibility charges leveled at Jalas and his rival nominee. Kalkhoff, after study, scuttled the beefs, but also ruled that new nominations would be held.

The brouhaha over eligibility unwrapped dissension in the local, which in part, at least, can be connected to allegations by federal investigators of financial irregularities and hoodlum infiltration. The local currently is under Senate Rackets Committee scrutiny.

In a post-election handout, Kalkhoff voiced "fervent hope" that harmony will again prevail in the administration of the (union's) affairs." He added that some member complaints remain to be studied, but that other charges have been withdrawn.

## Big Radio Spot Drive Battling Summer Time

Minneapolis, March 10.

Every Minnesota radio station, except those in the Twin Cities, starting yesterday (2), is carrying a solid week of spot announcements aimed to defeat present state legislature moves to continue the daylight saving time which has been in effect the past two summers and which, exhibitors claim, has done severe boxoffice damage.

The announcements were placed by the Citizens Committee for Standard Time, headed by Charles Winchell, president-general manager of the Minnesota Amusement Co. (United Paramount), the state's largest theatre circuit.

In all there are a dozen of the announcements to go out over the air 12 times daily and they're directed to every segment of society. They explain why DST is bad for farmers, many workers, parents, etc., and makes the highway safety problem more serious.

It's expected that the legislature will vote on the matter within the next fortnight, either adopting the fast time permanently or for another limited period for the state, providing for a statewide referendum on its or putting Minnesota on standard time 12 months a year.

If no action is taken by the lawmakers, statewide DST automatically will expire, but Minneapolis, St. Paul and Duluth will be able to enact it by themselves.

## Loew's: Assets and Equities

Net worth of Loew's Inc., based on shareholders' equity in the company, was \$82,209,345 as of Nov. 20, 1958, according to a pro forma balance sheet issued in connection with the final separation of the production-distribution company from the theatre subsidiary. Shareholders' equity in Loew's Theatres, at the same time, was \$57,848,702. The balance sheet was prepared for presentation to the Securities

## Cry: 'Diversify'—'Carry-Forward'

### Scott Radio Ends Up Part of Film Exhibition (As of Now) Syndicate

Hollywood, March 10.

The new intricacies of finance were well illustrated this past week with the disclosure here that the venerable Scott Radio Laboratories of Chicago, formerly a manufacturer of quality radio equipment, has been taken over by a Hollywood syndicate, will have its name changed and wind up a company devoted chiefly (at the moment) to film exhibition.

Scott, which has been in financial trouble during the past few years, was attractive chiefly to the financiers who took it over for its bad financial condition. In today's tax structure this means good news for a company that is making money. To wed Scott's losses to the profits of other companies, makes financial sense.

First expansion announced for the new company, to be called Electrovision Corp. (subject to stockholder approval), is acquisition of the local Fanchon and Marco chain here of 10 hard-tops for \$2,500,000. Hollywood Paramount is the flagship of this circuit.

Next move is expected to be the purchase of the chain in which Robert L. Lippert Sr. is associated, a string of drive-ins and hard-tops extending from southern Oregon to southern California. Price for these theatres will be around \$3,500,000, if, as expected, this deal is consummated.

Associated with Lippert in the Electrovision company, are Edwin F. Zabel, J. H. "Herb" MacIntyre, Bruce Fowler and Sanford I. Drucker. Zabel is prexy of the new Electrovision unit and Lippert secretary, with the others named making up, with them, the board of directors.

Also involved as a major stockholder is financier Ben Smith, whom Lippert credits with spotting and engineering the deal, and Martin Stone, former prexy of Scott, who remains a major stockholder. Name incidentally, was suggested by Mrs. Smith to indicate the company's multitude of new activities.

In addition to theatrical exhibition—and Lippert envisages the present chain of 47 theatres as only the start for a circuit of between 100-200 houses—Electrovision plans to get into television production, will acquire tv stations and may build film houses where it finds none existing.

Zabel, Lippert, MacIntyre, Fowler, Drucker, Smith and Stone control "better than 60%" of the 1,956,185 shares of Scott outstanding. No purchase price was disclosed, but the stock was quoted at around 2 1/4 before the announcement was made. Authorized are \$3,000,000 shares.

Most attractive to the financiers about Scott, however, is the fact that it has a tax loss carry-forward of between \$800,000 to \$1,200,000. This can be applied against the new company's profits for three years, beginning this June 1.

Lippert says his theatres have shown a profit of around \$500,000 annually for the past ten years, and the tax loss will increase this net. Not included in the Electrovision deal for the Lippert houses (in which he is, on some occasions, associated with others) are the theatres in northern California in which Lippert is partnered with vet exhibitor George Mann.

Lippert, who is very high on theatrical exhibition, admitted, however, his most recent venture here in this field has not been a success. This is his remodelling of the ex-legit Dahl Theatre into the

twin-art house, the Capri and the Riviera.

Art exhibition, Lippert says, is something he has not had past experience with and he's finding it's a different operation altogether than circuit booking. He indicated he will dispose of the houses, located side-by-side, without too much regret.

Before doing so, however, he is launching Metro's last year's film, "Handle With Care," on a big exploitation budget. Pic, which originally died quietly as the lower-half of a double bill with the same studio's "Saddle The Wind," got unusual attention in Britain and on the continent. On the basis of this, Lippert says he'll spend \$3,000,400 to exploit it at the Capri in the belief he can sell it.

## 'Kids Is Family,' Ozoners Oppose Per Capita Rule

Boston, March 10.

Charging separate admish to moppets in ozoners was ruled out at the fifth annual drive-in convention, attended by some 150 owners and managers at the Hotel Bradford held under the auspices of the Drive-In Theatres Assn. of New England, unit of National Allied.

Moppet charge would defeat family trade, it was agreed unanimously. "Car-load" scale, or adult count, is typical.

Discussion as to which feature should go on first at a drive-in found opinion expressed that main film ought to go first except Saturday. One owner said he put the main feature on first on Tuesdays and Thursdays, but found biz dropped at the popcorn and peanut stand as customers drove away pronto.

Moderator Julian Rifkin warned that before the 1959 season is completed there will be more extended run engagements due to pop of some of the big blockbusters which have played extended runs in first-run houses.

"Why not play good sound pictures a week instead of a split week?" he asked. "Isn't it better to play one strong film seven days, than four and pull it for an inferior piece of product?"

Several ops said they were in favor of trying the week run because, they contended, the number of good films are getting fewer and fewer, and "it's merely good business to stretch a good film a week."

Carl Goldman was coordinator at the sesh, at which concessions advertising, films and equipment were discussed.

## CANADIAN FEATURE SET VIA ALLIED ARTISTS

Ottawa, March 10.

First Canadian-produced feature film with world distribution deals set before shooting is "The Bloody Brood," rolling soon in Toronto under Meridian Films. Co-owners Ralph Foster and Julian Roffman will produce, with latter also directing.

Pic will be distributed in U.S. by Allied Artists, in Britain by Associated British Films, in Canada by International Film Distributors, through whom other deals were set. Budget has been upped to \$100,000, and it's hoped to get Larry Kert of "West Side Story" for one lead.

### DAVE LIPTON'S AIDES

Hollywood, March 10.

Seven vice-chairmen have been appointed to back chairman David A. Lipton in the amusement division of current United Jewish Welfare Fund campaign.

Lineup includes Samuel J. Briskin, Steve Broidy, Phil Feldman, B. B. Kahane, Jack Karp, Sid Rogell and Mendel Silberberg.

## Film Reviews

Continued from page 6

**Nella Città L'Inferno** of some prison systems, and their tendency to foster, rather than cure crime, "L'Inferno" is more than that thanks to a moving and human story told through the main characters of Eggle (Anna Magnani) and Lina (Giulietta Masina). Eggle is the vet who corrupts first-timer Lina, in prison by mistake, into a wised-up attitude on life and crime. She overdoes her schooling, however, and when Lina r, turns to jail a seasoned and caloused pro, deprived of all her previous innocence and ingenuousness, it's Eggle who is finally shocked to her senses at what she has done. Pic is dominated by Anna Magnani's personality and performance, probably her best to date, who, therefore pales such other excellent performances as that of Giulietta Masina and some others.

The Magnani role is made to order for her talents and temperament. The film would be worth seeing even for her performance alone. However, this is a good, well-constructed, strongly worded and colorful item per se, in which the hand of Renato Castellani is noted. His direction rarely errs. And he has as usual obtained some fine performances from all concerned in this vastly populated pic. Suso Cecchi D'Amico's script is also a top contribution in delineating the character developments, sketching in background, performing in bits of comedy and in bringing Miss Mari's book to the screen with hard-hitting, realistic dialogue, much of which will unfortunately be lost in translation or on foreign ears.

Except for soundtrack, which was poor on the print seen, technical credits reflect Castellani's care for detail in every sector, to which must be added Giuseppe Amato's expert personal production supervision. Lensing by Leonida Barboni is tops while the musical scoring by Roman Vlad appropriately suits moods and action.

Hark.

### Froeken April

(Miss April)

(SWEDISH-EASTMANCOLOR)

Europa Film production and release. Stars Gunnar Bjornstrand, Lena Soederblom; features Jarl Kulle, Gaby Stenberg, Douglas Hage, Hjordis Pettersson, Meg Westergren, Lena Madsen, Sif Ruid, Birgitte Valberg, Per Oscarsson. Written and directed by Goeran Gentzel. Music by Karl-Erik Alberts; music, Harry Arnold. At Saga, Stockholm. Running time, 97 mins.

Marcus Arwidson ..... Gunnar Bjornstrand  
"Miss April" ..... Lena Soederblom  
Oswald Berg ..... Jarl Kulle  
Yera ..... Gaby Stenberg  
Chorus Master ..... Douglas Hage  
Mrs. Berg ..... Hjordis Pettersson  
Anna ..... Meg Westergren  
Siri ..... Lena Madsen  
Opera Manager ..... Olof Sanderborg  
Mrs. Nilsson ..... Sif Ruid  
Sverker Ek, pianist ..... Per Oscarsson  
Miss Holm, secretary ..... Birgitte Valberg

It is April 1, spring is just arriving and the world is beginning to look more friendly. The mailman stands in front of two mail-boxes with a letter addressed to "Master of the House" and the street number. Nothing more. He can take a chance by putting the letter in one of the two boxes, and he does just that. And that's how the manager of a great bank a few minutes later is reading a passionate love letter from someone who calls herself Miss April. He is Gunnar Bjornstrand, one of Sweden's top character players. Actually, the letter was sent by Lena Soederblom, a young girl in the Opera Ball, and intended for the Opera's tenor, Jarl Kulle, with whom she is secretly in love.

Bjornstrand, too old for such things as romance, can't forget the letter and when by some strange reason, he meets the girl who sent it, things start to happen. The bank manager happens to look for the girl at the Royal Opera, and he is forced to try to sing. Immediately he is "discovered." This starts a double life, being the distinguished bank manager at daytime and the promising new hope at the Opera at night.

The climax is reached during a gala performance at the opera with the bank manager singing the lead in Mozart's "Don Giovanni." This may have a chance in the world market since it has speed and singing.

Since neither Bjornstrand nor Kulle are opera singers, their voices obviously were brilliantly dubbed in. An unusual scene has Bjornstrand and Kulle, in their cabriolets driving into town, both singing the Toreador Aria from "Carmen." It is one of the films highlights.

Bjornstrand, as the bank manager, who falls in love with the ballet dancer and opera music, is a new high in his acting career. The role Kulle's has as a big tenor-

diva is highly amusing. As the famous Oswald Berg, he portrays a really self-conscious singer and a Don Juan in both real life and on the stage. Gaby Stenberg, as the very jealous singer and his girl friend, is also standout.

Three newcomers in Swedish films, Lena Soederblom, Meg Westergren (has been in small parts before) and Lena Madsen show future promise.

Eastmancolor camerawork by Karl-Erik Alberts is outstanding as are the other technical credits. A waltz-melody, sung by Joy Ardon, sounds promising.

### Faibles Femmes (Weak Women) (FRENCH-COLOR)

Paris, March 3. Marceau release of Paul Graetz production. Stars Mylene Demongeot, Pascale Petit, Jacqueline Sassard, Alain Lelon, Jean Pierre Monory, Noel Roquevert, Andre Luge, Somone Renant. Directed by Michel Boisrond. Screenplay, Annie Wademant; camera (Eastman-color), Robert Le Febvre; editor, Madeleine Gug. At Biarritz, Paris. Running time, 100 mins.

Sabine ..... Mylene Demongeot  
Agathe ..... Pascale Petit  
Jacqueline ..... Jacqueline Sassard  
Julien ..... Alain Delon  
Edouard ..... Noel Roquevert  
Father ..... Andre Luge  
Marguerite ..... Somone Renant  
Andre ..... Pierre Monory

Peppy filmcomedy deals with a Don Juanesque young man. Three girls he is stringing along try to murder him. It all backfires, of course, but not before a flock of amusing episodes. Looks a good local bet, with strong entertainment and exploitation facets for foreign art houses. It is the kind of comedy with appeal that makes it a promising bet for general play-off. It seems worth dubbing for the Yank Markt.

Director Michel Boisrond, who made the Brigitte Bardot starrer "Une Parisienne," has managed to skirt the cynical to make this a fluffy, amusing entry. Though it lacks the irony to give it a sophisticated sting, this has large amounts of Gallic insouciance and impertinence, plus a slick quality which Americans should appreciate.

Three teenage females, a newly married girl, her more flirtatious sidekick and a convent-bred friend, find that a handsome, reckless young man is courting all three though he is engaged. The scorned beauties all dream of killing him and concoct a plan which misfires but lands them in prison while the chastened Don Juan marries the convent-bred girl.

The young leads are all fresh and full of guile, being well aided by the oldsters. Though lightweight fare, it has enough froth and risibility, especially when the three girls have a fight with the boy, to make the interesting fare for some Yank spots. Technical credits are good as are the top production aspects by Paul Graetz.

Mylene Demongeot has the pouting charm necessary for the head instigator of the crime while Pascale Petit and Jacqueline Sassard are also eye-fuls. Alain Delon has the looks, if not the smoothness in playing as yet, for the would-be victim role.

### EXHIB BATES HARVEY SEEKS REGULATORY JOB

Columbia, S.C., March 10. A South Carolina theatre owner aspires to be chief of the state's insurance regulatory agency. The job, soon to be open, pays \$11,000 a year.

Bates Harvey of Clover, S. C., a theatre operator there since 1915 and presently a member of the State Legislature, has said he is contemplating a candidacy for the post, which will be filled by the Legislature.

### Patron Sues Interstate

San Antonio, March 10. Mr. and Mrs. Sylvan G. Ungerleider have filed suit for \$221,580 against the Interstate Theatre Circuit Inc., for injuries allegedly suffered by Mrs. Ungerleider at the Majestic Theatre Jan. 18, 1957. The bill of complaint, filed in 131st District Court, alleges that woman was hit on the head by a light bulb and has suffered damages to the brain and loss of speech. The complaint, charging negligence on the part of the theatre chain, also states that Mrs. Ungerleider has been unable to continue to work with her husband in his business as a result of the injuries.

### Larry Lambert, 70, Up For Sentence; Pirated Religious Pictures

A self-styled film salesman and distributor was convicted of using the mails to defraud following a trial last week before N.Y. Federal Judge Richard H. Levett. Indicted on 16 counts, Laurence A. Lambert was found guilty on 12. It was charged that he sold and rented certain religious films to ministers and church groups when actually he held no rights to the pictures.

Lambert assertedly represented that he had distribution rights to "Golgotha," a French-made religious film, under a March 3, 1950 agreement with Variety Film Distributors. However, Samuel Waagenaar, the owner of the picture, denied that the Lambert held any rights. His indictment on mail fraud charges came in 1952.

The 70-year-old defendant went to Canada in 1952 but returned to the U.S. in 1957 and surrendered for trial. Indictment was based on the charge that Lambert had mailed letters to prospective customers throughout the U.S. falsely representing he owned rights to "Golgotha."

Judge Levett set March 12 for sentencing. Lambert faces a maximum of five years and a \$1,000 fine on each count.

### LITTON, WESTREX PAPA, EQUALS \$1.48 SHARE

Hollywood, March 10. Litton Industries, parent company of Westrex Corp. (theatre sound equipment), racked up net earnings of \$2,724,000, equal to \$1.48 per share on common stock, for last six-month period. Figure reps an increase of 50.61% over last year's comparable take of \$1,802,000, or \$1.08 per share. Sales of \$56,941,000 a 43% boost over corresponding six months a year ago, were reached by company.

### Govt. Official Defends Venice Fest Choices

Rome, March 3. An Italian parliamentary interrogation regarding the quality and efficiency of the Venice Film Festival's selection committee was answered here by Undersecretary for Entertainment Egidio Ariosto, who defended the fest's system. According to Ariosto, who explained that while the government aided and supervised the fall pic event, Venice was in no way to be considered a "government event" (someone had claimed this), the Selection Committee for an Italian fest should be an all-Italian one, rather than an international group.

Besides, he said, the committee itself has the annual collaboration of crux and experts in all countries, who are invited to send in suggestions for entries, thus making the system truly international. Pointing to the 1958 festival, Ariosto noted that under this system, some 500 features were taken into consideration from all countries, and that 112 were actually screened in order to reach the final entry total of 14.

Further answering critics of the 1958 selection group, the Italo official pointed out that a survey of news clippings from all sources has indicated that of the 14 Venice finalists last year, at least 12 were felt by all to be worthy of being shown.

### Brooks Into Exhibition

Philadelphia, March 10. Bernard P. Brooks, assistant zone manager for Stanley Warner Theatres in the Philadelphia and Washington area, has resigned his post to enter theatre exhibition for himself in the northern New Jersey area.

Before joining the Stanley organization three years ago, Brooks was a member of the executive staff of Fabian Theatres and chief film buyer.

### 'Pacific's' Dayton 8-Months Run

Dayton, March 10. Eight-month run of Magna's "South Pacific" will be ended at the New McCook Theatre on March 18. On March 20 Walt Disney's "Sleeping Beauty" will follow.

Animation feature will be shown on a continuous performance basis.

## Inside Stuff—Pictures

Even the sack dress can't detract from the "indestructible shape" of Marilyn Monroe, Polish readers learn from first issue of America Illustrated going into that Iron Curtain country.

To prove it, the Polish-language mag put out by U.S. Information Agency carries a picture of Marilyn in a pear-shaped affair. Idea of article was that only the most intrepid and shapely of American women have dared to don the chemise, trapeze or the sack.

Premiere Polish issue of the monthly (mag of same name has been sent to Russia since October, 1956) is loaded with show biz pieces.

As the result of a \$200,000 hotel fire in Manchester, Jan. 31, in which three men perished, Rep. Laurence M. Pickett of Keene says that he will introduce a bill in the New Hampshire Legislature calling for more stringent safety regulations for hotels, convalescent homes, theatres and other places of public assembly.

Eight of the chariots used in the race sequence of Metro's "Ben-Hur" have arrived by ship from Rome. They will be employed in connection with the exploitation of the film. The chariots, built in Italy, are equipped with hydraulic brakes and other modern devices. They'll be displayed at theatres showing "Ben-Hur."

### Silent Mood Music Man Back; He's 'Smuggled' Into Ambassador

Philadelphia, March 10.

The oldtime silent movie pianist is coming back to the Ambassador Theatre, West Philly Art house. The management had a hassle with Musicians Union local before getting clearance for Nat Bader, of Washington, to work in this jurisdiction. He will play for two Charlie Chaplin silents — "The Kid" and "Shoulder Arms."

Bader, who was a success in the chain's Washington theatre, will also be at the ivories for "Phantom of the Opera" and "The Cabinet of Dr. Caligari," which follow.

Outfit is operated by Classic Films Inc. Robert B. Fisher is president.

### FORM MILLER PICS FOR EXPLOIT-TYPE

Hollywood, March 10.

Miller Consolidated Pictures has been formed to produce and distribute a program of exploitation pix. John Miller, prexy of Omec Films, heads new firm, of which Michael Miller is exec vp and Ed Erwin sales vp.

Plans call for production of between 12 and 24 films this year, with outside features also to be handled for release. Company will operate through states rights exchanges. First two releases will be Omec's "A Date With Death" and "The Hideous Sun Demon," a Clark-King production.

### Fire Deprives Bennington Of Its Only Film Theatre

Bennington, Vt., March 10.

General Stark Theatre, only film house open here, was completely destroyed in an early-morning fire Tuesday (10) which leveled the century-old Harte Block. Total loss was estimated as high as \$750,000.

Jules Perlmutter, of Albany, had been operating the 950-seater, on lease. Bennington has another motion picture house the Harte, but extensive renovations would probably be necessary to put it into operation.

The late Chris Buckley, one-time major exhibitor in Albany, conducted the General Stark for years. Subsequently, his widow, Mrs. Margaret Buckley, ran the theatre.

### JOHNSTON'S DALLAS SPIEL

Women of Picture Biz Hear Him On May 13

Dallas, March 10.

Eric Johnston, Motion Picture Assn. of America prexy, will be principal speaker May 13 at the new Sheraton-Dallas Hotel when the WOMPI (Women of the Motion Picture Industry) celebrates its seventh anniversary. Program will be a salute to the film industry centered here, citing Dallas' place in the Hollywood scene and Hollywood's effect here.

WOMPI program chairman Grace Folsom has as co-chairmen: from exhibition R. J. O'Donnell, v. p.-general manager of Interstate Theatres, and Kyle Rorex, exec director of Texas COMPO; from distribution Bill Williams, 20th-Fox branch manager; Paul Short, National Screen Service district manager.

## Theatres Hit If New Wage Law In Minnesota

St. Paul, March 10.

Minnesota theatres will be affected adversely pocketbookwise if the state legislature passes a labor-sponsored bill which would establish a statewide \$1.25-an-hour minimum wage law. Hearings on the measure now are being held by the house of representative's labor committee.

Present law allows minimum wages to be set for women and minors in specific industries with the rate varying according to population. In three recent orders governing laundries, retail stores and amusement places rates ranged up to 85c an hour in metropolitan areas.

Proposed law would set the \$1.25 floor for both men and women workers and a 75c minimum for workers under 21.

Many neighborhood houses and small-town theatres employ young people part time for trivial stipends which, their owners aver, under present conditions, is all that they can afford. One of the measure's opponents declared that the showhouses and retail grocery stores in his community will have to discharge such help if the 75c minimum is established.

Even tickettakers at leading theatres in the state's larger cities now receive much less than \$1.25 an hour. Many are old age pensioners who would become ineligible for their pensions if their earnings exceeded \$1,200 per annum.

## LOEW'S PIRACY SUIT ON CARTOON SUBJECTS

Loew's Inc. last week filed an infringement suit in N.Y. Federal Court against Cineplex Inc., Cinema-Vue Corp., Morris Kleiner and Joseph P. Smith. It's charged that the defendants wrongfully distributed some 16 film cartoon short subjects exclusively owned by the plaintiff.

Suit claims that the defendants conspired to make positive prints of the cartoons and distribute them without a license. Originally produced between 1934 and 1937, subjects include such titles as "The Discontented Canary" and "The Early Bird and the Worm."

Loew's asks an injunction to stop further distribution of the films. Also sought is payment of damages sustained of not less than \$250 for each alleged infringement.

## New Washington First-Run

Washington, March 10.

New downtown first-run motion picture theatre is expected to open March 28. A 602-seater, it will specialize in long runs, according to its president, Donald King. It will be called the Town.

King, who is associated with local private investors in the project, is supervising a \$75,000 refurbishing and redecoration job on a building formerly housing the Pix Theatre which has moved.

Seats will be 36 inches apart, with "the widest aisles in town," King said. A 35-foot screen is ordered, and the theatre will be equipped for stereophonic sound.

Opening film hasn't been finally negotiated, King said.

# RALLY ROUND A HIT BOYS!



**RALLY IS NOW  
HOLDOVER  
EVERYWHERE  
IT OPENS!**

LEO MCCAREY'S

## **RALLY ROUND THE HIT BOYS!**

starring **PAUL NEWMAN**  
**JOANNE WOODWARD**  
**IDAN COLLINS**  
**JACK HARRISON**

Produced by LEO MCCAREY  
Screenplay by LEO MCCAREY & RUTH SUTHERLAND

NEW YORK (10th week), SEATTLE (4th week), OKLAHOMA CITY (4th week), SALT LAKE CITY (4th week), ST. PAUL (3rd week), LOS ANGELES (4th week), CHICAGO (4th week), and holdover in TORONTO, MINNEAPOLIS, BIRMINGHAM, CHARLOTTE, DES MOINES, MILWAUKEE, ATLANTA, SYRACUSE, RICHMOND, ROCHESTER, DETROIT, UTICA, DULUTH, NASHVILLE, BOSTON, DALLAS, HARRISBURG, TULSA, KANSAS CITY, PROVIDENCE, COLUMBUS, CINCINNATI, WICHITA, WASHINGTON, FT. WORTH, SCRANTON—everywhere it opens, the pace is hot!

**20th HAS THE PICTURES WITH HOLDING POWER!**

## Commerce Clams-Up on Dividends

Blurring of Data Under New Rule, But Films In January Bettered Year Before

Washington, March 10.

Dividends paid by film firms in January increased almost \$150,000 over the same month last year, latest Commerce Dept. report reveals.

Total for the opening month of '59 was \$1,788,000, compared to \$1,642,000 a year earlier.

Major difference between the two months was that Chesapeake Industries Inc., paid a dividend this year and not last January. Although National Theatres Inc., disbursed a dividend in January '58 and not this year (because of a change in the paying cycle), the Chesapeake payment was larger, accounting for most of the difference.

Walt Disney Productions Inc., with more stock issued in the meantime, paid a slightly higher amount this year. List Industries Corp. also recorded a dividend larger in a small degree this January.

Other companies paying January dividends which were the same both years were Du-Art Film Laboratories and Republic Pictures Corp.

Commerce Dept., under a new clam-up rule, no longer states amounts in dollars of dividend payments by companies.

## Fox West Coast Chain To Vamoose L.A. Film Row

Los Angeles, March 3.

Fox-West Coast Theatres has put its headquarters on Film Row up for sale, with intent of switching to another location still undetermined.

Deal would include not only the executive offices, which include a luxurious penthouse built originally by the late Charles Skouras, then National Theatres prevy, for his own use, but also the Boulevard Theatre, a nabe since the early '20s.

## Two-Stage Toronto Studio For Features and Telepix

Toronto, March 10.

Construction of a film studio on the outskirts of this city is expected to be ready for operation by May 1.

The plant, to be known as Studio City, is being erected by Toronto International Film Studios Ltd., headed by N. A. Taylor, a company which last summer opened a studio in the heart of the city.

The new studio is being built on a 150-acre dude ranch which can be employed for outdoor location shooting. The installation will consist of two 80 ft. by 120 ft. sound stages and auxiliary buildings, including a mill, administration offices, and commissary.

In addition to Taylor, officials of Toronto International include David Griesdorf, vicepres.; H. S. Mandell, secretary-treasurer; Emile Harvard, general manager, and M. L. Axler, director. Axler, who just returned from a Hollywood survey, is supervising the construction.

Northstar Pictures Ltd. signed the first deal to occupy space at Studio City, planning a program of telepix and feature films.

## YEGGS DON'T KNOW OWN BIZ

Blow Up Theatre Safe—Money Lodges In Rafter

Vancouver, March 10.

Clumsy safecrackers blew safe and office apart of the Varsity, Odeon nabehouse, 10 days ago, but exhib Dorothy Smith found the \$500 weekend take intact and lodged in the rafters. Inept yeggs got only \$70 petty cash.

There's been a rash of theatre robberies here this past 12-months, thought owing to employment slump, but all have been more or less abortive.

Recent hold-up at Orpheum, Famous Players situation, paid off merely small change since exhib Ivan Ackery had just cleared the wicket of receipts. Previously, yeggs made off with safe of Dominion, Famous Players downtown theatre, and found it empty. Safe was recovered.

## Sell Theatre Staff First

Dallas, March 10.

Kyle Rorex, executive director for Texas COMPO, reveals that six "campaign packages" for the specific purposes of stimulating confidence in theatre personnel have been created by Texas COMPO and are now available at production cost. Creators of the campaigns believe that the industry enthusiasm and confidence thus kindled in members of a theatre staff will in turn be reflected to patrons, building public appreciation for the industry in general and for forthcoming product in particular.

Included in each of the packages is a 60-second trailer, multicolor 40x60-inch display and composite mat, these three items being combined in each package to sell a single idea.

The first package endorses a particular pic with the manager's seal; the second announces a money back guarantee of the coming top attraction; the third conveys a personal endorsement and guarantee of an unexcelled motion pic; the fourth headlines the phrase: "Nothing Finer Than '59er Movies," and points out that the big new pics will not be on tv for many years to come if at all. Package five outlines efforts of the management to make the theatre the finest in town for the patron to find enjoyment and pleasure and the sixth package announces a season of outstanding motion pics.

## Burg Repeals Tax Relief; 10% on Vending Machines' Gross But 10% Rebated

Regina, Sask., March 10.

Town council at Unity, Sask., has rescinded a six-month amusement tax exemption granted last summer to theatremen Harry Selinger.

Decision was made that the tax bylaw should take full effect from April 1, with exemptions only on entertainment given for religious, educational or charitable purposes. Selinger was given an exemption when he said he could not operate his theatre on a full-time basis if he had to absorb the tax.

Under an amendment to the bylaw, admissions to 31c to 74c will be charged five cents tax and the tax on tickets 75c and over will be 10c. Presold tickets will also be taxed accordingly.

Coin machines will be included in the amusement tax bylaw at 10% of the gross take, with 10% of the tax to be refunded to the individual on whose premises the machines are operating.

## 'HOLLYWOOD' OF DALLAS

'Gila Monster' Shooting Ends—Premes New McLondon House

Dallas, March 3.

"The Gila Monster," second feature by so-called Hollywood Pictures Corp. of Dallas (headed by B. R. McLondon and his son, Gordon, of Tri-States Theatres) winds this week at the United National Film Corp. studio.

Don Sullivan and Lisa Simone have the leads. Sullivan will be heard singing three of his own songs in the pic.

Other players are Shug Fisher, one of the Sons of the Pioneers, Stormy Meadows, Brenda Brodnax, Anne Morale Sonka, Bob Thompson, Ken Knox, Don Flournoy, Clarke Browne, Barbie Castleman, Pat Reeves, Fred Graham, Cecil Hunt, Gay McLondon, Janis Stone, Tommie Russell, Grady Vaughn, Yolanda Salas, Howard Ware, Desmond Doogh and Beverly Thurman.

The "world premiere" of the pic is to be held in June at the new 1,000-seat Preston Royal Theatre, now under construction by the McLondons.

## Rudy Kuehn Quits Boston

Boston, March 10.

Rudy Kuehn, managing director of the Boston, Stanley Warner Cinerama theatre here since opening in November, 1953, has left for Los Angeles, having requested a transfer due to family conditions. Kuehn's exit is effective March 1, and he goes to L. A. for assignment by Stanley Warner Co. in the L. A. Zone.

A farewell party was tendered to him at Steuben's tonight, Tuesday (10), attended by big turnout of friends and associates in Hub film circles.

## Another Time Round For 'Commandments'; Repeats, Small Burg Bookings On

St. Paul, March 10.

Like other Paramount branches throughout the nation, the Twin Cities' exchange has been greatly enriched by "Ten Commandments" film rentals. But now the stage is set for another stream of such rentals from the De Mille smash to help make the Twin Cities' branch prosperous.

After having initially played downtown as a hard-ticket attraction at roadshow prices for nine weeks and later in many neighborhood houses here, "Commandments" now is back in the loop's Riviera at regular \$1 admission.

Picture is slated for similar handling in the other twin, Minneapolis, where it has chalked up a 13-week loop hard-ticket run at \$2.65 top and engagements of as long as a month in a considerable number of neighborhood houses at steeply upped admissions.

In Minneapolis it'll return downtown for what's expected to be another long run, this time at the RKO Pan.

"Commandments" now also is playing return engagements in all of the Minnesota Amusement Co. (Paramount) key towns and has a number of bookings set in situations of less than 1,000 population where exhibitors will get it on a royalty basis, paying Paramount 50c and 20c, respectively, for every adult and children's ticket sold at whatever admission the exhib chooses for his sale.

Because daylight saving time and steep terms kept many zoners from playing it and because Paramount refused to release it to the drive-ins late in the season, "Commandments" thus far has played only three of the territory's outdoor theatres. But this summer is expected to see it in great demand by the zoners, especially if DST is defeated in the state legislature.

## FIRST SCREENPLAY SOLD AS PAPERBACK BOOK

Hollywood, March 10.

Joseph Petraccia and Leonard Kantor have sold their original screenplay, "The Journey of the Javla Bride," to Dell Publications for paperback printing, in a reversal of customary sales procedure.

Authors waited until they arranged for publication before offering property to studios.

## Show Biz's \$140,000 Boost For Cedars Research Unit

Hollywood, March 10.

Entertainment industry raised \$140,000 for the Cedars of Lebanon Hospital's \$1,000,000 research center, at a dinner held last week at home of Alfred Hart, general campaign manager and Columbia Pictures director.

Aiding Hart in industry's drive are Cedars vp Samuel J. Briskin and trustees Armand S. Deutsch, Steve Brody and Milton Sperling. Campaign is now past the 75% mark, having raised excess of \$750,000.

## PITTSBURGH PRE-OSCARCAST

Three Critics Sponsored By First-Run Theatres

Pittsburgh, March 10.

Downtown theatre owners will again sponsor an Academy Awards Preview over Ch. 11 for half an hour immediately preceding the Oscarcast night of April 6. It'll feature, as in past, film critics from three local newspapers, Karl Krug of Sun-Telegraph, Kap Morahan of Press and Win Fanning of Post-Gazette, assistant to Harold V. Cohen. Later will be attending Variety Club convention in Las Vegas.

Cohen, however, will be represented on the show via his wife, Stephanie Diamond actress-announcer, who'll moderate the panel-program.

## Gipson on 'McPheeters'

Hollywood, March 10.

Fred Gipson was signed here to screenplay "Jamie McPheeters," for Lawrence Weingarten's Avon Productions at Metro.

H. N. Swanson agency negotiated the deal for the writer, who had scripted "Recollection Creek" for producer Pandora Berman at Metro.

## Price-Fix Charge To Trial Under Justice Prod

Omaha, March 10.

A trial into alleged outdoor theater price-fixing in 1955, opened last week in Federal District Court here.

Charged with fixing the prices of admission and of concession-stand commodities are the Central States Theater Corp., the Center Theater Corp., the Midwest Drive-in Theater Corp., (now defunct) and Frank D. Duebel of Des Moines, described as an agent of Central States.

The trial is before U.S. District Judge John W. Delehant, retired, serving by assignment.

A three-man team of Government lawyers from the Antitrust Division of the Dept. of Justice is handling the prosecution. The team is led by Earl Jinkinson, chief of the Chicago office.

Omaha theater owner Ralph Blank, op of the Admiral, Chief and Skyview theaters here, testified as a Government witness. He said that on Feb. 7, 1955, he received a call from Ruebel in which he said some of the outdoor theater men had agreed to certain price and wage scales. Blank said he asked for written confirmation. Introduced as evidence was a letter allegedly sent him by Ruebel which said the Airport, 84th and Center, 76th and Dodge and the Council Bluffs Drive-in, the four theaters concerned, agreed:

(a) That newspaper advertising for each theater would not exceed \$120 a week except for special attractions.

(b) That no theater would charge less than 65c regular admission except on Buck Nights from the opening of the season until Sept. 1.

Bernard Dudgeon, manager of the 76th and Dodge drive-in, testified that he had attended a meeting at an Omaha hotel in which admission and concession prices had been discussed.

He said that he and three other theater managers discussed the matter but came to no decision.

This is the first court action concerning the motion picture business in Nebraska since an antitrust suit brought by Lincoln theater owner Clarence D. Frasier seeking \$750,000 in treble damages from 20th Century-Fox and eight other film companies was dismissed in United States District Court last August.

## Loew's '10 C's' Easter Bookings Scale 99c

Paramount's release of "10 Commandments" has been booked to play the Loew's circuit in New York at Easter time with an admission price of 99c.

Although in distribution less than three years, this will mark the third time that some of the Loew's outlets will have played the Cecil B. DeMille production. It went out first as a "pre-release," then on a "special engagement" basis and now on a "regular" run.

## Over 35m Pix Escape British Prod. Levy

London, March 10.

The legal position of theatres showing pix in Todd-AO, Technirama 70 and other wider than 35m. processes is currently causing debate in here. Concern arises over the government's inability to claim the British Production Fund levy from such houses. This levy is applied under the Cinematograph Films Act. Since this act covers only 35m. films, all those outside that category escape its obligations. Not only do the cinemas projecting such pix remain untouched on the levy, but also they don't have to comply with the requirement to screen a proportion of British quota films.

The levy part of the matter becomes of some major importance when it's realized that "South Pacific" (Magna), for example, is heading for an all-time record gross over here. So far "Around World In 80 Days" isn't involved for the simple reason that it isn't being shown in full Todd-AO.

## Cons Aid Heart Fund

Pittsburgh, March 10.

Inmates of the Western Pennsylvania Prison here enriched the Variety Club Heart Fund by \$500 at Christmas time. It was in appreciation for the motion picture entertainment, as well as holiday shows, the showmen's organization has supplied them with over the year.

Money was handed over to Bernie Elinoff, manager of Stanley-Warner's Squirrel Hill Theatre, who has been in charge of film fare and live shows for the prison, working through both the Variety Club and SW.

## 'Molesting' Issue Raised; But Does Mama Park Kid, Use Mgr. as Baby-Sitter?

Charlotte, N. C., March 10.

The City Council has met with owners of downtown theatres to plan a crackdown on sex offenses against children in the theatres. Some council members reported receiving complaints from parents that adults had molested young children.

Assurance was given that precautions are being taken to prevent molestation of children and teenagers in the Charlotte theatres.

Better lighting and assignment of a person to patrol the aisles will be part of stepped up vigilance. The mayor also pointed out that children should be instructed to report any incident to the manager, the usher or ticket seller immediately.

The mayor also said it was recommended that children be permitted to remain for one show only. Often, it was said, some mothers use the theatre facilities for baby sitting purposes, leaving their youngsters for several hours.

## SAN DIEGO, PORTLAND, TO GET 'WINDJAMMER'

Los Angeles, March 10.

National Theatres Inc. is dispatching two more Cinemiracle installations for additional Coast showings of its three-panel pic, "Windjammer." Will open in San Diego and Portland, Ore.

While definite sites haven't yet been set, the Fox in San Diego and considered. Plans call for March openings.

## ONLY THEATRE SOLD

Will Furniture Store Absorb Meredith's Cinema?

Meredith, N. H., March 10.

Meredith Town Hall building, which housed the community's only film theatre for more than a quarter century, has been sold by the town for \$15,000 to two local women, Mrs. Cordelia Berquest, and her daughter, Mrs. Herberta Stark.

The women, who did not reveal how they plan to use the three and a half story structure, are the operators, together with their husband and father, of the Meredith Furniture Co., located in an adjoining building.

## 18 in Columbia's Sights

Hollywood, March 10.

Some 18 pictures, representing various indie producers associated with Columbia, are scheduled for production within a three-month period that extends to June 1. At the same time, an additional 20 pix are set for production for the last six months of this year.

As of present, Col's roster of independent producers adds up to 33, but the company is continuing its efforts to make new deals.

Bandera Road Drive-In near San Antonio is operating currently on a five night a week basis. The zoners are closed on Tuesday and Wednesday nights.

THEY'RE BOTH  
HERE!

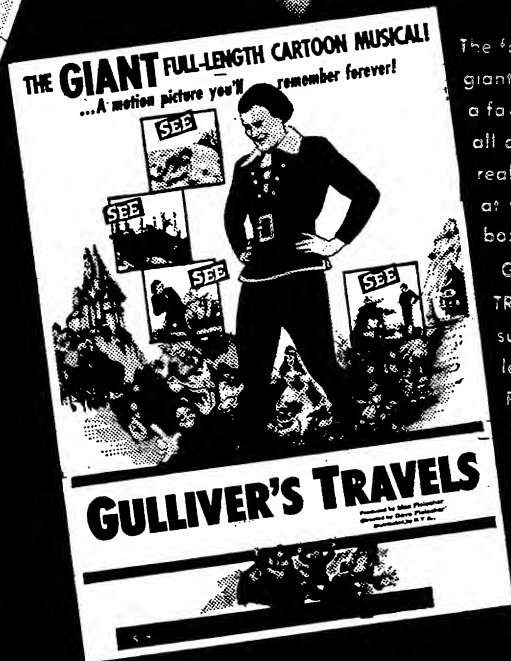
THEY'RE BOTH  
BIG!

THEY'RE SMASH

BOXOFFICE!



Blockbuster business  
in every situation!  
Now playing top  
theatres to top  
grosses in circuits  
coast-to-coast!  
There's a raft of  
pay-dirt in  
TOM SAWYER!  
Book it now!



The fabled  
giant that is  
a favorite of  
all ages is a  
real giant  
at the  
boxoffice!  
GULLIVER'S  
TRAVELS  
sure has  
legs  
Plan on a  
long run!

NTA PICTURES

N.H. GREENBLATT, GENERAL MGR. JOE GINS, SALES MGR. SAL DI GENNARO, EASTERN DIV. MGR., 10 COLUMBUS CIRCLE, NEW YORK, JUDSON 2-7300 BOB FRIEDMAN, MID-ATLANTIC DIV. MGR., 1134 LOXFORD TERRACE, SILVER SPRING, JU 9-6249 WILLIAM GARNER, MID-CENTRAL DIV. MGR., 1632 CENTRAL PARKWAY, CINCINNATI, CHERRY 1-5632 HOME REDWOOD 1-2141 HERBERT BRESSTEN, WEST COAST DIV. MGR., 9952 SANTA MONICA BLVD., BEVERLY HILLS, CRESTVIEW 4-8849 TRUMAN MEMORIS, SOUTHWESTERN DIV. SALES MGR., 1408 FIDELITY UNION LIFE BLDG., 1511 BRYAN ST., DALLAS, RIVERSIDE 7-6559 LOU AURELIO, DIV. MGR. FOR CHICAGO, MILWAUKEE, MINNEAPOLIS, DETROIT TERRITORIES, 612 NORTH MICHIGAN AVE., CHICAGO, MICHIGAN 2-5561 HOME PULLMAN 5-6685 ABBOT SWARTZ, 1011 CURRIE AVE. NORTH, MINNEAPOLIS, FEDERAL 8-7013 NORMAN NIELSEN, PRAIRIE DIV. SALES MGR., 1026 S. 32nd ST., OMAHA, ATLANTIC 2209 ROBY BRANON, SOUTHEASTERN DIV. SALES MGR., 1553 CLAYTON DRIVE, CHARLOTTE, EDISON 4-1378

# Latest Kind of Censor-Wedge Exalts 'Prior Disapproval' Emphasis

Harrisburg, Pa., March 10.  
The power of non-positive censoring will get a whirl if a new bill introduced in the State Senate here wins legislative approval.

Pre-censoring in Pennsylvania previously was forced to hang up its blue pencil after losing two straight falls to the State and U.S. Supreme Courts. The old law required prior approval from the state censor before any movie could be shown in the commonwealth.

The new law seeks to get around the court ruling by doing away with the positive approach of the old statute. Instead of censor approval before a film can be shown, the new law would prohibit showing of feature disapproved by the censor.

Sen. William J. Lane, a Democrat from Washington, Pa., says the change in emphasis from prior approval to prior disapproval will make the law constitutional. There is some doubt, however, that accentuating the negative negatives will be any more constitutional than the old approach.

Pennsylvania still has a law on its books which allows for censorship after a show opens. This edict is currently under fire in the courts.

## Oscar-Worthies By Pictures

As is typical at the nomination period, just before the voting begins within the Hollywood film colony, some releases of the previous year have multiple nominations. Here is a check-list of the two-or-more nominations pictures for 1958:

Film	Noms
"The Defiant Ones" (UA)	9
"Gigi" (Metro)	9
"Separate Tables" (UA)	7
"Auntie Mame" (WB)	7
"Cat, Hot Tin Roof" (Metro)	6
"I Want to Live" (UA)	6
"Some Came Running" (Metro)	5
"A Certain Smile" (20th)	3
"Old Man and Sea" (WB)	3
"South Pacific" (MGM)	3
"The Young Lions" (20th)	3
"Bell, Book & Candle" (Col)	2
"The Big Country" (UA)	2
"Houseboat" (Par)	2
"Journey Into Spring" (Schein)	2
"Teacher's Pet" (Par)	2
"Vertigo" (Par)	2
"White Wilderness" (Disney)	2

## IATSE Inspectresses First Under Pension

Albany, March 10.  
The first to file applications here, for pensions under the IATSE's new plan, are a pair of long-time inspectresses: Sophie Minton, now with Metro and for years with the old Universal exchange; Mrs. Ann Hasbrouck recently separated from the Columbia payroll.

They are eligible for pensions, as members of Local B-43 (comprising backroom workers). They will also be eligible for Social Security benefits.

When the pension application is approved, Miss Minton will drop off the MGM staff.

## 'He Must Die' Very Alive

With the French "He Who Must Die" maintaining a strong pace at the Beekman Theatre, N. Y., Ruggoff & Becker has decided to give the house permanent first-run status. A 600-seater, built by N. Y. Life Insurance as part of a development, the Beekman is located at Second Ave. and 66th St.

The R & B reasoning is that the east side is certain to expand further. Also, the business done by "He Who Must Die" has convinced the outfit that the theatre now has a large and continuing patronage to draw on, so that the first-run status is warranted.

According to Clem Perry, v.p. and general manager of the chain, "He Who Must Die" stands a good chance of an extended run. After that, two more films are booked to bow at the Beekman.

## New Post for Flick

Albany, March 10.  
Hugh M. Flick, former state film censor and present executive assistant to James E. Allen, Jr., State Education Commissioner, has been appointed Associate Commissioner for Cultural Education and Special Services (a new position—effective March 26, at an annual salary of \$18,500).

The appointment was made Friday (27) by Commissioner Allen. Flick's present job pays \$15,000.

## One Vote Saves Kansas Censors

Kansas City, March 10.  
Motion picture censorship in Kansas apparently will continue unabated despite a recent raging controversy. A bill in the state legislature which would have abolished the three-woman Board of Review was lost in committee when a deciding vote was cast against it by Clark Kuppinger, chairman, from Prairie Village, K. C. suburb.

Another bill which would outlaw the film censorship continues in the Senate, but has not yet been acted upon. It is expected to be hotly contested when it comes up for consideration. In 1957 the legislature first knocked out censorship, then gave it an eleventh hour reprieve.

Private citizenry, officialdom, fourth estate and the industry have all entered into the controversy. Newspapers are generally opposing censorship, while the public pulse runs both ways. Spirited editorials have appeared against censorship in Wichita and Kansas City papers.

Reviewing is carried on in Kansas City, Kansas, and a charge of \$1.75 per reel for each reel of every print used in the state is made to provide funds to support the board. It has ordered clips from films such as "Case of Dr. Laurent," "And God Created Woman," "Garden of Eden" and others and has thereby prevented showing of these pictures in Kansas.

## PACE OF PIC EXPORTS STEADY: U.S. COMMERCE

Washington, March 10.  
Little overall change is found in U.S. exports on motion picture films and equipment in 1958 and 1957, Commerce Department reports.

Value in '58 was \$43,368,050, compared to exports of \$43,474,207 the year before.

Compilation made from preliminary Census Bureau figures by Commerce's Scientific Motion Picture and Photographic Products Division reveals that while there was a moderate increase in exports of unexposed motion picture film (rawstock), this was more than offset by decreased exports of exposed feature films and most classes of motion picture equipment.

Nathan D. Golden, the division's director, also pointed out that exports of 8mm motion picture cameras and projectors were maintained at a high level.

Exports of unexposed motion picture film in '58 totaled 587,923-255 linear feet valued at \$16,287,679, some 30,000,000 feet higher than 1957 exports (worth \$14,784,139 that year). Most of the increase was in 8mm film.

Exports of exposed motion picture feature films, both 35mm and 16mm, amounted to 321,856,505 linear feet valued at \$11,592,907 in '58, approximately 19,000,000 linear feet below '57 exports of 340,245,123 linear feet valued at \$12,000,791. All of the decline was accounted for by smaller exports of 35mm positive feature film.

Total exports of all types of motion picture equipment, including cameras, projection and sound equipment and studio equipment, during '58 were valued at \$15,487,264, roughly 7 percent under '57 exports valued at \$16,689,278. Exports of 8mm cameras totaled 57,648 in '58, against 56,324 the year earlier.

## GEOGRAPHY IN TITLE

K.C. To Host Heart-of-America Convention March 24-26

Kansas City, March 10.  
Annual spring meeting of exhibitors is to be held here March 24-26, and known for the first time as the United Theatre Owners of the Heart of America convention.

The entire show floor of the Hotel Muehlebach has been reserved for what is expected to be one of the largest equipment shows ever held here. Program details are now forming, and complete agenda is to be announced shortly by organization officials.

## Oscar Nominations Studio Breakdown

Herewith an analysis of the eligibles for Oscar awards as disclosed last week in Hollywood by the Academy of Motion Picture Arts and Sciences:

Company or Studio	Pictures Involved	Nominations Total
Metro	7	24
United Artists	6	26
Warner Bros.	5	12
20th-Fox	5	9
Paramount	5	8
Walt Disney	4	5
Columbia	3	4
Lester A. Schoenfeld		
Films	2	3
Continental Distributing	2	2
Magna Theatre Corp.	1	3
Bavaria Filmkunst	1	1
George Brest Associates	1	1
Dynamic Films	1	1
Guion Producciones		
Cinematograficas	1	1
Hughes Aircraft Co.	1	1
Jadian Film	1	1
Lux-Video-Cinecitta	1	1
National Film Board		
of Canada	1	1
Rank Film Distributors	1	1
Small World Co.	1	1
Spectra-Gray-Alter Films		
in association with		
Films del Centaure	1	1
United Nations Film		
Service	1	1
Universal-International	1	1

## Prosecutor Loathe To Accept 'Eden' Defeat; Goes to Ohio Tribunal

Dayton, March 10.  
Because the judges of the Appellate Court failed to view the film in the case, the Ohio Supreme Court has been asked by Montgomery County assistant prosecuting attorneys Herbert M. Jacobson and James J. Gilvary to reverse the Appeals Court and uphold a lower court conviction of a Dayton drive-in theatre owner on charges that stemmed from the Oct. 8, 1956, showing of the nudist film, "The Garden of Eden."

Pair filed a brief to appeal the reversal of the conviction of Sylvan Rothschild, then owner-manager of the Sunset Cruise-In Theatre, on two charges—one forbidding possession of obscene films, and the other prohibiting exhibition of films that might induce the viewers to violate state law. On March 5, 1958, in the Montgomery County Court he was convicted, fined \$500 and costs, and the fine suspended.

In the appeals court, which held the film was not obscene, the court held Rothschild not guilty on the second charge, because "criminal conviction cannot be based upon conjecture as to what might possibly be set up in the mind of another." Rothschild is no longer connected with the Dayton drive-in, and makes his home in Cincinnati.

## EASE SASKATOON B.O. TAX

Saskatoon, Sask., March 10.  
Saskatoon theatre owners have been given a \$15,000 break in their 1959 amusement tax payments.

New amusement tax legislation brought in by city council boosts from 10c to 15c the maximum tax exempt admission price. The tax on admission prices of more than 29c but less than 90c has been lowered to a straight three cents per admission. Previously it varied from three cents to five cents.

The scale will apply to all forms of entertainment as well as motion picture theatres.

## Press Attack on Exhib Ends USSR Film

British Columbia Good Market Otherwise for Foreign Features—Province's Merry Censor

## Watch Ohio's New Blues

Columbus, March 10.  
With Gov. Michael V. DiSalle opposing film censorship, the fate of several bills on the subject, recently introduced in the Ohio Legislature, is being closely watched by theatre men.

Ohio Senate Bill 115, known as the "Shaw Movie Censorship Bill," was the first such proposal introduced, but has since been followed by other proposals, including House Bill 496, which would create an eight-member motion picture classification board in the State Dept. of Education at \$25 each per day, to classify pictures as "family" or "adult," and define an obscene picture; and Senate Bill 241, which is a companion bill to House Bill 496.

Also introduced in the House was House Bill 517, which removes the statutory exemption of motion pictures and publications entered as second-class matter from nuisance prosecution, and House Bill 515, which eliminates from code relative to obscene literature prohibition of sales of newspapers, magazines, and books devoted principally to crime and police news.

## Minnesota, Too, Seeks to Censor

St. Paul, March 10.  
Minnesota legislature House law enforcement committee this week is holding hearings on a bill to include motion pictures and billboards under state restrictions on "obscene" materials.

Action was deferred to permit the hearings at the urging of a St. Paul committee member who said local exhibitors "have been wonderfully cooperative in policing the showing of questionable films" and should have the opportunity to be heard on the measure which would leave the definition of "obscenity" to the courts, as at present.

Rep. Robert Renner of Walker, Minn., one of the measure's authors, predicted "the motion picture industry will not appear against this bill because it wouldn't want to appear to favor obscenity."

## CONGRESSIONAL RECORD OF ACAD NOMINATIONS

Washington, March 10.  
Sen. Thomas H. Kuchel (D-Calif.) had the list of nominees for Academy Awards printed in the Congressional Record and, in a Senate speech, hailed the U. S. motion picture as "an international messenger," bringing America "to the doorstep of the most remote village in all the far-flung places of the world."

Kuchel noted that American films are "a vastly admired commodity" throughout the world, in countries which themselves are major motion picture producers as well as in nations which produce none.

"Thus," he said, "in India and Japan, which numerically produce far more pictures than the U. S., our technique, our artistic talent, our writers and our actors and actresses are regarded as the acme of the profession."

## RKO Pan Lease As Is

Minneapolis, March 10.  
Sale for \$550,000 of the building in which the RKO Pan Theatre is located by a group which includes circuit owner Eddie Ruben to unnamed buyers will not affect RKO Theatres' lease on the 1,470-seat showhouse, third largest here, running to 1963, it's declared.

Ruben and his associates have owned the building since 1946. In addition to his theatre chain, Ruben also owns television and radio stations.

He himself operated the Pan prior to 1932 when he leased it to RKO Theatres which also have another loop first-run here, the Orpheum.

Vancouver, March 10.

More foreign language films for local showing passed rubberstamp of British Columbia censor R. W. McDonald during past seven months than the total of English-speaking celluloid for the entire year, he states. Russian spoolage, longtime "the third language for films around here," has been nil since the screening of that country's several entries at Vancouver's International Arts Festival last July.

Glut of foreign films derives largely via the Rank Organization Odeon circuit, whilst the Red product arrives through Vancouver Peace Council from New World Films distrib, Toronto.

Market for Russian features ended with showing of "Zurbinov's Family," at Paradise, Odeon film situation downtown, last fall, states John Dubno, area rep for New World distrib. "Fear is the reason they (exhibits) aren't taking any more Russian pictures," after the local press berated exhib Bob Fraser "for showing propaganda for Russia," and the biz has also declined sharply in the east. Dubno waxed eloquent about "aesthetic" and classical aspect of greater number of Russian releases, insisting there's a sizable market locally, as witness attendance at Peace Council screenings in community halls every week, and the pacifist org is lining up local Chinese colony leaders to use one of the many shut/red sub-run situations close to downtown.

Censor reports his office lately has monopoly of area's accredited interpreters, jests he's losing touch with American tongue and soon "will need an English interpreter," and that tabulation of last year's scissoring look-see will show "great overbalance" of foreign to indigenous motion pictures, though figures not yet prepared.

No pix have been "cut" since the Brigitte Bardot "And God Created Woman," was banned last Spring, he states French and Italian flickers, heretofore heavily snipped, show no unacceptable scenes, "at least what we have seen," of late, and he credits "run-of-mill tastes of immigrant populace here" for recent inactivity of censor's scissors. Latest batch of foreign pix given okay include four Italian, four Chinese; plus odd German, Japanese and French features.

Bardot-banned "Woman" presumably won't be resubmitted to British Columbia censor, and there's scant chance of similar flavored French pour le sports reaching local screens according to Nat Levant, Columbia distrib topper in this region.

## Will Exhibs Help Booth Criteria?

Methods for implementing exhibitor support for a nationwide training program to improve film projection will be discussed by Theatre Owners of America at its mid-winter board meeting in Washington March 1-3.

George G. Kerasotes, TOA prexy who had issued a call for the establishment of a training program, said he had been assured of support by RCA Service Co., Altec Service Co., the Theatre Equipment and Supply Manufacturers Assn. and the International Alliance of Theatrical Stage Employees. Offers of cooperation have also come unsolicited from the Motion Picture Research Council and the Society of Motion Picture and Television Engineers.

Kerasotes suggested a coordinated training program after the MPIC issued the results of a two-year study which disclosed that 74% of 700 theatres in 100 U.S. cities have inferior projection due to mechanical misalignment of optical equipment.

TOA feels that a program can be developed quickly and put into operation at a minor or no cost to theatreowners.

# ROZ

THE  
RECORD  
BREAKER  
FROM  
COAST-  
TO-  
COAST



**'AUNTIE MAME'**  
**ROSALIND RUSSELL**

TECHNICOLOR®

FORREST TUCKER: CORAL BROWNE - FRED CLARE - Screenplay by BETTY COMBS and ADOLPH GREEN  
From the novel "Auntie Mame" by Patsy Stone - As adapted for the stage by Jerome Lawrence and Robert E. Lee  
Directed by MORTON DOUSTA - Music composed by ARTHUR SCHNITZER - From WARNER BROS.



# Hit New York State 'Making Profit' Out of Triple-Cost Censor Fees

Albany, March 10.

Strong, open support for the long-sponsored bill to "take the profit out of censorship in New York State" has been undertaken this year by Commerce and Industry Assn. of New York.

That important organization has held conferences with T. Norman Hurd, director of the Budget Division, and his staff, has filed with Hurd two letters, as well as a memorandum with Senate and Assembly members of the Committee on Public Education.

The "facts of life" with respect to the motion picture industry are given, in all three, with a definiteness and a completeness new to Capitol Hill.

S. Arnold Witte, counsel for the Association's Governmental Affairs Department, wrote the second letter (memorandum is unsigned) in support of reduction in "New York State's excessively high motion picture censorship fees."

The "injustice" of the tap for prints—\$2 per 1,000 feet—on top of a \$3 rate per 1,000 feet for reviewing original films—is berated. New York is only state still retaining motion picture censorship boards which charges fees "far in excess" of censorship operation costs—"three times as much."

Communications candidly declare the motion picture industry to be "a sick industry."

No one knows what Governor Rockefeller's attitude is toward motion picture censorship and the fees charged under it in this state, but all observers realize the present fiscal situation is "tight."

Governor Harriman vetoed previous repeal measures "solely on the ground of revenue loss."

## KANSAS BACKS DOWN; CHALLENGES VIRGINIA

Even as the Kansas state censor backed down last week and agreed to license "The Case of Dr. Laurent," Times Film Corp. challenged the constitutionality of the Virginia censor in an action brought in the Richmond circuit court.

Both cases were handled by Felix Bilgrey, counsel for Times Film and one of the leading censorship attorneys.

The Virginia statute was challenged in connection with the banning of Jean-Paul Sartre's "The Respectful Prostitute" a Times Film release.

In Kansas, the State Board of Motion Picture Review had demanded the "natural childbirth" scene cut from "Dr. Laurent." Trans-Lux Distributing, the releasing company, refused and the battle was on. During its course, John Andersen, Kansas Attorney General, ruled that the board had exceeded its powers, and he called for a drastic revision of the censor's rules and regulations to conform with the Kansas Supreme Court ruling of 1958 relating to "The Moon Is Blue." This, finally, resulted in a reversal of the board's ruling on "Dr. Laurent."

## Art Policy Falters

Toledo, March 10.

This city had two art theatres for a while—both managed by Gene Kent Nit—because of lack of product, the Plaza on the South Side has been closed temporarily. The larger Westwood in West Toledo will continue its regular programs.

## Elegance Fades

Greensboro, N. C., March 10.

Badin Theater at Badin, N. C., once the most elegant "Opera House" between Richmond and Atlanta, has been demolished.

Blame: drive-in theatre, television, time.

## Maryland-Style Form Letter For Juveniles

Members of the Maryland legislature earlier this month were being flooded with letters from children of the Roman Catholic faith, pleading for their support of motion picture censorship legislation. The letters appeared to be of the form-letter kind, i.e. typed out with the "Dear Sir" and the signature written in by hand.

Excerpts from one such letter (from a Baltimore youth, a member of the Catholic Youth Organization of St. Martin's Parish) follow:

"I appeal to you to vote in favor of a proposed bill to protect myself and other youths from movies that contain subject matter harmful to our yet immature minds. I recognize the fact that God has designed my mind to know the truth and my will to choose the good. Unfortunately since my mind is immature and my will often weak, I am not able to make proper evaluation of the truth and the good."

"I realize that my parents have the primary responsibility to direct me. Yet I recognize the fact that because of their limited ability and power they often have to depend upon our State and our Religion to help them to determine what may be presented to our minds as truth."

"I am hopeful that the State Legislature... will provide a law that will prevent the movie industry and the distributors of movies from enticing me and my friends to expose our minds to falsehood and our wills to evil simply for their own gain."

## Bygraves Named 1958 Personality in Britain

London, March 3.

Max Bygraves has been voted Show Business Personality of 1958 by the Variety Club of Great Britain. Michael Redgrave is cited as best actor and Bernard Bresslaw as most promising newcomer.

Appropriate Silver Hearts awards will be handed over at a luncheon at the Savoy Hotel March 10. Five artists will be honored in all, others being Richard Attenborough and Sylvia Syms who are rated film actor and actress of the past year.

Presentations will be made by Robert Morley, Beatrice Lillie, Harold Fielding, Brian Rix and Carl Foreman. It's the seventh year in which the ceremony's been held.

## SASKATCHEWAN BANNINGS

Year-Late Report Filed—396 Films 'Reviewed'

Regina, Sask., March 10.

Saskatchewan's film censor rejected three films in their entirety for the fiscal year which ended nearly a year ago on March 31, 1958.

Banned were "The Delinquents," "Teenage Doll" and "Woman of Rome."

A report tabled in the legislature showed 41 films were approved after having certain sections of dialogue and scenes deleted.

All told 396 full length 35 m. films were reviewed. More than half were classified as adult and unsuitable for children.

Most of the films, 290, came from the United States. Of the balance, 64 came from the United Kingdom, 16 from the Soviet Union, 11 from Italy, nine from West Germany, three from France and one each from Ireland, Denmark and Mexico.

## County DST Even If State Is Not

St. Paul, March 10.

Even if the state legislature fails to take action to extend or make permanent daylight saving time which only was enacted statewide for the past two summers and which is bitterly opposed by Minnesota exhibitors, the counties in which the three largest cities, Minneapolis, St. Paul and Duluth, are located, still may have the fast time.

This is a state Attorney General Miles Lord ruling. He cites the fact that, while the 1957 statewide DST bill has expired, another measure also passed by the 1957 legislature gives the three counties authority to enact it after next July 1.

This measure will take effect again even if the lawmakers do not act on DST at all and it also affects counties contiguous to the Twin Cities and Duluth, he says.

The Senate general legislation committee has been conducting public hearings on the DST proposals now before the legislature. Proponents, including the Minnesota Golf association, little league baseball, chambers of commerce and securities brokers, have been heard.

Exhibitors, who claim DST badly hurts the boxoffice and who hope that the legislature will act to make it illegal anywhere in Minnesota, and other opponents are having their inning with the committee this week.

## Winterized Drive-Ins

Albany, March 10.

Expansion of winter operation by Alan V. Iselin led to his reopening the Auto-Vision Theatre, at East Greenbush, Friday (27), with Bernz-o-matic car heaters. Iselin had taken a similar step last fall at the Turnpike Drive-in, Westmere, outside Albany.

Public and concession buildings at both automobiles are heated.

In charge of the Auto-Vision (which, incidentally, was the first drive-in located in the Albany exchange district, a pair of Holyoke, Mass., projectionists having built it), is Bob Lamont. He recently joined Iselin's Tri-City Drive-ins, as assistant general manager.

Lamont had been associated with Lamont Theatres for many years—most recently, as general manager. That organization closed its local office Jan. 1; sold a short time thereafter, the Riverview Drive-in, at Rotterdam Junction, to Fabian Theatres, and has been conducting negotiations with Walter Reade, Jr., for his purchase of the Sunset Drive-in at Kingston.

The first ozone in this vicinity to install car heaters was the Hollywood, at West Sand Lake (back of Troy). A smaller outdoor than the Turnpike and the Auto-Vision, it operates weekends during the winter.

Iselin's policy is full-week.

## Protestants Reluctant to Censor

Albany, March 10.

It's now the turn of the various religious organizations to be heard on the question of censorship of films and advertising as implicit in four related bills introduced by the Joint Legislative Committee on Offensive and Obscene Materials.

The N.Y. State Catholic Welfare Committee, representing the hierarchy and Roman Catholics in N.Y. State, already has come out flatly in support of the bills. The Protestant State Council of Churches remains to be heard from. The Council is known to be concerned re the impact of films and tv, but at the same time has its reservations regarding restrictions on the flow of ideas "however unpopular they may be with our own or other groups."

The Council's 1959 Statement of Legislative Principles states: "We will not uncritically support every measure proposed in the guise of preventing indecency." The N.Y. Board of Rabbis has come out as being flatly opposed to censorship.

## Chi's Bluenosed Bluecoats

Foes of Censorship Win Council Seats But Their Colleagues Aren't Cordial to Clipping Cops

### Test of Blue Sunday

Barre, Vt., March 10.

The question of Sunday films will come before the Barre City Council for the first time at its March meeting, it has been revealed by Mayor George N. Estivill.

The proposed Sunday entertainment ordinance will also cover baseball, lectures, concerts, etc.

Chicago, March 10.

Critics of Chicago's pesky motion picture censorship setup were cheered by the outcome of last week's Windy City primaries. Among the victors were Aldermen Leon Despres and Seymour Simon, both slated to co-sponsor a bill that would drastically revise the film-snipping powers of the police. Measure chiefly would exempt adult (over 21) audiences from censor discretion.

Political reasons, however, are spurring the bill's introduction. The sponsors require much more cordiality in the council than they now enjoy, especially since Despres, an independent, knocked over his Democratic rival in the fact of a citywide Democratic tide that saw them clinch 45 out of 50 seats. But even without administration displeasure over this, the proposal would still meet broad hostility in a city noted in the trade for its prudery toward the cinema. In part, of course, this tradition stems from fact Chi is the largest Roman Catholic diocese in this hemisphere, and any effort to legislate a softening of the censorship code must reckon with the fact that more than half the councilmen are of the Catholic faith.

## Italian Priest: France 'Offensive' More 'n' Yanks

Washington, March 10.

In Italy, American films were less "offensive" than French and Italian product last year, National Catholic Welfare Conference said here.

Reporting a study made by a Catholic priest in Rome, the Conference said France rated worst by sending Italy the greatest percentage of "morally unacceptable" films in 1958. The priest screener said 28 out of 48 of the French pix were morally off-key.

Italy ranked behind France by producing 54 out of a total 150 which offended Catholic morality, according to the report.

But of all the films, including U. S. product, shown in Italy last year, 90% gained "acceptable" ratings. This compares to 93.5%, the Catholic group calculated for 1956.

"These statistics are disquieting," Msgr. Calletto, the report's author, declared. However, he saw no need for legislation to curb "immoral" film exhibition.

## BROKER SUES SCHINES FOR HOTEL SALE FEE

Schine Chain Theatres Inc., Schine Ten Eyck Corp. and the Sheraton Corp. of America are named defendants in a \$50,000 action filed in N.Y. Federal Court by David Blake, a business broker.

Blake charges that the defendants failed to pay him the \$50,000 in connection with the sale of the Ten Eyck Hotel in Albany. He claims that he was hired by Schine in May, 1953 to sell the hotel and contends that the defendants, through an alleged conspiracy, defrauded and excluded him from negotiating the deal.

### NO ANTI-TRUST PROVISIO

Modern of Chi Answers Houston Theatre Claim

Chicago's Modern Film Distributors, handling sex hygiene pictures, deny they guarantee exhibits against local censorship action, as contended by Houston operator Marvin Bell. Latter had sued for \$150,000, claiming he had that assurance from Modern when he booked "Street Corner" into his four theatres. He lost the case in a Houston court.

Execs at Modern also point out that "Street Corner" had played Houston twice before, with no trouble on either occasion.

### PERFECT LOCATION!

Approx. 2000 sq. ft., 346 W. 44 St. Suitable for film exchange, record distrib., opposite 20th Century Fox, Capitol Records. Call Jack Benjamin, CI 6-5180.

## New York Theatre

RADIO CITY MUSIC HALL

Rockefeller Center • CI 6-4650

DEBORAH KERR • YUL BRYNNER

in ANATOLE LITVAK'S Production of

"THE JOURNEY"

From M-G-M in METROCOLOR and GALA NEW STATE SPECTACLE

# VIDEOTAPE

Dynamic new dimension in TV programming

PROFESSIONAL

AMPEX CORPORATION

PRODUCTS DIVISION

\*TM AMPEX CORP.

REDWOOD CITY, CALIFORNIA

# MCA GETS RICHER BY THE HOUR

## Spelling Out Bob Sarnoff's Contract

Radio Corp. of America proxy statement which went out in the mails this week spells out the 10-year contract for Robert W. Sarnoff, NBC board chairman and a director of RCA.

Specifically it reads: "For employment by NBC for a period of 10 years at the rate of \$150,000 for 1959 and an annual increase of \$10,000 until the rate of \$200,000 is reached, which rate continues for the remainder of the period of the agreement."

Sarnoff's salary for 1958 is listed as \$136,743 and puts at \$105,600 his retirement income at the age of 65.

Both Sarnoff and NBC proxy Robert E. Kintner were voted 10-year contracts at a recent board meeting, with the latter's subject to annual board review. Because Kintner's not a member of the RCA board, there is no salary listing but it's reported in excess of \$125,000 per annum.

RCA stockholders meeting will be held Tuesday, May 5, in the RCA Bldg., N.Y.

## Mon. Nite at 10 a Waltz for Murray And He Intends to Keep It That Way

For the second time in less than a month, NBC, Steve Allen and the sponsors of the "Arthur Murray Party" are riding the horns of a dilemma, and what shapes up as a major rhubarb seems to be in the development stage.

Three weeks ago, when the network announced that Allen, for the duration of the season, would move 7:30 to 8:30, it was decided to shift Murray out of the Monday night at 10 period and into Sunday 8:30 to follow Allen. However, Murray's sponsors, P. Lorillard and Pharmaceuticals, wanted no part of it. They like the Murray show exactly where it is. It comes up with a respectable 19 or 20 Trendex, it's a good year-round show and, since Murray and NBC contribute toward the programming cost, it's a perfect cost-per-thousand value. In effect the sponsors told NBC to "leave us alone."

Now NBC's got it worked out that Allen could be a hot Monday night 10 to 11 program commodity next season, following the same pattern used by CBS in installing Garry Moore in the Tuesday night 10 to 11 slot.

In fact NBC even has Plymouth interested in such an arrangement. But again, this will mean the dispossessing of Murray and finding a new time period for the show. As far as Lorillard and Pharmaceuticals are concerned, the same argument still goes — "leave us alone." What happens now is in the lap of the NBC program gods.

## NCAA Grid Rights Again to NBC-TV

NBC-TV this week got national tv rights to the NCAA football schedule for the 1959 season. This marks fifth consecutive season and eighth time in nine years that web has carried the big "Game of the Week" telecasts.

Schedule calls for 10 games—nine Saturdays and Thanksgiving Day. Number of national dates is one more than last year. Two games will be aired on a split-network basis on one, and possibly two, of the 10 dates.

## MBS 'Reporters' Roundup' Scores Major D.C. Coup As Rayburn Succumbs

Washington, March 10. Mutual's "Reporters' Roundup" has finally rounded up a Capitol Hill Texas maverick who has consistently and firmly dodged the lassos of every other news-panel radio or television show since such programs began.

The man is House Speaker Sam Rayburn who made his broadcasting o&a debut a few days ago on the Mutual show co-produced by Robert F. Hurlleigh and Jack Gertz.

Years ago, Rayburn once gave in to Martha Rountree's hard sell and agreed to go on "Meet the Press," but he became ill and had

(Continued on page 56)

## VAST POTENTIAL IN 60-MIN. SHOWS

By GEORGE ROSEN

The NBC-MCA romance on program buys, from all indications, is hotter than ever with the Music Corp. of America's sale of those hour-long filmed entries, via its Revue subsidiary, projecting the agency into an even more dominant sphere of influence and affluence. The gee-whiz aspect of the NBC-MCA wedding doesn't necessarily lie in the fact that four 60-minute weekly attractions out of the Revue shop will be riding the network next season (three of them new properties) or that thus far all the hour-long MCA-Revue entries have tooted up to a \$20,000,000 NBC program investment.

Specifically, what puts MCA in such an enviable position is that the agency, owning the rights to these filmed properties on future use, could ultimately realize up to \$50,000,000 before their residual potential (syndication, foreign sales, etc.) is exhausted. This, of course, pertains to MCA's stake in hour programming and is completely divorced from the multiple 30-minute skeins such as "Wells Fargo," "Restless Gun," etc. It takes at lot of 10% talent commissions over a long span for an agency to match that kind of performance, which explains why most other facets of the MCA operation today pale when contrasted with the onward-&-upward Revue story. (As a corollary, William Morris

(Continued on page 52)

## L & M In \$8,000,000 Pledge Of Allegiance to ABC-TV After Flock Of Program Cancellations On NBC

### Sunshine Scrams Peter

Sunshine Biscuit is backing out of its alternate week quarter-hour buy on ABC-TV's daytime strip Peter Lind Hayes. Coin, plus an additional sum being budgeted by the cracker, is going into two NBC daytime shows.

They are "Price Is Right" and "Tic Tac Dough."

## Reruns Tossed In Gratis in NBC-TV's 'Pete Kelly' Offer

Sales pitch on "Pete Kelly's Blues," which is seeking a matching sponsor for Liggett & Myers before it begins on NBC-TV next April 7, is a fairly good indication of just how crazy a year this has been.

Network is offering prospective co-sponsors this half-hour package by Jack Webb's Mark VII Ltd. six first-runs at a price of \$50,725 per episode, to be split, naturally,

(Continued on page 48)

Major question being posed by the trade this week: Is the NBC-Terry Clyne honeymoon over? Something like \$8,000,000 in program-time billings for the '59-'60 season says it is.

Clyne, the tv factotum at McCann-Erickson responsible for all the Liggett & Myers programming, has been going through a shattering experience this season. He placed virtually all the L & M billings in the NBC-TV basket with a resultant track record on cancellations quite unique for a single season. These include such entries as "Brain & Brawn," Eddie Fisher, George Gobel, Ed Wynn, "Behind Closed Doors" (all cancelled) and a "Steve Canyon" skein that's running third place in a three-way race in its time period.

This week L & M upped and, in a move that took NBC by complete surprise, pledged allegiance to ABC-TV's upcoming schedule to the tune of \$8,000,000. This includes alternate-week sponsorship in two major entries, "The Alaskan," which goes into the Sunday night 9:30 to 10:30 period, and "Bronco," the western replacing "Cheyenne" Tuesday evenings 7:30 to 8:30.

## Saudek's 200G Avco TV Spec

Robert Saudek Associates will do the hour-long "intro-spectacular" kicking off the dedication of the new \$15,000,000 Avco Research and Development Labs in Wilmington, Mass., over NBC-TV Sunday, May 24 from 5 to 6 p.m.

Budget for the one-shot will be in region of \$200,000 for both time charges and production costs. Format will afford a looksee of plant facilities, examination of problems of outer space and assay of world outlook in era of nuclear physics.

Aluminium Ltd., sponsors of Saudek-produced "Omnibus" on NBC-TV, is reportedly ready to sign for another semester. "Lincoln Presents Leonard Bernstein and N.Y. Philharmonic," another Saudek show, rounds out its current season Sunday, March 22, with indication for renewal next season. NBC-TV also has Saudek under contract to produce four 90-minute specials during '59-'60 seasons.

## Can't Find a Sponsor, Jerry Lewis May Skip Further Specs This Yr.

Hollywood, March 10.

Jerry Lewis, who has starred in two specs on NBC-TV thus far this season, may not do another due to lack of sponsor interest, network sources revealed here.

Web insiders revealed that while Lewis had originally been scheduled to do more than the two specs, inasmuch as no sponsors have been found, there is a definite likelihood it may pay him off. Lewis' pact calls for him to be paid per show, and just how much he would receive in event he does no more specs this season is a matter of negotiation.

There is a slim possibility a Lewis spec might be presented as a sustainer, but networkers discounted this possibility, pointing out the comedian would be averse to being on tv without a bank-roller, and the network, too, wouldn't be enthusiastic about the idea.

# IT'S GETTING CLOSE...

to **VARIETY's** ad deadline (March 12) for the NAB Convention issue March 18. As a midweek publication, **VARIETY** insures a fresh, hot news issue distributed to convention delegates while they are still in the midst of the Chicago business meetings.

Don't wait, act now and take advantage of mid-convention "demand" readership to give your sales message the showcase it deserves.

Space reservations at any office listed below:

**VARIETY**

NEW YORK 36  
154 West 46th St.

HOLLYWOOD 28  
6404 Sunset Blvd.

CHICAGO 11  
612 No. Michigan Ave.

## ABC-TV Puts on Razzle-Dazzle

### 'Hey, Look at Us' Presentation

ABC-TV spent something over \$15,000 to make a bullish report to 1,100 advertisers and industry executives who gathered yesterday (Tues.) at the Waldorf-Astoria Hotel in New York. As the network's pitchmen did at the same hostelry exactly two years ago, the ABC execs yesterday described in showmanlike terms the network's rating successes, although the previous time all the web really had to offer was a promise while yesterday four spokesmen exclaimed that ABC was now on absolutely even competitive rating terms with its rivals NBC and CBS.

Don Coyle, vice-president of ABC-TV's research and sales development departments, and Bert Briller, in charge of the network's sales presentations, set aside twin 15-foot step ladders, the new symbol of ABC's climb "to the top," and told the assemblage of its No. 1 nighttime cost efficiency status, how ABC lead the other two webs four out of seven nights of the week (source: Nielsen) on "overall programming" and was the only network with five shows in the top 10 (same source), and that it was the network with the greatest proportion of its audience in the "important (in terms of purchasing power) under-40 age bracket."

The razzle-dazzle employed the same colorful Cellomatic large-screen presentation it used the last time ABC made an effort to overwhelm its trade audience, and also utilized network proxy Leonard Goldenson. For further color and a few loosely-arrived-at laughs, the network threw in half a dozen of its program stars, a magician, three beautiful dolls and two Waldorf attendants. Cost of the onward-upward pitch to N.Y. included a buck-and-a-quarter coffee and roll breakfast for the attendees. Web is going to toss in another \$15,000 or so to carry the Cellomatic, execs, et al. to Chicago for duplicate presentations on Sunday and Monday of next week, first to ABC-TV affiliates and then to Windy City advertisers.

While ABC did stress its strong Tuesday-Thursday-Friday-Sunday stand vis-a-vis the competition and did express a high degree of hope about its Saturday-Sunday-Wednesday status next season, Messrs. Coyle and Briller and, later on, presidents Treys and Goldenson, danced away, except for the briefest pre-dark notation, from discussion of the network's five-month-

(Continued on page 48)

### Can't Keep Mutual Score Without a Scratch Sheet

New group, headed by Malcolm Smith, prez of export-import firm of Harrison Home Products, which has taken an option to buy Mutual Broadcasting System, has about two weeks to exercise that option.

MBS execs, though, are confident that the Smith group will do so, pointing to the \$50,000 posted by the group to make the option binding. MBS affiliates, a group of whom are more than worried about the net's status, will be apprised of the situation at the April meeting in Chicago Sunday (15) on the eve of the National Assn. of Broadcasters convention. Blair Walliser, MBS exec v.p., and Robert Hurligh, senior v.p., hope to have the deal wrapped up by Sunday.

First overt displeasure from affiliates came from the Intermountain network, which had been an exclusive outlet for MBS. Now Intermountain, in an apparent effort to protect itself in case of MBS' collapse, has made a deal with ABC Radio Network. Intermountain hasn't dumped MBS, but the regional web of 42 stations now has a dual affiliation, MBS sharing Intermountain with ABC Radio.

Identified with the Smith group is Adolph Hult, vet broadcaster who in the days of RKO Teleradio ownership of the net was MBS' v.p. in charge of sales.

Troubled net has the American Telephone and Telegraph Co. as one of its major creditors, owing AT&T a bill for the use of long lines in excess of \$275,000. AT&T has given notice to MBS affiliates of possible end of service, although setting no deadline date.

## 1,100 Industryites At

### 'Trial of Milton Berle'

Dinner for Milton Berle by the N. Y. chapter of the Academy of Television Arts & Sciences Saturday (7) was attended by 1,100 members of the industry. Waldorf-Astoria bash, called a "Close-Up" and fashioned after the perennial Friars Club frolics, drew on the talents of Phil Silvers, Jan Murray, Jack E. Leonard, Hal March, Tallulah Bankhead, Danny Dayton, Arnold Stang, Dorothy Collins, Steve Allen, Dorothy Kilgallen and about a dozen others, all of whom engaged in the "Trial of Milton Berle," a two-hour script produced by Max Liebman and heavily overlaid with adlib commentary.

Robert Lewine, proxy of ATAS, N. Y., in an introductory speech, informed payees that within three months a N. Y. Emmy Fellowship would be established, open to members of the drama and English departments of colleges and universities in the U. S. Students will be given a chance to study production techniques firsthand at Gotham tv studios.

## Petrillo Tribute

### At NAB Meet Cues Discordant Notes

An item that is expected to have explosive consequences at next week's gathering of National Assn. of Broadcasters is that the Broadcasters are planning to honor retired musicians' union proxy, James C. Petrillo, with an award "for his contribution to the industry."

Some outrage has already been expressed by a few industryites who have learned the hushed-up news and who, from their entanglements with the former chieftain of American Federation of Musicians, have come to believe that Petrillo's interests have always been inimical to those of the broadcast industry.

One veteran broadcaster, who has had a history of grief with AFM, says he will boycott the Pioneers annual banquet at which the award is to be made. Another, hearing the news for the first time, said he wondered if the Pioneers hadn't gone senile. "As far as I can tell," he said, "Petrillo's contributions to broadcasting have only been negative, if not damaging. Now we're honoring and praising him like he's done us a great service."

It's understood the Pioneers would have reconsidered their choice, once they realized what an unsettling effect it might have, but the ball was rolling, Petrillo had already been informed, and it was too late to change anything.



### THE HONEY DREAMERS

Records Transcriptions  
Mgmt: ART WARD Direction  
Oxford 7-9034 MCA

## Barnes to Roam U.S. in CBS Radio Quest for Talent

Immediately after the NAB convention in Chicago, Howard G. Barnes, veep in charge of network programs for CBS Radio, will embark on a talent hunt across the country. He will search night clubs and out of the way bistros and other potential talent sources in an effort to beef up the programming array on the web.

"PCP is not a vise," Barnes said this week. "I have the encouragement from management to move around the country for new talent. We're not going to be standing still and we've got the room and the money to play around with worthy new ideas. Actually, there's no limit to the amount of money we can spend."

Barnes hopes to come up with what he describes as a free-wheeling type of personality salesman, cast, perhaps, in the mold of Arthur Godfrey or in the fashion of Art Linkletter. Meanwhile, the radio web is in the midst of preparing several spectaculars for potential sponsors. Also, Barnes is confident that this year's Newport Jazz Festival again will be sponsored and that the web will be offering radio versions of several popular tv programs, a la "Have Gun, Will Travel."

Barnes is certain that a number of video westerns and whodunits would make first-rate radio programs, in fact, some of them would be far superior in the audio medium. Listeners, he observed, have, in many instances, better paint brushes in their minds than the best of video's scenic designers.

CBS Radio's PCP did not, according to Barnes, affect the employment situation in programming, the only casualty being one producer. A current major problem is Edward R. Murrow's return.

(Continued on page 52)

## A Manie-Splendored Thing

The star-studded "Manie and His Friends" 90-minute spec on NBC-TV last Tuesday (3) registered one of the top ratings of the season, despite the fact it was competing against one of ABC-TV's finest hour and a half. As the 90 minutes progressed the rating increased, hitting 38.8 for the final half-hour.

In the 7:30 to 8 period, "Manie" hit a 31.0 as against a 15.2 for ABC's "Sugarfoot" and in the 8 to 8:30 slot it climbed to a 34.2 as opposed to a 19.3 for "Sugarfoot."

Not even "Wyatt Earp" in the 8:30 to 9 period could withstand the "Manie" onslaught. In contrast to the spec's 38.8, "Earp" could do no better than a 17.7, while CBS-TV's "To Tell the Truth" trailed with a 7.3.

NBC translates it into an audience of 58,000,000.

Terry Cline, who sparked the spec in honor of the late NBC-RCA veepee Emanuel Sacks, is awaiting the soundtrack of last week's telecast with an eye to transmuting that into an album, similarly titled. Proceeds would go to Emanuel Sacks Foundation of the Albert Einstein Memorial Hospital, Philadelphia, as did the \$200,000-plus realized from last week's video spectacular.

Because of the diverse diskery commitments of the participants (Perry Como and Eddie Fisher are RCA Victor artists; Frank Sinatra is on Capitol; Dinah Shore just shifted from Victor to Cap, etc.) it will have to be resolved whether RCA or Capitol will distribute. This applies also to Kay Starr, Dean Martin, Rosemary Clooney and the other participating talents, all of them "Manie's Friends."

Cline says he plans next year's spec on ABC, in deference to Sinatra's contractual commitments with that network. The year after it will rotate to CBS, and so on.

## Those Premature Ratings

What happens when Nielsen makes a mistake on compiling the Top 10 shows and when the networks rush in to herald their standing before Nielsen even has a chance to double-check his tallies was all too regrettably illustrated last week, much to the chagrin of the networks and everybody else concerned. (So anxious are the networks these days to examine the advance ratings and find out who did what to whom that it's become a practice for the webs to station a messenger at the airport to meet the Nielsen representative flying them in from Chi headquarters.)

Last week Nielsen, in one of the few instances on record, goofed on the advance copies of the Top 10. It listed "Wagon Train" as No. 1 with a resultant full-page trade ad display from MCA-TV. It showed ABC-TV with three of the top five programs, cueing some premature bally by the execs of that network.

Too late, Nielsen reps got on the phone and confessed that the advance list was in error, that in reality "Gunsmoke" was still the top rated show (with "Wagon Train" No. 2) and that instead of having three of the top five, ABC only had one ("Riflemen.") But the damage had been done. In one respect Nielsen did call it right the first time out—ABC stood pat on the "five in the Top 10" compilation.

Here's the amended—and correct—rundown on the Nielsen AA (average audience) for the first February report:

Gunsmoke (CBS)	39.1
Wagon Train (NBC)	38.3
Danny Thomas (CBS)	34.3
Riflemen (ABC)	33.9
Have Gun (CBS)	33.8
Wyatt Earp (ABC)	32.9
Maverick (ABC)	32.9
Sugarfoot (ABC)	31.8
Real McCoys (ABC)	30.7
Ford Show (NBC)	30.2
Wells Fargo	
The Texan	

## Stern Ends 30,000-Mile Safari In

### NBC Int'l Bid for Global Horizons

#### Olds Repacts ABC-TV

ABC-TV has signed Oldsmobile for next season to essentially the same contract the sponsor now has in effect at the network.

Bankroller, which owned the two live Bing Crosby specials of this season and the January golf special, run by Crosby on the Coast, has decided to reformat for the same three events in 1959-60. Decision came shortly after last week's second Crosby special on ABC. Show received both critical plaudits and a large share of the video audience.

## J. P. Marquand, Costain Set For 'Commandments'

John P. Marquand and Thomas B. Costain will make their maiden appearances as tv scripters for NBC-TV. Each will do a "Ten Commandment" script to be produced by Jess Oppenheimer, NBC producer, who was responsible for the Ben Hecht "Third Commandment" script on NBC-TV's "Kaleidoscope" recently.

Oppenheimer came in from the coast this week to huddle with Herb Sussan, director of special events for NBC, regarding the upcoming series of 90-minute top-budgeted dramatic productions dealing with the Ten Commandments. Scripts will be telecast in prime evening time with name performers.

Each of the commandments will be dealt with in modern settings. Marquand will assay the second commandment under the heading, "Courtesy of the Port." Costain will update the ninth commandment, "Thou Shalt Not Bear False Witness."

## Como's Pontiac Special With Flock of Legiters

Perry Como, who will front the Pontiac special set for March 24 on NBC-TV, will be supported by a host of Broadway's top talent. Already signed for the Roncom production are France Nuyen, Gertie Berg, Cedric Hardwicke, Cyril Ritchard with negotiations currently being carried on to bring Claudette Colbert into the fold.

Special will be based around the legit talent with Como visiting the various theatre and dressing rooms of the Broadway stars.

Alfred E. Stern, NBC's peripatetic director of international relations, is on home base again at 30 Rock after a 30,000 mile missionary and biz-producing safari through Japan, Saigon, Manila and Australia. This was a five-week expedition dedicated, as in the past, to selling NBC's International Ltd.'s services to overseas broadcasters. Evidently, there's considerable yen to be had, particularly in Japan and shillings in Australia, judging by Stern's enthusiasm for the enterprising tv endeavors particularly in Down Under and Far East areas.

Stern said Japan would have 41 government and privately-operated tv stations by January, 1960. Presently, there are four commercial tv outlets in Tokyo alone, all doing zooming biz, but unfortunately there is no good rating service available in Nippon territory. One ad agency, it appears, does a "limited" type of nose-counting but all Japanese telecasters recognize the need for an independent service similar to our Nielsen or Trendex. Japan is slightly behind England and Canada in tv viewing, and is doing considerable video taping. Virtually all telecasters, are using tape or have ordered taping machines. Stern powwowed with several Japanese film producers with an eye toward co-production deals and there is a strong possibility that such deals will eventuate with the Japanese handling local distribution and NBC International looking after the rest of world distribution of co-produced vidpix.

Present import situation in Japan calls for limit of nine 30-minute programs per week for Tokyo stations. Stern said new Japanese regulations on foreign tv programs would be announced April 1, and he looked for an easing of regulations.

(Continued on page 52)

## WCBS-TV's 52-Week

### Sports Package at 44G

For first time in station's history, WCBS-TV is offering clients a 52-week-a-year sports package. In the past, Gotham outlet of the web offered spots around pro football or hockey as separate package deals. Now Norman E. Walt Jr., general sales manager, says this can be improved on because the sports schedule is being handled on a year-round basis.

Full offerings of the sales dept. of WCBS-TV calls for spots in and around the network's schedule of horseracing, pro football, college football, golf, swimming and diving, pro hockey, etc. Clients can have 20-second and 10-second announcements as well as one-minute spots.

WCBS-TV is presenting several plans designed to capitalize on sports events over course of 12 months. Plan One with 60's and 20's would cost \$44,067.50.

# RADIO & THE 'CORPORATE EGO'

## '58-'59's Top Dozen Specials

Thus far this season some 70 specials have appeared on the three tv networks. Here's the Trendex rundown on the Top dozen, which, incidentally, include three Lucy-Desi comedy hours for Westinghouse and three Bob Hope specials for Buick:

Lucy-Desi (CBS)	38
Some of Manie's Friends (NBC)	35
Bob Hope (NBC)	31
Lucy-Desi (CBS)	31
Lucy-Desi (CBS)	29
Bob Hope (NBC)	29
Harvey (CBS)	28
Bing Crosby (ABC)	26
Jerry Lewis (NBC)	26
Dean Martin (NBC)	26
Wonderful Town (CBS)	26
Bob Hope (NBC)	24

## The Men Who Didn't Come to Dinner

### Mutual Plays Musical Chairs at D.C. Correspondents Shindig; Hurleigh Shows

Washington, March 10.

Mutual played musical chairs with its head table seat at the big radio-television correspondents dinner Saturday night (7) when MBS almost didn't produce a man to come to dinner.

Negotiations over Mutual's sale prompted the shift four times from the seat reserved for Mutual's president. First, Alexander L. Guterman, president, cancelled when he resigned two weeks ago. Then, Hal Roach Jr., board chairman, too occupied with new responsibilities cued by the Guterman resignation, cancelled. Blair Waillier, executive vice-president, intended coming but last minute negotiations detained him in New York.

Mutual seat was finally occupied by Robert F. Hurleigh, Washington v.p., who came, dined, and "had a wonderful time."

Otherwise, dinner was smash success with leadership of other webs present, plus countless Governmental toppers, including vice-president Richard M. Nixon as ranking guest. Entertainment made big hit, with Herb Shriner, Marguerite Piazza, Mike Nichols and Elaine May and dancers Augie and Margo participating. Outgoing association president is Edward F. Morgan, ABC; incoming prexy and dinner chairman, Julian Goodman, NBC; and program chairman and emcee, Ted Koop, CBS.

## John Gambling Plans Retirement

John B. Gambling, celebrating his 34th year with WOR Radio, N.Y., as an early morning personality, plans to retire in December, '60, at the expiration of his current five-year contract.

Gambling described his take, pegged on the commercials carried on his two morning stripped shows, as running between \$300,000 and \$400,000 last year. His early show, "Rambling with Gambling" is stripped from 6:15 to 8 a.m., followed by "Second Breakfast" running from 9:15 to 10 a.m., with a five-minute news break.

Gambling, who's been grooming his son since he's been a youngster in broadcastin', hopes that when he retires John A. now a "boy" of 29, will take over his "Rambling" and "Breakfast" stints. John A. hosts WOR's "Music from Studio X" and an afternoon show on the station. That decision, though, says the elder Gambling, is up to the station's management.

Senior Gambling said his decision to retire isn't definitive, but after the 35-year mark in broadcasting he's ready to step down and, if at all possible, let his son take over.

## And So to Bedouin

This is a clean story—but Jordan's King Hussein will be sleeping in Martha Rountree's bed and appearing on Ted Ayers' CBS show, "Face the Nation," March 29.

More accurately, it's Miss Rountree's ex-bed. When she recently sold her Washington mansion to the Jordanian government to be transformed into the Jordan Embassy, the ambassador also wanted to buy the furnishings, including her king-sized (no pun) beds. She agreed. Then she bought Franklin D. Roosevelt's pre-White House home here.

For Ayers, the Middle Eastern king follows a long list of governmental chiefs to face his CBS cameras.

## NBC-TV's Wad Of Sponsorship Coin; 'Jazz Age' Repeat

NBC-TV this week found bankrollers for "Black Saddle," "Masquerade Party" and a repeat performance of the "Project 20" program, "The Jazz Age" which the late Fred Allen narrated.

Colgate-Palmolive signed as alternate-week sponsor of "Black Saddle" the new Saturday night western starting April 4. Colgate joins Liggett & Myers in co-sponsoring the filmed series. Hazel Bishop will pick up the tab for "Masquerade Party" on seven alternate-weeks starting March 26. Cosmeitc outfit also will sponsor the "Bob Cummings Show" on three alternate-weeks starting next Tuesday (17).

Sterling Drug is sponsor of the repeat show of "The Jazz Age" on Sunday, March 29 from 7 to 8 p.m. It will immediately precede the hour-long "Music With Mary Martin" colorcast on the Easter Sunday schedule.

## PABST NAMED PREXY OF CALIF. B'CASTERS

Sacramento, March 10.

California Broadcasters Association elected William Pabst, general manager of KTVU, Oakland, as president at annual meeting last week. Pabst replaces George Whitney, of KFMB, San Diego.

CBA also tentatively okayed plan to finance itself by getting a voluntary slice of advertising funds given the broadcasting business by the California State Fair.

Other new officers elected were: Vice-presidents, William Goetze, San Diego; Art Westlund, Berkeley; Clark George, Los Angeles; secretary-treasurer, M. F. Woodling, Chico; new directors, in addition to Woodling, Westlund, and George, Joseph Drilling, Fresno, and Ernest Spencer, Santa Ana.

## WHY NETS INSIST ON SUBSISTING

By ART WOODSTONE

Radio networks have begun stripping bare the bone, not to make money but (clearly, for the first time) to keep from losing it. This the networks no longer make a vigorous effort to hide.

Why this curious study in ascetic survival still exists, at a time when the minimum test for corporate durability demands nothing less (and much more, most of the time) than a 7% or 8% return on capital investment, is a query which has persisted since 1952, when television began in earnest to feather-pluck the golden goose.

The recent cutbacks by ABC and CBS, the disputed programming step taken two weeks ago by NBC, and now the mighty roundhouse swing by the Securities & Exchange Commission against Mutual (through the person of its ex-topper Alexander Guterman), only serve to accentuate network radio's struggle for survival on a path (by their own admission) which, at its smoothest, leads to a kind of teeter-tottering, marginal profit.

Recent commentary would indicate that it is not the all-too-elusive goal of profit that keeps CBS, ABC and NBC going (at the moment, Mutual is considered a real question mark), but, instead, two overriding factors: (1) "Corporate prestige" and (2) "The intangible of government," which embodies the fear that drastic steps may be taken on Capitol Hill to amend the withdrawal of the three tv network radio.

Take each of the three networks in turn:

### RCA Factor at NBC

A high-ranking NBC executive said the other day, in answer to why NBC continues in the network radio field, when admittedly it is not making a money profit from it: "RCA (the parent company) still has radio in the name."

Gen. David Sarnoff, who is the RCA board chairman and the founder of the network, he said, believes that if all the radio networks ceased the Government will step in, if only for the sake of national defense, and set up its own network system among radio stations, this for the purpose of quick and total wartime alert.

The NBC exec then speculated on the possibility, however remote, that once the Government got into network radio it might "in five or 10 years" also get into network television, not for the purposes, certainly, of making money, but for information and perhaps for educational reasons. This, in turn, could deprive commercial video of some prime channel allocations and create gratuitous competition.

Back to the comment that the R in RCA stands for radio. RCA makes radio, as well as video, receivers for public consumption, and the radio network has proved over the years to be a prime mover of RCA radio sets. Without a network, this, too, could not be done.

CBS is no longer in the business of selling sets, either radio or tv, to the public, and a major CBS

(Continued on page 54)

## Como Keeping Good Company On Those \$24,000,000 Two-Year TV Wrapups: Desilu, Chevy, Sullivan

### Engineer In the House?

Washington, March 10.

Senatorial experts on television, radio, telephone and all reproductions of the human voice throughout the land had a problem of their own.

When the Senate Commerce Committee held its first meeting the other day in the new \$10,000,000-plus New Senate Office Building, something happened. Loudspeaking equipment went haywire.

"We had to adjourn," explained a member, Sen. Norris Cotton (R-N. H.), "because we couldn't control our own squawks."

## CBS-TV 'Woman' Daytime Specials At 100G Per Show

On the assumption that the hausfrau craves more than soufflé recipes and soapers, CBS-TV plans a pantry-packed series of significant daytime "specials" starting around May 15. Overall title of the series is "Woman!", subtitled "Herself, Her Family, Her World, Her Future." Programs, all of a deeply investigative nature, will cost in the region of \$100,000 for each show for preemptions and production costs.

Series, under supervision of Irving Gittlin, director of pub-affairs for CBS News, and Oscar Katz, veep in charge of daytime programs for CBS-TV, will get the type of probing treatment usually accorded nighttime documentaries and specials. First of the in-depth appraisals for the midday milady will be "Do They Marry Too Young?", an earnest examination of the increase in teenage marriage and the desire for larger families.

Other topics, all handled on a mature level, include "Who Tells Me How to Dress?", "Is the American Woman Losing Her Femininity?" and "You Can't Raise Your Children by the Book." Programs, in all instances will be of hour-long duration. James Fleming will develop and produce the "Woman!" series.

Fleming plans to have each program introduced and guided by a name figure, chosen either from the broadcasting field or outside the showbiz sphere. There's no set time for the telecasts except they'll be seen anytime from 10 a.m. to 12 (noon) and 2 to 5 p.m. Fleming indicated he would make considerable use of video tape, film and live studio pickups for the series.

The Perry Como-Kraft \$25,000,000 two-year deal (actually it spans 28 months) in which the singer will deliver 66 Wednesday night 9 to 10 shows on NBC-TV to be produced by his Roncom Productions, is admittedly "sensational" in the big coin dept. In reality, however, it is but one of several deals on the tv program-talent front that are probably just as spectacular in terms of sponsor recognition of the medium and the ultimate coin payoff.

Take, for example, the Ed Sullivan situation. CBS-TV right now is sitting on top of \$18,000,000 in potential sponsor coin but is in a quandary as to what to do about it. Lincoln-Mercury is pulling out at the end of the season. Eastman-Kodak remains as co-sponsor. Time and talent, it's a \$12,000,000 seasonal wrapup. (Over the two-year stretch that just about pars the Como-Kraft \$25,000,000 pledge of allegiance.) For the Lincoln-Mercury \$6,000,000 half of the Sullivan Sunday 8 to 9 entry, Colgate, Revlon and Lorillard are in there pitching for the takeover. That's \$18,000,000 in orders in the house, but CBS has got to choose whose \$12,000,000 gets a turn-down and which \$6,000,000 is accepted.

While Como is reaping the personal publicity out of his Kraft maneuver, in many respects the just-announced Desi Arnaz \$12,000,000 renewal for Westinghouse sponsorship of "Desilu Playhouse" next season (which also totes up to a \$24,000,000 time-and-program

(Continued on page 54)

## 'Lawless Years' At Bargain Prices

NBC-TV is offering sponsors, latest among them being Procter & Gamble, "The Lawless Years," the half-hour telefilm skein slated for 8:30 p.m. Sundays, at a "special introductory price" of \$25,000 per episode. This is approximately \$20,000 below the actual production cost of each episode.

This is not the first time that NBC, or for that matter either of its network tv rivals, have offered bargain program prices, but the sale of "Lawless" at not much more than half of what it takes to break even is said to hinge on NBC's desire to hold the 9-10 p.m. Chevrolet business. It's understood that the Dinah Shore bankroller demands a strong lead-in.

At the reduced program figure, the per show time-talent net to sponsors is \$96,132. Network guarantees the introductory offer for the first 26 weeks of the show (from April 5 kickoff until Sept. 27), in an effort to build an audience for this defective adventure skein placed in the 1920s. After that, when the regular fall season begins, NBC hopes that it can up the price to the \$45,000, which is what it costs to make, at the same time be able to offer prospective customers a substantial rating vis-a-vis CBS-TV's Ed Sullivan last half hour and ABC-TV's "Lawman."

NBC is also offering a 13-week reduction deal, again at \$25,000 per seg.

## 'Amateur Hour' Into 'P to P' Summer Slot

Ted Mack and his "Original Amateur Hour," sponsored by Pharmaceuticals, will probably warm up the Friday night 10:30 to 11 period during the 13-week summer layoff of "Person to Person." "Amateur Hour" is currently slotted Sunday afternoons at 5:30. When "P to P" returns in the fall Arthur Godfrey will be seated in the Ed Murrow chair.

## Silvers: 'I Was Out of My Mind'

Atlanta, March 10.

Paul Jones, tv editor of Atlanta Constitution, spent last week in New York as guest of WAGA-TV. Storer chain outlet here which serves as mouthpiece for Columbia Broadcasting System.

Jones picked up stories here and there (about CBS personalities, for the most part) and wired them back to his paper.

One was an interview with comic Phil (Sgt. Bilko) Silvers, who told Jones he was going to shelve role of conniving non-com in CBS-TV howler, "You'll Never Get Rich."

Now, Silvers, after seeing his words in the light of cold print says he has no intention of sidetracking Bilko.

"I must have been out of my mind," Silvers said Friday (6) in referring to the exclusive interview he gave Jones.

"There's nothing to it. I did say those things, but I must have been out of my mind."

During course of interview Silvers told Jones he was "turning in his chips" after program's season ends in May.

## British Vance-Gruner-Connell Team In Bundle of Projects; 1 With CBS

New British production team of Vance-Gruner-Connell has three projects underway, one a co-production deal with CBS-TV on a projected comedy-adventure series starring Gracie Fields and Stanley Holloway.

Howard Connell in town on business acted as spokesman for the three-man partnership. Connell, a vet production hand in the U.K., said another project of the team is a Bertrand Russell series of 13 quarter-hour programs. Each episode would feature the famed British philosopher sounding off on a different topic. His topics will range from "Capitalism and its Future" to "Free Love or Sexual Equality for Women." Format has Lord Russell being introduced and questioned by Woodrow Wyatt, considered one of Britain's top interviewers.

The comedy-adventure series will be scripted in part by T. E. B. Clarke, who wrote some of the Alec Guinness comedies, including "Man in the White Suit," "Ladykiller," and "Lavender Hill Mob." CBS-TV has come in as coproducers of the pilot with the British Broadcasting Corp., with an option to pick up the entire series. Working title of the series is "Detectives in Retirement," with an American star yet to be cast. Filming on the pilot will begin in the fall. The Lord Russell series, as well as "Detectives in Retirement" will be offered to the American market.

Rapid development of video tape in England was forecast by Connell. Other members of the three-man team are Dennis Vance, British director, and Anthony Gruner, journalist. Responding to the tape development, Vance - Gruner-Connell Productions has set up a television drama service to serve small contractors in England. These small contractors usually can't afford their own drama department. Under the setup, VGC would pay for all above-line costs in return for world distribution rights of the taped shows. First project in this tape area is a series titled "Overtones," a half-hour anthology of adaptations of short story masterpieces. There will be a 26 episodes in the series.

## 5 VIDPIX SERIES ON MARTIN ROSS SKED

Hollywood, March 10. Martin Ross, formerly with NTA, and a group of industry figures, have formed Key Productions for the production of five half hour tv series. Partners with Ross are Robert Lippert, theatrical film producer; David Robbins, former operator of Kling studios, and Charles Brown, erstwhile veepee of Bing Crosby Enterprises and ad chief on the coast for NBC and RCA Victor.

Properties being prepared are "Magic Carpet," starring Jackie Coogan; "Squad Car," "Will to Win," starring Bill Stern; "The Fantastic," an extra-sensory perception documentary jointly produced with Sandy Howard, and "Strange Assignment." Teleworld, distribution arm of Key, will be in operation by March 15, according to Ross, who is prexy of Key.

## Monash's 'Peter Fifth'

Hollywood, March 10. Metro TV has given the greenlight to producer Paul Monash to go ahead with his new series, "Peter Fifth," a romantic adventure skein.

Monash, who created the series, will draw a hefty participation in it under his contractual deal with Metro TV. He is now working on the pilot, is also readying another series, "The Wrangler," which was created by Dan Ullman.

## 'All-Star Golf' Repacted

Reynolds Metals and Miller Brewing repacted for another season of the hourlong ABC-TV "All-Star Golf" package. It'll be the show's third successive year, and it begins in a Saturday afternoon time slot Oct. 10.

Show is owned by Glen Films and was sold by Walt Schwimmer.

## New Donna Reed Series Set for Bow in Mexico

Mexico City, March 10. Donna Reed is scheduled to arrive here March 30 to inaugurate new filmed series to premiere here under Mexican title (probable) of "Mama Lo Sabe Todo" (Mother Knows Best).

Noble Advertising is agency introducing series in Mexico, hard on heels of their introduction of the "Shirley Temple Hour" here over Channel 4.

Influx of U. S. filmed television programs is result of high popularity of shows with Mexican audiences and the extremely improved dubbing of Spanish sound.

## Why Vidpix Makes Sense: 'Rifleman's' Residual Potential \$1,000,000

Hollywood, March 10. A triumvirate of Hollywood picture men who turned to television and came up with a hit series this season over there's more coin in vidpix than in producing theatrical films.

At least that's the experience of Arthur Gardner, Jules Levy and director Arnold Laven, currently partnered in the making of the telefilm series, "The Rifleman," on ABC-TV.

Producers, who have a financial-distribution deal with United Artists in addition to their deal with Four Star Films, pointed out in 1952 they made "Vice Squad" at a cost of \$262,000, and it netted them around \$600,000. In 1953, they produced "Down the Three Dark Streets," budgeted at \$275,000, with a prospective net of around \$400,000. While they will break even on their first year of the successful "Rifleman" series, they estimate the residual potential on the series vidpix made this season is, conservatively, over \$1,000,000. In addition they get a piece of the merchandising rights.

Although their series is a hit and assured of renewal, they have no intention of leaving theatrical film production, instead plan to do both. They're now preparing a big-budgeter, "Custer's Last Stand," which UA will finance and release, and have several other theatrical film properties in preparation. TV-wise, they will produce the Robert Taylor series, "Captain of Detectives," next season in addition to "The Rifleman," also have made a pilot on another series, "Tales of the Plainsman," starring Michael Ansara.

"The only movies made today are big ones or gimmick pictures. We are only interested in big ones. We'd rather do tv than make 'B' pictures. There's more money in it, and just as much quality," they say.

## 143 RENEWALS ON ZIV 'SEA HUNT'

Ziv's "Sea Hunt" series has tallied the highest renewal rate of any Ziv show ever introduced in mid-season, according to Len Firestone, syndication sales manager. Skein, he said, has been renewed in 143 out of 186 markets.

Prominent among those signing for a second year were gasoline companies, brewers, banking organizations and food companies. Gasoline renewals include those of Standard Oil of Indiana for Detroit and Grand Rapids-Kalamazoo, and Standard Oil of California for a multi-market spread covering seven Western states.

Renewing brewers include O'Keefe Brewing, for Buffalo, Watertown and Burlington; G. Heileman Brewing, for Chicago, La Crosse, Madison, Wausau and Green Bay; Carling for Pittsburgh.

Station renewals include WHDH, Boston; WJW, Cleveland; WBAL, Baltimore; WLW - D, Dayton; KTVI, St. Louis; WTVJ, Miami; WTCN, Minneapolis; WDSU, New Orleans; WMAL, Washington; and KPRC, Houston.

## 'Fury' Into Syndication

Next syndicated property of Independent Television Corp. will be "Fury," retitled "Black Stallion" for the market-by-market belt.

"Fury" was recently renewed for the fifth year on NBC-TV. Syndication product will be the off-network episodes. Since ITC's takeover of Television Programs of America last October, new outfit has fed the following properties to the syndication mill: "Sergeant Preston of the Yukon," off-network; "Cannonball," a fresh entry, and now "Fury."

## WPIX Educ'l Bloc No Deterrent To Big Kiddie Pull

Wearing the double mantle of an educational tv outlet and a commercial station has no adverse rating affect on WPIX, N.Y.

On the contrary, according to the latest January Nielsen, the N.Y. Daily News indie is top dog in the rating heap with its kiddie programming bloc from 5 to 7 p.m. The station goes commercial at 5 p.m. Prior to that its programming is delegated to educational tv, with the State Board of Regents carrying the ball.

January Nielsens for the N.Y. market find WPIX neck and neck with WBSZ-TV, with the indie with a 10.1 against a 10.0 for WBSZ-TV for the 5 to 7 p.m. span. WRCA-TV for the same period has 6.4; WABC-TV, 7.6; WNEW-TV, 4.6; WOR-TV, 2.9; WNTA-TV, 0.9.

Daily News indie's kiddie bloc includes the Kellogg lineup, "Woody Woodpecker," "Huckleberry Hound," et al. Station's lineup is all the more remarkable considering the lead-ins. Educational tv programming of the Regents Board is intended both for in-school use and the public at large. According to February American Research Bureau figures, the educational show "Spotlight on Youth," with a 1.7, telecast from 4:30 to 5 p.m., Wednesdays, Thursdays and Fridays, is symptomatic of the rating lead-in given to the station's commercial evening programming bloc.

## Vidpix Chatter

Kark Genns will direct and serve as associate producer of the new CBS Films video tape series "Theatre for a Story." . . . MCA-TV has sold the Paramount library to WLOS-TV, Asheville, N.C. . . . Bob Welch, producer of MGM-TV's "Thin Man" series is exploring possibilities of shooting some future episodes in Europe. He's in town for confabs with Colgate-Palmolive and Ted Bates Agency on renewal possibilities. . . . Hal Linker, whose "Wonders of the World" now is syndicated by Guild Films, got a 78-week renewal on his local live show of the same title on KCOP, Los Angeles. . . . American Stock Exchange has approved the listing of 1,150,000 common shares of Desilu Productions. . . . Flack Abby Rand ankles Rogers & Cowan to join Wolhander Associates, formed by Joe Wolhander, ex-Rogers & Cowan eastern v.p. . . . William E. Huston becomes director of international sales for Filmways. . . . Harry Goldstone to United Artists Associates sales staff, covering Alabama, Georgia and Florida.

WGN-TV, Chicago, has bought 82 episodes of MCA TV's "State Trooper." Station, now telecasting first-runs of the skein, co-sponsored by Schlitz Brewing and Oklahoma Oil, will begin its rerun schedule in the fall. . . . Wondsel, Carlisle & Dunphy (WCD), producers of industrial, educational and tv film commercials, have begun filming "In Search of Lincoln" for the United States Information Service. . . . Arthur R. Lerner, assistant treasurer at Guild Films, promoted to the post of administrative v.p. and treasurer. Gerald Dickler and C. Whitcomb Alden Jr., have been elected to Guild's board of directors. . . . Seymour Reed, exec v.p. of Official Films, to Coast.

## Hal Roach Wins Major Victory In SEC Slapdown on Receivership

## Mirisch-NBC Team On 'Wichita' & 'Horseman'

Hollywood, March 10. In an expansion of production operations, The Mirisch Co. will do two series, "Wichita Town" and "The Iron Horseman," for its entry into television, under a deal closed with NBC.

Joel McCrea makes his tv debut in "Wichita," created by Dan Ullman. NBC contracted for a minimum of 26 segments, on basis of an outline sans pilot.

"Horseman" will be jointly turned out by Mirisch and Lou Leslie Stevens. NBC will finance this pilot. "Horseman" rolls in early summer, "Wichita" this Spring.

## Puerto Rico in Major Bid for Vidpix Limelight; Both Programs & Blurbs

Two projects have momentarily at least riveted trade attention on Puerto Rico's bid for a place in the vidpix sun. P.R.'s first U.S.-targeted film video blurbs have been turned out by Caribe Films, and, at the same time, this film company is nearing the close of dickers with U.S.-based distributry Official Films for the production of 39 half-hour "Flying Tiger" films.

Caribe has just finished a series of four one-minute celluloid commercials for B.F. Goodrich, with the lensing having involved 16 P.R. locations and some in-studio shooting. Besides the likely Official deal on the action-adventure series, Caribe is dicker to wit ABC-TV on a Caribbean pilot film.

Paul P. Fanning, who is Caribe's ex-veepee, said that P.R. film production runs about 25% lower than in the States. All the shooting was done for the tire sponsor at the Caribbean Commonwealth.

Fanning disclosed that Caribe is dicker for a 39-week half-hour telefilm dramatic series to shoot in P.R. He said localizing down there could knock \$250,000 off production costs. Caribe has a studio near San Juan.

## UA TV SCRATCHES 'INT'L AIRPORT' SKEIN

Hollywood, March 10. United Artists Television has dropped "International Airport" as one of its telefilm projects for next fall and has moved Lee Bowman, who was slated to star, into a new show, "Miami Undercover," produced by Aubrey Schenck and Howard W. Koch. Latter produce theatrically for UA release.

In making the switch, UA-TV is dropping Hi Brown, who was to have filmed "Airport" in New York. Company attributed the change to the fact they felt they had a better property in "Miami" and hadn't committed so deeply to Brown that they couldn't get out of the previous deal. Schenck-Koch will shoot new series completely on location in Miami.

## Mex Whodunit Series

Hollywood, March 10. A new whodunit teleseries to star Gilbert Roland as an American detective in Mexico will be jointly turned out by actor and Metro, latter to distribute program titled "Amigo." (Word has been a form of address by actor for many years.)

Series, in which Rodolfo Hoyos will act as Roland's Mexican counterpart, will be lensed in Juarez. Don Segal will direct from Herb Meadow teleplays.

## MEL FENSTER TO MCA

Milford (Mel) Fenster, longtime o.o film buyer for RKO Teleserial stations, has resigned to join MCA TV in an exec capacity.

At MCA TV, Fenster's current assignment will be to assist in the sale of the Paramount library.

Hal Roach Jr., chairman of the board of the beleaguered F. L. Jacobs Co., won an important victory yesterday (Tues.) when N.Y. Federal District Court Judge Sidney Sugarman rejected the Securities and Exchange Commission's initial bid that a receiver be appointed to manage the company's affairs.

Instead, all parties in the dispute agreed upon a stipulation, featuring the projected expansion of the Jacobs' board from six to nine members. The three new members of the board to be elected, according to the stipulation, are William H. Timbers, former general counsel of the SEC, Lazarus Joseph, former New York City comptroller, and Milton Gould, an attorney. As part of the stipulation, SEC agreed to withdraw its application for a receiver and a preliminary injunction against the company. It was further agreed that there will be no disposition of the company's assets, except in the ordinary course of business, or unless six out of the nine board directors approve the disposition of the assets. Any approval, too, under the stipulation, must have the approval of at least one of the new directors in the required majority.

Jacobs is the parent company of Scranton Corp., Hal Roach Studios and Mutual Broadcasting System. Option to buy MBS has been secured by a group of N.Y. businessmen (see separate story).

## SETON MILLER SET FOR G-K'S 'ROGUE'

Hollywood, March 10. Vet film writer-producer Seton I. Miller makes his telefilm bow next month as partner with stunt flyer Paul Mantz in "Rogue for Hire," adventure series about a charter pilot which Gross-Krasne Productions will film for National Telefilm Associates. Deal's a three-way partnership among Miller and Mantz, Gross-Krasne and NTA.

Only a pilot will be filmed, with NTA then putting the show up for national sale. Decision as to syndication if a network deal isn't made is still up in the air. Miller, who scripted the pilot, will produce, with Mantz as technical advisor and Jack Gross and Phil Krasne as exec producers. Stanza is slated to roll April 1, provided casting can be completed. Dave Gerber and Marty Sperber of Famous Artists agented the package.

"Rogue" is the second of two series Gross-Krasne will produce for NTA. "Fate," dramatic anthology series which will consist completely of potential pilots, is due to begin shooting by March 31.

## Ed Sutherland's New Private Eye Series

London, March 10. Edward A. Sutherland, who steered the "Martin Kane" series of vidpix, returned to London from New York last week with a deal for a new skein under his belt. Lineup of 39 half-hour mellers also involves Official Films Inc. and Britain's ABC-TV.

Guy Morgan, the story editor, brought up the basic notion of the series during a trip to New York last year. It's centered on New York's Burns Agency private detection setup and will be international in settings. Associated British Picture Corp. studios at Elstree will be used for the project.

## 'Skinny & Me' Rolls

"Skinny and Me," Galaxy Attractions' first half-hour tv series, goes into film production today (Wed.) at the Jerry Fairbanks Studio in Hollywood under Norman Taugrog's direction.

Situation comedy series, created and produced by Ben Park, will be filmed under the supervision of Fairbanks. Cast includes Charles Herbert, Val Dufour, Sandra White, Steven Widders, Karen Green and Gabrielle des Enfants.

Milton A. Gordon, president of Galaxy, leaves New York for California today to confer with Taugrog on production plans for the series.

# SYNDICATORS' '59 CHALLENGES

## Updating the Who-Went-Where

Exec shifts in the telefilm biz have been so numerous the past six months, that an updated '59 roster is in order. Here's the rundown on the major changes!

Michael Sillerman is now prez of National Telefilm Associates program sales division. He had been a principal in Gross-Krasne-Sillerman distrib outfit, bought out by NTA. Prior to that he was associated as exec v.p. of Television Programs of America.

George Shupert is now v.p. in charge of MGM-TV anklng his post, as ABC Films topper. Shupert's post was taken by Henry Plitt, a tv newcomer, but with heavy experience as a theatre operator of American Broadcasting-Paramount Theatres.

Charles (Bud) Barry moved over from his MGM-TV topper spot to become prez of NTA's Film Network.

Kurt Blumberg, along with a number of other "old-line" Television Programs of America execs, departed the company soon after the takeover by Independent Television Corp. Blumberg took the syndication manager spot at United Artists Television, now tooling up to get into the syndication biz.

Milton Gordon, TPA's principal owner and former prexy, formed Galaxy Attractions. Manny Reiner, ex-v.p. in charge of foreign sales for TPA, joined Gordon in the Galaxy enterprise.

Charles (Chuck) King now is v.p. in charge of syndicated sales for Bernard L. Schubert, Inc. He had been sales director of NTA Film Network. Making the moveover with King to Schubert is Cy Kaplan. Latter's title is general sales manager for Schubert. Kaplan had been NTA's eastern sales director.

Among Gross-Krasne-Sillerman execs joining NTA with Sillerman are Walt Plant, Mel Schlank and Raymond Wild.

## Some Features Rerun 18 Times In L.A. Market in Acute Pix Shortage

Hollywood, March 10. While Hollywood theatrical pic production has leveled off in the past few years to an annual output of under 250 films, television's voracious appetite for features has continued to swell, with Los Angeles' seven telestations alone forced to meet continuous entertainment demands with a current pace of some 8,000 feature picture screenings per year.

An average of 150 features is currently being beamed by L.A.'s seven outlets in a given week, accounting for approximately 235 hours of programming within the average seven-day period. Shortage of new cinema product has forced local video toppers to rerun pix as much as 18 times, at which point some features revert back to the distributor.

In some cases here, more than half of a channel's time is currently occupied by screenings of features. KHJ-TV, which leads all the others in amount of programming devoted to theatrical pix, beams over 40 pix a week, accounting for some 68 hours of program time in its approximately 110 hours of operation a week. Spot check figure (Continued on page 56)

## 58% Ziv Boast On Full Sponsorship

Full sponsorship of Ziv syndicated shows accounts for 58% of all nighttime Ziv program situations. Company's research division came up with some interesting statistics, in essence, contrary to the experience of other syndicators.

Experience of many syndicators is that there has been a decline in the recent past in full and alternate sponsorship of their shows, with more markets going the participation route.

But, according to Ziv's research organization, company's series remains strong in the traditional sponsorship pattern. Firm states that there has been a flurry of recent purchases involving alternate sponsorship, on the basis of its 30-market study, from which the 58% full program sponsorship percentage was pulled.

Proportion of alternate sponsorship in these markets has risen from 28% in 1957 to the current 32%. The full sponsorship percentage increased from 51% in '57 to 58% in '58. The decline, according to Ziv, has been in the percentage of situations accounted for by participating sponsors, which has dipped from 21% to 10%. (Study does not include daytime where participation sponsors are very active in strip programming.)

## Jerry Devine Series

Hollywood, March 10. Stephen McNally was signed to essay the lead in the pilot of a new vidseries tentatively tagged "Criminal at Large."

Jerry Devine Productions is making the series for Official Films. McNally deal was set by Gene Yussen of the William Morris agency.

## SG on Slapstick Kick in Rebirth Of '3 Stooges'

Screen Gems, the Columbia Pictures telefilm arm, has pressed 40 more "Three Stooges" comedy shorts into television, and has tied them to another new comedy short package of 100 incidental two-reelers from the parent company. SG didn't plan to release the remaining 40 pre-'49 "Stooges" for at least another six months, but quickened the release date because of the track record—in dollars and ratings—being racked up by the original (for tv) 78 "Stooges."

The 40 are being matched with theatrical shorts starring Andy Clyde, Buster Keaton, Leon Erroll, Sterling Holloway, Shep Howard (one of the "Stooges" in a solo run), Hugh Herbert, et al. It is understood that until recently SG's Ralph Cohn didn't expect to get these 100 for sometime to come. But Cohn figures the "Stooges" record has created a highly favorable climate for slapstick, which wasn't especially the case before their release a year ago.

Day the 140 comedies were released, SG closed two quick deals for nine tv markets. The five Triangle tv stations bought the 40 "Stooges" and Transcontinent's four tv's bought all 140.

Col is holding onto a large batch of post-'48 "Stooges" shorts until the union tv situation is cleared up on all such theatrical product.

Original 78 "Stooges" are now playing 80 tv markets, with most of the recent sales, at an average of four or five markets per week, being to smaller cities.

## Desilu's Dividend

Hollywood, March 10. Desilu Productions has declared a 15-cent dividend for cutting of its first melon on 584,000 shares on common stock, payable March 27 to shareholders of record March 13.

## ORDER CHANGETH AT RAPID PAGE

By MURRAY HOROWITZ

The always-on-the-move telefilm biz is up against new challenges, hurdles ranging from the entrance of tape syndication to the growth of participation buys on the market-by-market level, to the need for a more orderly year-round production activity on the national level.

These '59 challenges come in the midst of corporate changes, the majors assuming a more dominant role and the demise of a number of minors.

1. Tape syndication: A spanking new baby born last summer when KTTV, Los Angeles, made its deal to syndicate "Divorce Court," has now grown in status. All the telefilm companies are watching tape developments closely. National Telefilm Associates, with its anchor station WNTA-TV, Newark-N. Y., replete with programming needs, has taken the first big syndicated tape splurge. Six shows ranging from Mike Wallace interview to inspirational talks by Bishop Fulton Sheen are in NTA's tape hopper. A great deal of the syndication biz is built around filling the marginal time needs of stations, the non-network time periods. Big question when more and more tape shows come rolling down the market-by-market lane revolves around their competitive force against the traditional filmed series.

2. Early buying of telefilm properties for fall network starts cues the question of when to come into the market. Telefilm houses coming in late with properties, in the summer months, for instance, when the largest number of pilot buys took place last season, are seen to be at a disadvantage this selling season. The buyers are out early and are willing to close deals on properties they like now, rather than take chances on uncommitted time periods and picked-over shows. The solution, according to many in the telefilm production-distribution biz, is to have a year-round production schedule of pilots, with the accent on the spring. Such scheduling, it's argued, allows for midseason replacements and a pilot reservoir less attuned to what may be misinterpreted seasonal periods. Helping many houses attain that approach is the syndication umbrella. If the pilot gets orphaned in the national sweepstakes, there's the syndication market as a cushion.

3. In the midst of comparative plenty in the syndication biz, a growing number of regional and local sponsors are foregoing traditional program buys, either full or alternate sponsorship, in favor of a participation spread. That development has caused havoc to the rate cards of more than one syndicator. Blame for the development is laid at the doorsteps of the national sponsors and networks. Many regionals are said to have climbed abroad the bandwagon, although their need for program identification is as strong as ever.

4. Features are being eclipsed to (Continued on page 52)

## DESILU 'GRAND JURY' GETS ORDER FOR 39

Hollywood, March 10. Desilu will resume fullscale production on "Grand Jury," its Harold Stone-Lyle Bettger starrer, next month with orders from National Telefilm Associates to complete a full cycle of 39. Desilu has already filmed eight of the segments, in which it's partnered with NTA.

Show, along with several others currently in production for NTA, will go to Mickey Sillerman's program sales division, which will put it up for national sale. The Sillerman operation will attempt conventional network deals, with no restrictions of the properties to the NTA Film Network, which will program itself as an entirely separate division of NTA.

## CBS Films' Merle Jones Has Some Lofty Global Expansion Aspirations

### Lost & Found Dept.

Hollywood, March 10. Writers Guild of America West has over \$5,000 in tv residual coin for a dozen writers the guild can't locate.

Writers involved are Gordon Gaskill, Richard Pedicini, John Cheever, Billy Parker, Jean Holloway, Evelyn Lawson, Jaeland Marmur, Robert A. White, Dana Slatoun, Francis Scannell, Robert Stoddish and George Sayre.

More coin is due estates of five deceased writers. WGAW is seeking survivors of Walter Bullock, Whyte Williams, Richard Schayer, J. H. Wallis and Walter Ferris.

## ITC's Black Ink Status As Deals Start to Multiply

A new hum pervades the offices of Independent Television Corp.—referring not to Muzak but to the hum of money.

On top of the "Gale Storm" three-year deal with ABC-TV, ITC got a fifth year renewal with NBC-TV on "Fury," with Borden and General Foods picking up the tab for the Saturday morning show.

On the syndication level—the vital area to ITC—the outfit has weathered the storm of the first few months and, according to an ITC exec, is now operating in the black. When ITC took over Television Programs of America last October, the first few months of operation were in the red. It was a period marked by the consolidation of the sales force under the new syndication general sales manager Hardie Frieberg, with some dislocations and additions of new personnel.

ITC states that since January, the expanded syndication department has been in the black. Frieberg's organization was said to have racked up over \$1,000,000 in gross billings on "Cannonball" in some 90 markets. Syndication department still is on an expansion program, seeking 30 additional salesmen for the division, which includes regional, local and rerun departments.

A new division recently set up within Frieberg's domain is a "Jeff's Collie" division, with salesmen in the unit exclusively devoted to sell reruns of "Lassie," ("Jeff's Collie," in syndication).

On the national level, ITC will be coming in within the next few weeks with four properties, "Interpol Calling," "Emergency," "Treasury Agent," and "Four Just Men."

ITC was formed via the partnership of Jack Wrather Organization (which also owns Muzak) and Associated Television of Britain.

## CNP's 51% Feb. Hike

California National Productions, contrary to the general syndication trend that the early selling months of 1959 were worse than the comparable 1958 period, was ahead this past February by 51.4%. This gross sales figure is matched against February of 1958.

The 51.4% is exclusive of CNP's first network sale — "Lawless Years" to NBC-TV, which, if included, would reportedly raise the gross returns to nearly 10 times what they are for February.

In all of 1958, the NBC telefilm subsidiary grossed over \$9,000,000.

CBS, which has spread its celluloid wings in the world market via CBS Films, is looking toward further foreign expansion through station investments abroad.

All CBS foreign activities fall under the aegis of Merle Jones, prez of CBS television station division. Jones' area also takes in CBS Films, Terrytoons, spot sales and CBS o&o's.

Currently, CBS Films foreign operations is one of the most extensive in the telefilm field. It's being operated by the dual management of Sam Digges, administrative v.p. of CBS Films, and Fred Mahstedt, director of foreign and domestic operations and sales services. Before long, prexy Jones stated, an international department will have to be established, with a function topper.

Jones said that his division has held talks about possible station investments in the following areas of the world: West Indies, Argentina, Ireland, Australia and New Zealand. Jones stated that it was not CBS' intent to acquire controlling interest in stations abroad, but to have an equity in station ownership, with control going to native parties. He said most of the parties came to CBS with projected deals, interested in drawing upon CBS' experience as station operators and programmers.

The growth of the foreign market for American telefilms has been paralleled by a desire of foreign territories to sell their properties in the U. S., or at least figure in on co-production deals. Prime example is England. CBS Films has a co-production deal with Associated Rediffusion on "Rendezvous." In all likelihood, Jones went on, if "Diplomat" is sold at this outing, some of the episodes will be done on a co-production basis in England. CBS has had a proposal from Italy to co-produce a number of individual filmed projects and is examining that offer. Expressions for co-productions also have come from Australia and Japan, both growing important markets for American telefilms.

Unlike a number of other major syndicators, CBS Films operates in (Continued on page 56)

## Not Too Easy To Deliver Markets

There's an apparent wide gap between making a multi-market participation deal with a sponsor and delivering the markets.

Case in point is Independent Television Corp.'s previously heralded deal with Colonial Stores, under which the southeastern retail chain agreed to pick up one-third sponsorship of "Sergeant Preston of the Yukon" in 22 markets. Deal has virtually collapsed, with ITC able to deliver only a few of the 22 markets.

National Telefilm Associates, in the wake of ITC's failure to date, stepped in on a similar participation basis, with two of its properties, "Glencannon" and "William Tell." Reportedly, NTA has closed four markets to date. NTA, as well as ITC, which hasn't given up, is still trying to deliver additional markets.

The Colonel Stores buy hit the syndication market when many stations traditionally are reluctant to pick up new properties. The January-March period is one of the slowest periods in syndication.

Under the "parlay" worked out for Colonel Stores participation buy, the retail chain would pick up one-third of "Sergeant Preston," with the station picking up the other two-thirds either as a spot vehicle or another sponsor carrier. Retail chain also sought a reasonably good time period for the show. But apparently stations aren't buying properties at this point, even though the skin comes with a built-in one-third sponsor.

THE BATTLE  
FOR LAW  
AND ORDER  
IN "THE TOWN  
TOO TOUGH  
TO DIE"

**PUBLIC  
NOTICE!**

All concerned are hereby notified that

**LIPTON TEA  
AND LIPTON  
SOUP MIXES**

Agency: YOUNG & RUBICAM, INC.



**MARLBORO  
CIGARETTES**

Agency: LEO BURNETT CO., INC.

*will present*

**"Tombstone Territory"**

for the viewing pleasure  
of the citizenry!

Starting Friday, March 13,  
9:00 to 9:30 P.M. over...

**ABC-TV Network**



starring

**Pat Conway**

AS SHERIFF CLAY HOLLISTER

**Richard Eastham**

AS EDITOR HARRIS CLAIBOURNE



# TOMBSTONE TERRITORY

"BEST OF THE CROP..."

—Billboard

"KEPT ME AT MY SET..."

—San Francisco Call Bulletin

"ONE OF THE FAVORITES..."

—Houston Chronicle

"AUTHENTICITY AND ACTION..."

—Cincinnati Times-Star

"BIG TIME!"

—Radio Daily

"TOP-NOTCH!"

—Miami Daily News

"ABSORBING..."

—Variety

"THIS IS A MUST!"

—San Francisco Examiner



# Had Your Tranquilizer Pill?

By LES CARPENTER

Washington, March 10. Ever hear of a network wanting to be sued? Take three guesses and come up with three right answers.

This incongruous state of affairs develops because the Justice Dept.'s latest action in the option time crisis has handed the webs a fate worse than court. It's obvious logic that the nets would prefer to have it out with Justice's Antitrust Division in the courtroom rather than carry the present war of nerves any further on the battlefield. The trouble is the battlefield is one of Justice's choosing, and there must be more developments before there is any opportunity to get it into court.

The issue is that Justice views option time as contrary to the antitrust laws. The networks don't figure they can't live without it and believe they have a chance to lick Justice once they get the controversy inside a courthouse.

Latest move (in the form of a curve, in the eyes of vectors) is a 14-page letter which Victor R. Hansen, head of Justice's Antitrust Division, dispatched to the Federal Communications Commission. Hansen told FCC that FCC's own findings in a report on option time "require" the commission to conclude that the practice "runs afoul of the antitrust laws."

What Hansen wrote obviously meant that FCC has no excuse, it must outlaw option time as contrary to law. Such action, of course, would free Justice from the time and expense (and risk) of trying an antitrust suit against the nets.

Whether FCC will follow Hansen's advice remains to be seen. If the commission's should kill option time, network attorneys would undoubtedly figure some way to get the issue into court, although an outright antitrust suit would obviously be preferred.

At the Justice Dept., spokesmen said Hansen plans "no antitrust suit at this time." The next move, according to Hansen, is up to FCC. Hansen's letter was described as "advice from lawyer to client," Hansen being the lawyer, FCC the client.

At FCC, VARIETY was informed the commissioners will wait "at least two weeks" before taking any new action (if any) on option time. The delay should let the local sale of tranquilizer pills.

FCC's last decision on option time (on Jan. 14) was a nerve-shattering 4-3. The thin majority said the contract requirement between nets and affiliates is "reasonably necessary" for network operations.

Dissenters were Commissioners Rosel H. Hyde, Robert T. Bartley and Frederick W. Ford. The next vote lineup is guesswork and, in effect, determines whether there will be an antitrust suit.

In an ironic show of twist, Hansen quoted at length from the U.S. Supreme Court's Paramount decision to back up his conclusion that option time is illegal under the Sherman Act.

"The facts of option time's operation are legally indistinguishable from the practices condemned in Paramount," Hansen wrote.

He disregarded FCC's "earnest argument," as FCC termed it in the Jan. 14 policy statement, that removal of option time "will be very disadvantageous to (networks) . . . and will greatly impair . . . (their) ability to operate profitably."

Hansen's reply was a direct quotation from the Paramount decision: "The policy of the antitrust laws is not qualified or conditioned by the convenience of those whose conduct is regulated. Nor can a vested interest in a practice which contravenes the policy of the antitrust laws receive judicial sanction."

Hansen quoted from a number of findings on which the FCC majority eventually based its Jan. 14 decision favoring option time. But Hansen interpreted them differently, saying they "required" the opposite conclusion. He took them out of context, picking those adverse to option time.

Among them: " . . . Stations do accept network programs as a result of option time that they would not otherwise carry."

"Option time acts as a limitation

on the freedom of programming of the stations . . ."

" . . . National stations representatives have some difficulty in obtaining access to desirable program periods now under option to the network . . ."

"There is little prospect for a fourth network to develop on a competitive basis at the present time."

## WNTA-TV, IBEW In 2-Year Pact

Local 1212 of the International Brotherhood of Electrical Workers and WNTA-TV, the Newark based station belonging to National Telefilm Associates, have settled their long-running feud, topping off the settlement with a new two-year contract retroactive to last Oct. 6. Cessation of friction paves the way for WNTA to move most of its live program originations to new Manhattan studio space from Newark studios.

Major issue was jurisdictional. When 1212 learned of the station's intentions of moving its live programming to studios at 42d and Broadway, the IBEW local clashed with the International Alliance of Theatrical & Stage Employees. IA has traditionally reserved the right to handle all lighting on Manhattan side of the Hudson River, but IBEW wanted its one lighting man to work in N.Y.

What the station and IBEW settled for in the way of a new contract is said to be essentially the same thing that WNTA offered the union nearly six months ago. All 38 IBEW men will be kept on staff, with the one lighting man involved continuing to work but in Jersey only.

Both sides concur that money has never been at issue. Weeks ago, the negotiators agreed to a \$10 raise per man each week, raising the top after next October to \$180, plus other money, vacation, severance considerations.

## Dems in Closed-Circuit 2-Hour Spec to Honor Truman's 75th Birthday

Washington, March 10. Democratic headquarters here thinks Harry S. Truman's 75th birthday on May 8 calls for the spectacular. And that's what is being scheduled, a two-hour closed circuit telecast to be carried to many Democratic gatherings nationwide with numerous show biz personalities to participate.

Talent is now being lined up. Democratic National Committee said arrangements have already been made for participation in the staging by Dore Schary, Moss Hart, Hal Kanter, Jesse Zousmer, John Aaron and David Susskind.

Roger L. Stevens has been named chairman of the "Truman Diamond Jubilee Committee," with Mrs. Franklin D. Roosevelt, Mrs. Woodrow Wilson, Adlai Stevenson, House Speaker Sam Rayburn and Sen. Lyndon B. Johnson designated honorary chairmen.

TelePrompTer Corp. will transmit the program, with live pickups from New York, Hollywood, Washington and Independence, Mo.

Some Democrats, the announcement said, will hire motion picture theatres to receive the program, while others will use auditoriums, hotels and other large gathering places. The program is intended to follow a party dinner in each city participating. Number of cities involved has not yet been determined.

Largest segment of two-hour program will be entertainment by stage, film, tv and music performers, but there will be a few speeches, climaxed by a talk by the former president.

Houston—Newly-elected officers of the Houston Chapter of American Women in Radio and Television includes Janet Baass, prez from KPRC-TV; KTHH's Grace Geizendanner, first vicepres; Gregory Spizendanner's Maudeen Marks, second vicepres; KPRC-TV's Mary Darnell, secretary, and freelance publicist Laurie Reese, treasurer.

## CBS Tests 'TV Game'

### As a Summer Entry

A dry run of a projected new summer series dealing with video programming and personalities was done at CBS-TV this week.

Show is tagged "The TV Game" and is being produced by Herb Wolf.

Object is to test viewers and guest stars about their knowledge of audio-visual medium. As currently set up, Faye Emerson and Morey Amsterdam pit their knowledge against studio audience members.

Contestants might be asked to identify certain theme songs of tv series or view shots of say, Richard Boone as Paladin and tell what's wrong with the costume he's wearing or almost anything calling for general savvy of video.

Sonny Fox is being groomed as emcee of "The TV Game."

## Mills-Park-Milford

### Jumpin' With Variety

### Of Entries Set to Go

Mills-Park-Milford, new tv package house, is moving forward on several fronts. Outfit, helmed by Ben Park and Ted Mills, is "supplying services" all over the lot, with a local N.Y. video deal brewing at WNTA-TV, two telefilm skeins going in California, one in England and one in Australia, plus handling the tv representation for Associated British Corp. of London here in the U.S.

MPM has firmed up a deal with Ted Cott of National Telefilm Associates, for a property known as "Double Cross." A quiz show, it's definitely slated to go on NTA's Gotham 6:00, and like all the station's other video tape packages, is eventually slotted for the syndicated mart.

Outfit is making, in association with Milton Gordon (of Galaxy) a pilot for a series called "Skinny and Me," with Norman Taurag making his tv directorial debut on the half-hour. Ted Mills, via MPM, has simultaneously been signed to write and direct a series of Laurence Olivier film specials based on Winston Churchill's "History of the English Speaking People," and will arrive in London this week.

Mills, again as a private citizen but again through MPM, completed producing "Willie," a pilot for Frank Cooper Associates.

Also, MPM has hired Ted Post to produce and direct and Harry Julian to write the "Boomerang" series, in which Southern Intercontinental of Australia and Associated British are partners. It's being done on Anzac locations.

Last in terms of production deals by MPM, company just closed a co-production deal with Joe Eisinger, film writer, and Post on a property known as "Continental Eye." To be produced abroad, it's another ABC of Britain co-production deal.

Hilly Elkins, an agent who has been handling sales for MPM for approximately a year, has recently earned an equity in the "baby" production outfit. Elkins officially joined the firm as veep in charge of business affairs.

## TELE-MONTE CARLO AGAIN CHANGES HANDS

Paris, March 10.

Tele-Monte Carlo, the peripheral commercial video station, which the state subsidized Radiodiffusion-Television Francaise allowed to go to the private company Image Et Son when it went up for sale last year, has now changed hands again, and goes to Marcel Bleustein, head of the top pub company here, Publicis.

Bleustein decided to take it over when powerful antennas were installed. It was felt that it could now cover most of Southern France, and eventually all of France when new processes are put into effect.

## Susskind's Twofer

David Susskind, probably busier than the late Major Bowes was with amateurs, is the guest panelist on CBS-TV's "What's My Line?" on Sunday (15).

This obviously means Susskind will be competing with himself—inasmuch as his "Open End" show is on Channel 13 at the same time. Susskind plans to tape his WNTA-TV show in order to fill his "Line" booking.

# TV-Radio Production Centres

## IN NEW YORK CITY . . .

LIU's George Polk Memorial Awards this week went to NBC-TV's Chet Huntley and Reuben Frank for "Argentine Crisis" (Foreign Reporting) and to Gabe Pressman, WRCA-TV, for news coverage of Gotham and to Jay McMullen, writer-producer for "Who Killed Michael Farmer?" CBS News documentary . . . Harry Sosnik to produce first of Coca-Cola's musical specials, March 30 . . . Guest tonight (Wed.) on the new (WNTA-TV) Mike Wallace interview is Sheila Graham, Friday (13) it's Sammy Davis Jr. . . . Bob Claver resigned as producer and chief scripter for CBS-TV's "Captain Kangaroo" to become producer of NBC-TV's new Jimmie Rodgers show . . . Frank Sinatra taping a broadcast with Roy Campanella and Chris Schenkel for "Campy's Corner," the five-minute radio interview now syndicated in 16 markets . . . Rosa Rio did organ recital in the new Southington, Conn., high-school Sunday (8) . . . Morton Gould to guest on Janet Baker-Carr's WBAI-FM stanza tomorrow (Thurs.) . . . Northam Warren Corp., cosmetic house, is making its first use of network video with inserts on ABC-TV's afternoon Dick Clark "Bandstand" stanza . . . WPXI's tv reporter John Tillman was honored as Man of the Year by the Emerald Society of the N.Y. Police Department.

Larry Lesueur, CBS news correspondent, to lecture at Columbia Univ. Scholastic Press Friday (13) . . . Joe Silver set for major role in NBC-TV Gotham-originated "Elery Queen" Friday (13) . . . Georg Olden, CBS-TV director of graphic arts, in Boston yesterday (Tues.) to judge ad and editorial art exhibition of that city's Ad Directors' Club . . . Thelma Pelish, comedienne, appeared in "Naked City" production yesterday (Tues.) . . . Robert Jamieson, manager of station contacts, CBS-TV Affiliate Relations, and George Zurich, sales service manager, back from Milwaukee after confabs with Schlitz Brewing officials and visit to web's new affiliate, WITI-TV . . . John Meston, scripter of CBS-TV's "Gunsmoke" and Mrs. Meston leave for extended European visit Friday (13) . . . Alfredo Antonini, CBS maestro, back in town after spending winter season in Tampa, Fla., as conductor of that city's Philharmonic Symphony . . . Charles Kuralt, winner of Ernie Pyle Memorial Award, named CBS' news correspondent effective this week. He was previously a reporter-contact for CBS News in Gotham. Marvin Kalb, former writer with CBS News, replaces Kuralt as reporter-contact. Richard Richter, former assistant city editor of N.Y. World-Telegram, joins CBS News as general assignment reporter and rewrite man. Larry Wynn has exited the FM concert network to join ITC sales dept. . . . CBS Radio press info director Sid Garfield to NAB Chi meet then on swing around country for publicity-promotion huddles.

WCBS Radio program director Allen Ludden will speak at Columbia Univ. Scholastic Press Conference Friday (13). Four thousand high school editors will attend . . . Marian Carr returned to east of CBS Radio's soaper "Right to Happiness." . . . WCBS Radio's Lanny Ross to do a one-week night club engagement in Palm Beach starting March 26 . . . Don Morrow signed by GE for another 13-week College Bowl Quiz series over CBS-TV . . . Paul Taubman's guests on next week's NBC Radio "Monitor" will be Leopold Stokowski and Van Cliburn . . . Bill Wendel, quizmaster on NBC-TV's "Tic-Tac Dough" to appear on upcoming Alcoa Theatre tv-film production . . . WCBS Radio sports-caster Boh Cooke heads for Grapefruit Circuit for looksee at Major League ball clubs . . . Bob Claver, producer and head writer for CBS-TV's "Captain Kangaroo" quit to become producer of new Jimmie Rodgers show on NBC-TV. No placement, as yet, for Claver . . . Carmel Quinn of CBS-TV's "Arthur Godfrey Show" to give her annual St. Patrick's Day concert at Carnegie Hall Monday (16) . . . Selection committee for CBS-TV's Writing Grants-in-Aid project are Robert Alan Aurthur, Erik Barnouw and Hubbell Robinson Jr. Brochure will be available to applicants shortly. Meanwhile, William G. Morwood named exec supervisor and Edward B. Roberts, supervisor of applications.

Pat Harrington Sr. will do a St. Patrick's Day routine on NBC-TV's "Today" Tuesday (17) . . . Max E. Buck, director of sales and marketing for WRCA and WRCA-TV, spoke yesterday (Tues.) at RTES weekly time buying and selling seminar . . . Simon & Schuster will publish next month James Costigan's "Little Moon of Alban" first seen on Hallmark show a year ago . . . Seessue Hayakawa will do a guest spot on the March 22 "Steve Allen Show" . . . CBS-TV's "Name That Tune" established \$1,000 annual grant to scholarship fund of National Federation of Music Clubs to continue as long as program remains on air . . . Producers of "Music Man" Broadway musical bought 52-week spot tv ad campaign on WRCA-TV, something of a "first" for legit theatre production. Other recent legit theatre tv ad buys on NBC flagship outlet were "Oh, Captain," "Say, Darling," "Li'l Abner," "Jamaica" and "Gazebos" . . . Adlai Stevenson will be interviewed on "Today" live from Chicago March 31.

G. W. (Johnny) Johnstone, director of radio-tv and film publications for NAM, leaves Gotham this weekend for NAB conclave in Chicago followed by two-week nationwide tour . . . Bobby Scott will discuss origins of jazz and classical music on NBC "Monitor" Saturday (14) . . . "Big Payoff" announcer Mort Lawrence doing double duty this week and next handling his regular chore and pinchhitting for vacationing Ralph Paul on "Top Dollar" . . . Dr. David H. Greene, "Literary Heritage" prof on WCBS-TV's "Sunrise Semester" devoting nine sessions to James Joyce's "Ulysses," former banned book. NYU prof begins Irish classic March 24 reading portions of novel, including famous Molly Bloom soliloquy . . . Bob Trout gets a Saturday 12 (noon) CBS-TV news show starting April 4. Feature of "Saturday News With Trout" will be agricultural report aimed at the consumer as well as Friday night sports results and preview of Saturday afternoon sports events. Bob Allison will produce and Vern Diamond will direct . . . Tony Awards will be telecast Sunday, April 12, at 11:15 p.m. on WCBS-TV. They had been scheduled last two years but cancelled out because of union disputes. Pepsi-Cola is sponsoring . . . Robert Saudek Associates flipping over that 19.3 Nielsen for the Lincoln seg on "Omibus" even though it was the third time around.

Bonnie Carlsen, tv model and "Top Dollar" hostess, back from Houston, Tex., after fortnight visit with family . . . Ruth Musser, 10 years office manager of WMCA here, upped this week to station operating supervisor, while Rita Garner becomes sales development manager for same outlet . . . Fred Robbins plays host to Harry Belafonte, Barbara Rush, Charlton Heston, Tina Louise and David Niven this week on his "Assignment Hollywood" radio show on Mutual. He is preparing two new tv productions under the banner of Robbins' Nest Productions.

## IN HOLLYWOOD . . .

Friends of Nat Wolff, and they're legion in Hollywood, are planning a memorial service for him. Cornwell Jackson and George Rosenberg are handling the arrangements . . . Jack Benny's plans for next season are still up in the air and it is probably as vague to him as anybody. If he isn't moved out of the early Sunday evening slot it's a fair bet he'll forego a regular series for five or six specials . . . "Scrappy" Lambert and George Draine have teamed up for a pilot on congressmen . . . Come March 16 it'll mark the 32d year on the air for Amos 'n' Andy . . . Eddie Cantor vividly remembers that it was the late Maude (Continued on page 50)

## Tele Follow-Up Comment

**Bell Telephone Hour** should be the catchphrase for the "Bell Telephone Hour's" success into tv this season. Show has found a way to work in showtunes, longhair, grand opera and jazz in a way that's extremely satisfying to the eye and ear.

Last Wednesday's (4) outing on NBC-TV was a top sampling of Bell's achievement in musical tv. In the hour-long framework, the stanza showcased Howard Keel and Ann Blyth in a fine showtune segment; violinist Isaac Stern in a striking audio-visual display of "Rondo Capriccioso"; pianist Joe Bushkin and combo on themes from Cole Porter and Harold Arlen; Eileen Farrell in a moving performance of Richard Wagner's "Liebestod"; and the Ximenez-Vargas Ballet Espanol in some flashy flamenco footwork.

It's to the show's credit that each portion of this variegated bill was complete unto itself. Everything was handled with taste and with enough care so as to make each portion a complete and rewarding entity.

The topnotch talent gathered for the show had a lot to do with it, of course, but the behind-the-scenes workmen rate a bow for making the hour come off skillfully and smoothly. Among them are Roger Englander (producer), Kirk Browning (director), William & Jean Eckhart (designers), John Butler (musical numbers staging), and Donal Voorhees (musical director).

**Perry Como Show**  
That \$25,000,000 man—Perry Como—came up with another pleasant outing Saturday (7) on his NBC-TV hour-long variety layout. Guesting on the session were Eve Arden, Ronnie Burns and British comedian Max Bygraves. Miss Arden discussed her early Hollywood days and reprised a long-twisting tune for a musical she appeared in with Danny Kaye. Hers was an arresting routine.

Ronnie Burns, son of George Burns & Gracie Allen, vocalized "Hey Little Girl" in a finger-snapping, rock 'n' rollish delivery. It goes without saying that Como joined him to work in some references to his parents. It made for some amusing byplay. Somewhat curious, however, was a "My Heart Stood Still" production sung by Como and a mixed chorus. It would have been more appropriate for Valentine's Day.

Bygraves, a celebrated comic, was not too impressive. Charge this up to his material which seemed rather forced and artificial. He used such lines as: "I called her dear because she has antlers sticking out of her head." His scrambled lyrics duet with Como on "I Wonder Who's Kissing Her Now" was too far fetched to generate much levity.

The perennially suave Como, with an assist from a battery of writers headed by Goodman Ace, expertly introduced the plugs. Following an announcement in behalf of Girl Scout week, he remarked, "now here's another good scout—RCA..." Likewise, in leading up to a puff for Acrilan carpet, he interjected, "do I sound too much like an Italian Harry Von Zell?"

**Ed Sullivan Show**  
A couple of nitery performers, Jan Murray and Sherry Greene, gave a savvy comedy accent to Ed Sullivan's CBS-TV show Sunday night (8). Also in the laugh department was a routine with film actor Fred MacMurray which turned into a big plug for an upcoming Walt Disney production, "The Shaggy Dog." The long clip from this pic was good slapstick, but whether it rated Sullivan's description as "the big comedy smash of all time" is another question.

Midway in the show, Sullivan offered another filmed sequence covering the recent Foreign Press Assn. awards in Hollywood. Sullivan was shown getting one from Sam Goldwyn, who read a glowing tribute to the columnist; 20th-Fox producer Budd Adler handed the Cecil B. DeMille award to Maurice Chevalier, who turned his acceptance speech into one of the show's most charming moments; and David Niven got one for his "Separate Tables" performance. This section was like a preview of the "Oscar" parade.

The rest of the show was straightforward vaudeo. Chris Barber's jazz band, which has a current disc in "Petite Fleur," opened with a bright dixieland session, which segued into a neat

trampoline turn by the Shaller Bros., current at Radio City Music Hall, N.Y. Joe E. Howard, the veteran songwriter of "I Wonder Who's Kissing Her Now," was joined by his son, Joe E. Howard Jr., in a warm, old-fashioned tenor rundown of an old-fashioned song. Film actress Jane Russell and her brother, Kevin Russell, also teamed up for a religious medley. David Seville (Ross Bagdasarian), who has been mopping up with his "Chimpunk" act, contributed "Alvin's Harmonica" with accompanying puppet byplay. A spectacular flaming Indian club juggling routine was furnished by the Martin Bros.

The show, however, really began perking in the second half when Murray punched across gags about teenagers, to be shortly followed by Greene who mixed up the comedy and impressions of Frankie Laine and Jolson with ace impact.

**Playhouse 90**  
Very rarely has prejudice been so eloquently or so poignantly defined as in Joseph Stefano's "Man in Japan." Written with conviction, insight and clarity, it was another triumph in a banner "Playhouse 90" season.

Stefano's meaningful words were brought to life with understanding and vitality by a fine cast, directed with distinction by Herbert Hirschman. A striking contribution was made by composer-conductor Jerry Goldsmith, whose Oriental tones enriched Herbert Brodtkin's production throughout. The music was more than mere background effect, for the viewer was consistently conscious of its fitting dramatic presence.

In the attempt to penetrate to the roots of a man's prejudice, Stefano came up with some careful character studies and a highly dramatic plot. It's the story of a (Dean Stockwell) in Japan who falls in love with a Japanese girl, but cannot overcome the social barriers masked within his personality that have lingered into manhood. He watches, unflinchingly, as she falls to her death from a bridge, unable to bring himself to rescue her as she loses her grip of the railing. The balance of the teleplay is concerned with the efforts of Stockwell to understand himself, the reactions of his buddies, the consternation of army officials, and the behavior of various Japanese involved.

There was a minor sore spot in Stefano's work near the end when one of Stockwell's buddies, the most outspoken of the group in defense of harboring Stockwell's secret, cowardly spills the beans to the authorities in a moment of duress. It was inconsistent behavior on the part of a character who'd been developed as blindly loyal, and a jarring and unnecessary set, seemingly for the purpose of tying all the loose moral ends together neatly, which does not in any way represent the jaggedness of life it is. This single act stripped the character of logical substance.

Stockwell's sensitive, introspective portrayal in the sympathetic central role stamps him as one of today's fine young actors. Dick York's intense work as a high-minded, literate sidekick was another solid performance. E. G. Marshall and Harry Guardino were excellent as a pair of officers embroiled in the explosive international situation. Robert Vaughn, as the "buddy" who chickens out when the chips are down, revealed a fine flair for comedy and a wide range of make-believe emotions.

**Wisdom**  
Eleanor Roosevelt, one of the exceptional women of this era, was the guest on "Wisdom" over NBC-TV Sunday (8) in a half-hour filmed interview with William Attwood, senior editor of Look Magazine. Conversation, earnest and far-seeing, was filmed in Mrs. Roosevelt's office at American Assn. for the UN in Carnegie Building overlooking UN and the East River.

As always, Mrs. Roosevelt spoke simply, freely, dodging no questions from the interviewer. She defended the UN, pointing out that without it this country might well have been involved in another World War. She spoke of women suffrage, Uncle Theodore Roosevelt and his strenuous life both as an explorer and political figure, and of her own husband's enjoyment of politics.

Mrs. Roosevelt thought her husband's greatest achievement as Chief Executive was the affirmative action he took to meet the depression.

(Continued on page 52)

## HIGHSPOTS OF GREATEST SHOW ON EARTH

With Ernie Kovacs, Hans Naumann, Bratty, Ibarra Bros, Dior Sisters, Capt. Hugo Schmitt, Harold Alzana, Galla Shaw, Frankie Doyle, Gina Lipowska, Charles Moroski, Zachinus, others.

**Producer:** Jack Philbin  
**Director:** Marshall Diskin  
**Writers:** John Pickard, Frank Provo  
**60 Mins., Mon., 7:30 p.m.**  
**EDSEL & MERCURY**  
ABC-TV, from Charlotte, N.C. (Kenyon & Eckhardt)

The circus is now an annual, not only for the many towns that the big top hits, but for the United States as a whole. The yearly telecast of highlights of the Ringling Bros. and Barnum & Bailey show is becoming as traditional as its visits which used to be under canvas, but is now in the more secure and weatherproof confines of air-conditioned and well-heated arenas. This show came from Charlotte, N.C.

This year's highlights is an excellent trailer for the real thing. The turns were selected from many categories and from among the top acts in the outfit. As a matter of fact, the closeups afforded a greater insight into the technical aspects of the performance than looking at the real thing.

The one-hour show under Mercury & Edsel auspices was an exciting event as far as the presentation of the talent. Most turns from the Hans Naumann tigers & lion to the finale with the Zachinus presented a different category of the circus lore. As a matter of fact, the tele version of the show should give pattern to the circus tops on the matter of presentation. It does, at times, seem better to get the maximum out of one act, than have three to five acts in different rings, shown at the same time so that many highlights are lost. This is a different kind and, seemingly, a more enlightened showcasting.

The acts presented included Bratty, who is lifted by his hair and juggles flaming torches; Ibarra Bros. working the high bars; Capt. Hugo Schmitt and his performing elephants; Harold Alzana, probably one of the greatest circus acts of the day who traverses the inclined wire sans any mechanical aids; Galla Shaw, with wings on the swinging bar; Dior Sisters balancing on balls; Frankie Doyle with heel walks; the Lipowska and Moroski horses, Flying Comets in aerial derring do, and the Zachinus shot out of a cannon. It was a crammed and exciting hour even for those who have become jaded with the circus.

The commentary this year was by Ernie Kovacs, who opened and closed with a poetic flight on the meaning of the circus, but his role became obscure, since he didn't do the intros and actually got in the way of the proceedings. He showed how pretty the circus girls are during the time Alzana was performing. It should have happened more logically, during the Dior Sisters turn. It seemed a shame to miss Alzana's ascent on the wire.

There was the usual colorful byplay with clowns, a free plug for Tootsie Rolls, and good circus atmosphere. Missing was the tankard, for which a synthetic was slipped, but got up to complete the turn.

In all a worthwhile galaxy of the greats for the edification, amusement and entertainment of young and old.

## MIKE WALLACE INTERVIEW

With June Havoc, guest  
**Producer:** Art Linker  
**Director:** Max Miller  
**Writer:** David T. Bazelo  
**30 Mins., Mon., 10:30**  
Participating

**WNTA-TV, Newark**  
Mike Wallace, who has been inactive in video for the past several months, returned this week not with one but with two shows. The one under discussion here is his latest interview session on WNTA-TV, which premiered Monday (9), the same evening as his new nightly news show, also on WNTA.

There was, as he interviewed actress June Havoc, a notable change in his grid style. Whereas of old he worked over his "guests" with an authoritative (strengthened by some strong researching) toughness, he tended more toward a bantering aggressiveness on his first stanza. June Havoc appeared to answer the questions. Content was dull and sometimes embarrassing as he permitted the eye-balling, lip-pursing Miss Havoc to indulge in extensive clipped-word

(Continued on page 52)

## MARIA GOLOVIN

(NBC Opera Co.)  
With Franca Duval, Richard Cross, Ruth Kobart, Patricia Neway, Herbert Handt, Chester Ludgin, Craig Seebler, Peter Herman Adler, conductor  
**Composer-Librettist:** Gian Carlo Menotti

**Producer:** Samuel Chotzinoff  
**Director:** Kirk Browning  
**120 Mins., Sun., 8, 5 p.m.**  
NBC-TV, from N.Y. (color)

"Maria Golovin," the Gian Carlo Menotti opera which had its world premiere at the Brussels World Fair last summer and subsequently had a short-lived career on Broadway, was given a two-hour tinctest on NBC-TV Sunday afternoon (3). Perhaps it should have settled upon tv from the very start for there is no doubt that in this full-length video treatment it was far and away the most successful translation of this lesser Menotti work.

Basically the same inherent faults are there, and these revolve principally around Menotti, the composer, but dramatically it was another production on tv and overall it seemed to lend itself more effectively to the 27-inch set intimacy of living room viewing. "Maria Golovin" does not require the larger than life intensification of grand opera; its reduced-size projection made much more acceptable the melodramatic story and more understandable the neurotic development of the blind, love-torn youth.

NBC had commissioned Menotti to write this opera for its Brussels presentation, with the NBC Opera Co. endowing it with the topgrade artistic components that usually apply to this worthy company's efforts. The same cast of principals were on deck for the tv performance, along with Samuel Chotzinoff as producer, Peter Herman Adler as music and artistic director, with Kirk Browning as video director. Fortified with such a group capable of meeting any operatic challenge, the more the regrettable fact that NBC has reduced the Opera Co.'s contribution to almost negligible proportions, with "Maria Golovin" as the lone '59-60 entry (save for the perennial "Amahl").

Menotti tells the story of a young, blinded war veteran who falls in love with Maria Golovin, a tenant in his mother's home. She and her little boy have rented an apartment while awaiting news about her husband, a prisoner of war. The sensitive and imaginative young man is torn by jealousy and love and when the husband returns is tormented beyond bearing and (so he believes) shoots her.

Musically it has some spasmodic flashes of lyricism that never quite fulfill themselves yet are as promising and intriguing that one regrets they were not more fully developed. They are lovely and poignant in their unashamed melody and sentiment. Whereas Menotti's "Amahl" achieves its most telling impact by the simplicity of its musical form and his "Consul" and "Saint of Bleeker St." by their dramatic intensity, in the case of "Golovin" there seems lacking a logical relationship or continuity between story and music that would produce an operatic whole. As the neurotic character of Donato grows and the tragedy ripens, the music does not match its somber inevitability.

Richard Cross as the tragic youth has matured in the role since his Brussels performance, both in his dramatic conception and his musical projection. Franca Duval in the title role was charming to look upon and sang with ease. Patricia Neway was outstanding in the role of the mother with her deep, honeyed tones and Ruth Kobart, in good voice, has brought many refinements to the part of Agata, the housekeeper.

The camera work was exceptionally fine and the settings opulent.

## British Variety Club's Awards on BBC-TV

London, March 10.  
BBC-TV is filming Variety Club's seventh annual show biz personality awards ceremonies to day (10). Web will air a 30-minute version on Sunday (15).

Awards will be made at a Savoy Hotel lunch by impresario Harold Fielding, actress Beatrice Lillie, producer Carl Foreman and comedians Bob Monkhouse and Brian Rix. Recipients will be Max Bygraves, Michael Redgrave, Richard Attenborough, Sylvia Syms and Bernard Bresslaw.

## SOME OF MANIE'S FRIENDS

With Perry Como, Dinah Shore, Sid Caesar, Rosemary Clooney, Eddie Fisher, Danny Thomas, Frank Sinatra, Jane Wyman, Nat King Cole, Jack Webb, others.  
**Producer-Director:** Bob Finkel.  
**Co-Producers - Directors:** Bob Henry, Grey Lockwood.  
**Writers:** Ed Hartmann, Herb Baker.  
**Music Director:** Axel Stordahl.  
**90 Mins., Tues., 7:30-9 p.m.**  
**LIGGETT & MYERS**  
NBC-TV, from N.Y. (color) (McCann-Erickson)

Whatever confusions may have existed among the U.S. televisioning masses as to "Who was Manie?" and the reasons for such an unprecedented outpouring of endorsement were resolved in an untimely but not untimely manner in last week's 90-minute "Some of Manie's Friends" tinsintec on NBC-TV. If this tv benefit and tribute to the late Emanuel Sacks, the NBC-RCA exec whose friendships and close ties with show biz were legendary in his own life time, was inclined to be more sentimental than spectacular, possessed of more of the heart-beat than the hoof-beat, this, too, was okay. For over and above the anecdotal chain reaction and the warm, human expressions for "one of the great men in our business," the \$1,000,000 talent marquee, both individually and collectively, left its highly-skilled, indelible stamp and trademark on the occasion. As the "In Memoriam" instrument for inspiring the tv event, the "Manie" endorsements, as of last Tuesday, can now be said to encompass a whole nation.

To the people in tv, both in front and behind camera, this was more than "another show." It was a testament to a "nice guy," to show business' right hand man in kindness, help, guidance and goodness" who up to the time of his death last year endowed the entertainment industry with virtues too often found wanting. And here, in a pair of performance-at-scale, were some of its finest and most responding in kind so that medical research might benefit (to the tune of \$200,000 in Liggett & Myers sponsor coin).

If the show's major accent was on vocalists, it's because it was primarily in the recording field that Sacks' instinctive feel in matching the artist with the composition played such a key role in spiraling talent into the bigtime. Perry Como, Dinah Shore, Tony Martin, Frank Sinatra, Kay Starr, Eddie Fisher, Nat King Cole, Rosemary Clooney were numbered among the participants in last week's festivities and in each instance it was Manie Sacks who figured prominently in the secondary story. Thus with the reprise of these particular numbers that skyrocketed their careers, the spec took on the aspect of a calvalcade of pop song hits spanning the past score or so years.

There were some standout moments scattered through the 90-minute showcase, as with Sinatra and Miss Shore reprising a number of the tunes from the medley they duetted in their teamup for the first of the hour Chevy shows—which still remains a landmark in tv program annals. Miss Clooney sang "I Started Taking Myself," Cole did "Mona Lisa" and Fisher paired with "With These Hands" and "Wish You Were Here." Miss Starr sang "Rock and Roll Waltz" and "Rocking Chair" and joined Jane Wyman in a duetting "Side By Side." Tony Martin sang "There's No Tomorrow" and "I Get Ideas." Como, who emceed the New York originations (Miss Shore ditted on the Coast pick-ups), obliged with "No Other Love." Harry James and his horn were on deck for "Sleepy Lagoon." The fact that each name, each number, each turn in the aforementioned recital bears the Sacks inspirational stamp, is abundant testimony to the contribution he rendered show business.

Some of Manie's comedy friends were on tap, too, among them Bob Hope, who had pre-taped a funny standup routine only two days before checking in at a N.Y. hospital for his serious eye trouble, and Sid Caesar, whose piano panto bit is as hilarious today as when it initially got Manie's blessing a decade ago. Danny Thomas fainted with a brief tribute and appeal to enrich the Sacks Memorial Foundation.

For all its multiple components and complexities, including two-way origination and tape-&-live integration, producer-director Bob Finkel whipped the hour and a half into a cohesive whole.

Jack Webb turned L&M spiefier with the commercial continuity built partially around the backstage life of the Chesterfield-Oasis-L&M-sponsored shows. The hard sell on such an occasion as this was regrettable.

Rose.

# DOUBLE DOUBLE

**"We had to look twice! Our figures showed  
and "The Sweet 65" gave us one of our**



*65 Columbia and Universal  
"want-to-see" hits with titles, stories  
and stars that make it one of the  
best all-around TV packages  
ever offered, and ever bought!*

**ALREADY SOLD IN 85 MARKETS!**

**CANYON PASSAGE  
THE SPOILERS  
MR. DEEDS GOES TO TOWN  
CORONER CREEK  
SIN TOWN  
FIGHTING O'FLYNN  
BANK DICK**

*...and many more top-drawer titles guaranteed  
to build both audience and sales!*

*For availabilities in your market, contact:*

**SCREEN GEMS INC.** TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

VISIT US AT THE NAB CONVENTION



# TAKE!!

**that the double-selling power of "Powerhouse"  
greatest combinations of top feature hits!"**

*Van DeVries—WGR-TV, Buffalo, N. Y.*

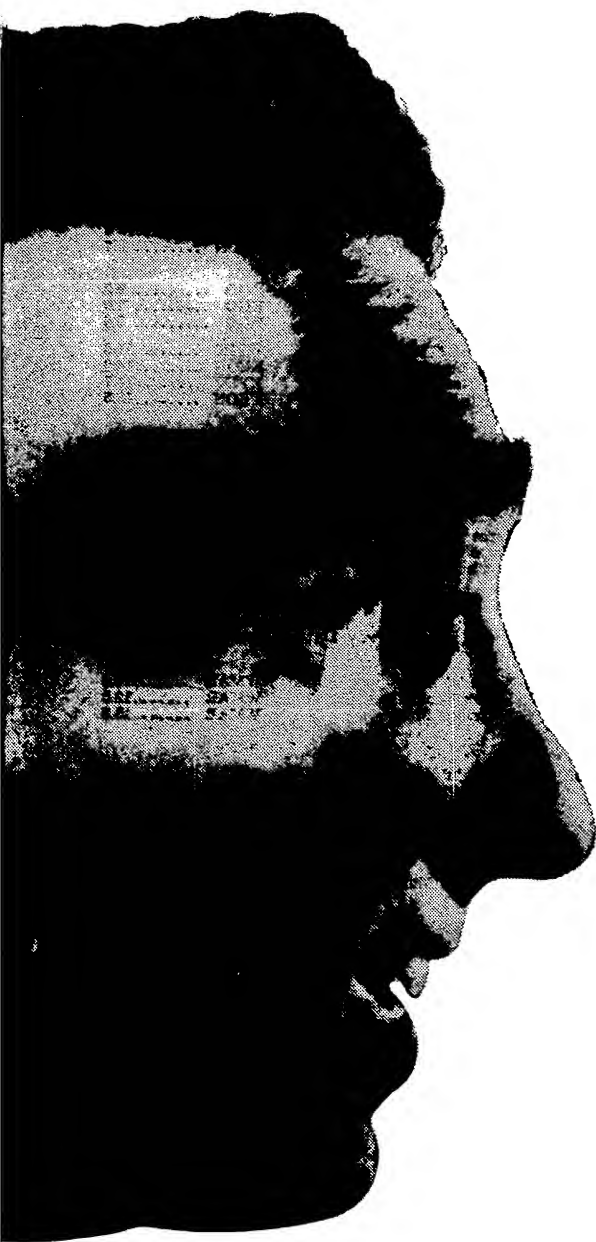


*78 Columbia and Universal top titles  
with cast and production values to  
match! TV's most diversified  
power-packed package, with the  
blockbusters you've been waiting for!*

**ALREADY SOLD IN 61 MARKETS!**

**THE KILLERS  
SEVEN SINNERS  
HERE COMES MR. JORDAN  
NAKED CITY  
MAN FROM COLORADO  
A SONG TO REMEMBER  
SCARLET STREET**

*...and big-league, big-name features that  
spell big profits for you!*



NEW YORK

DETROIT

CHICAGO

HOUSTON

HOLLYWOOD

ATLANTA

TORONTO

CONRAD HILTON HOTEL, SUITE 2500, NEW YORK

# VARIETY-PULSE FEATURE CHART

VARIETY's weekly chart, based on ratings furnished by Pulse's latest reports on feature films and their competition covers 155 markets. Each week, two different markets will be listed, with the 10 top rated features tabulated. The tabulation excludes features, and their ratings, telecast up to 6 p.m. during the midweek. Their exclusion is dictated by Pulse's method of reflecting daytime midweek rating data.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid

to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained. Under Time Slot, S. O. stands for Sign-Off.

## SAN FRANCISCO

Stations: KGO, KPIX, KRON, KTVU. TV Homes: 817,700. Survey Dates: January 2-9, 1959.

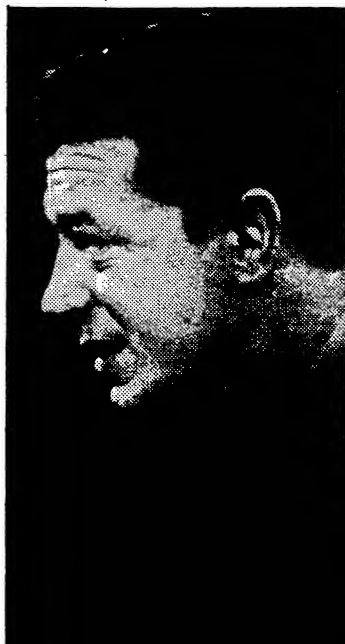
TOP 10 FEATURE FILMS	RUN	TIME SLOT	PULSE AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	AV. RATINGS
1. "FOR WHOM THE BELL TOLLS"— Gary Cooper, Ingrid Bergman; Paramount-1943; MCA	1st Run	Big Movie Mon-Jan. 5 10:00 p.m.-S.O. KPIX	24.6	28.0	16.7	56	Arthur Murray Glenn Cannon News, Sports Final Channel 2 Presents "Yankee Doodle Dandy"— (1st Run) Jack Paar Show Sherwood Affair Best of MGM "Beginning of the End"— (Repeat)	KRON KRON KRON	15.2 10.2 7.3
2. "FORT YUMA"— Peters Graves, John Hudson, Joan Taylor; United Artists-1955; UAA	1st Run	Movie Hits Sat.-Jan. 3 11:00 p.m.-S.O. KRON	15.8	17.0	14.7	46		KTVU KRON KPIX	7.3 7.0 9.8
3. "THIRTY SECONDS OVER TOKYO"— PART II Van Johnson, Robert Walker, Spencer Tracy; MGM-1944; MGM-TV	Repeat	6 O'clock Movie Thurs.-Jan. 8 6:00-7:30 p.m. KGO	15.7	16.7	14.7	27	Shell News NBC News I Love Lucy December Bride	KRON KRON KPIX KPIX	15.7 16.0 17.5 16.9
4. "RUN FOR THE SUN"— Richard Widmark, Jane Greer; United Artists-1956; UAA	1st Run	Movietime Sun-Jan. 4 5:30-7:00 p.m. KRON	15.3	16.0	14.3	38	Lone Ranger Annie Oakley Frontier	KGO KGO KGO	8.0 13.2 14.0
5. "VICE SQUAD"— Edward G. Robinson, Paulette Goddard; United Artists-1953; UAA	1st Run	Major Movie Fri.-Jan. 2 10:00-11:30 p.m. KRON	13.0	14.7	10.3	31	77 Sunset Strip News—John Daly Big Movie "Last Command"—(Repeat)	KGO KGO KPIX	21.7 11.0 10.1
6. "THE WINDOW"— Arthur Kennedy, Barbara Hale, Bobby Driscoll; RKO-1949; C&C	1st Run	Big Movie Thurs.-Jan. 8 10:00-11:30 p.m. KPIX	12.3	13.3	10.3	32	Groucho Marx Masquerade Party News, Sports Final Jack Paar Show	KRON KRON KRON KRON	23.9 15.5 12.3 9.7
7. "SUDDEN FEAR"— Joan Crawford, Jack Palance, Gloria Grahame; RKO-1952; Flamingo	Repeat	2 On The Aisle Sun.-Jan. 4 4:00-5:30 p.m. KRON	12.2	12.7	11.7	42	MGM Matinee "Three Live Ghosts"—(1st Run) Bowling Stars Paul Winchell	KGO KGO KGO	9.2 7.9 7.5
7. "THIRTY SECONDS OVER TOKYO"— PART I Van Johnson, Robert Walker, Spencer Tracy; MGM-1944; MGM-TV	Repeat	6 O'clock Movie Wed.-Jan. 7 6:00-7:00 p.m. KGO	12.2	13.0	11.3	25	Channel 5 News Shell News CBS News Rescue 8	WPIX KRON KPIX KRON	14.0 14.0 14.7 13.5
8. "YANKEE DOODLE DANDY"— James Cagney, Walter Huston, Joan Leslie; Warner Bros.-1942; UAA	1st Run	Channel 2 Presents Mon.-Jan. 5 8:30-11:15 p.m. KTVU	11.8	15.0	7.3	20	Tales of Wells Fargo Desilu Playhouse Big Movie "For Whom the Bell Tolls"—(1st Run)	KRON KPIX KPIX	32.2 26.1 27.1
9. "MAN FROM DAKOTA"— Wallace Beery, Dolores Del Rio, John Howard; MGM-1940; MGM-TV	Repeat	6 O'clock Movie Mon.-Jan. 5 6:00-7:30 p.m. KGO	11.5	11.7	11.3	21	Amos 'n' Andy Name that Tune Texan	KTVU KPIX KPIX	14.2 16.5 25.0

## BALTIMORE

Stations: WBAL, WJZ, WMAR. TV Homes: 431,500. Survey Dates: January 2-9, 1959.

1. "TEST PILOT" PART II— Clark Gable, Myrna Loy, Spencer Tracey; MGM-1938; MGM-TV	Repeat	Early Show Tues.-Jan. 6 6:00-7:20 p.m. WJZ	21.8	23.0	20.5	54	Amos 'n' Andy Follow That Man 7 O'clock Final	WMAR WMAR WMAR	10.3 12.0 15.5
2. "THE CHAMP"— Wallace Beery, Jackie Cooper, Irene Rich; MGM-1931; MGM-TV	1st Run	Early Show Thurs.-Jan. 8 6:00-7:20 p.m. WJZ	21.5	22.5	20.5	53	Amos 'n' Andy Badge 714 7 O'clock Final	WMAR WMAR WMAR	8.3 13.8 15.5
3. "TEST PILOT" PART I— Clark Gable, Myrna Loy, Spencer Tracey; MGM-1938; MGM-TV	Repeat	Early Show Mon.-Jan. 5 6:00-7:20 p.m. WJZ	19.8	21.0	19.0	50	Amos 'n' Andy Badge 714 7 O'clock Final	WMAR WMAR WMAR	12.3 14.8 17.0
4. "FLORIAN"— Robert Young, Helen Gilbert, Charles Coburn; MGM-1940; MGM-TV	Repeat	Early Show Sun.-Jan. 4 6:00-7:20 p.m. WJZ	19.4	20.0	19.0	50	Meet the Press Promote Goodwill Lassie	WBAL WBAL WMAR	7.8 11.8 18.0
5. "A TALE OF TWO CITIES"— Ronald Coleman, Elizabeth Allen, Basil Rathbone; MGM-1936; MGM-TV	Repeat	Big Sunday Movie Sun.-Jan. 4 3:00-5:00 p.m. WJZ	19.2	20.5	17.5	56	Bowling Tournament	WMAR	9.6
6. "AFRICAN ADVENTURE"— Documentary Film; RKO-1954; C&C	1st Run	Early Show Sat.-Jan. 3 6:00-7:20 p.m. WJZ	18.8	20.0	17.5	47	Union Pacific Sky King Highway Patrol	WMAR WMAR WMAR	10.8 11.8 17.0
7. "SAN FRANCISCO"— Clark Gable, Jeannette MacDonald, Spencer Tracey; MGM-1936; MGM-TV	1st Run	Late Show Fri.-Jan. 2 10:40 p.m.-S.O. WJZ	18.5	19.5	17.5	50	Person to Person 11 O'clock News Award Theatre "Cast A Dark Shadow"— (1st Run)	WMAR WMAR WMAR	20.5 13.0 7.8
8. "REPENT AT LEISURE"— Kent Taylor, Wendy Barrie; RKO-1940; C&C	Repeat	Early Show Fri.-Jan. 2 6:00-7:20 p.m. WJZ	17.0	19.0	15.5	45	Amos 'n' Andy African Patrol 7 O'clock Final	WMAR WMAR WMAR	12.5 12.3 15.5
9. "RIO RITA"— Bud Abbott, Lou Costello, Kathryn Grayson; MGM-1942; MGM-TV	1st Run	Late Show Sat.-Jan. 3 10:40 p.m.-S.O. WJZ	16.3	18.0	14.0	45	Big Movie of the Week "Our Town"—(1st Run)	WMAR	12.7
10. "ONCE UPON A HONEYMOON"— Ginger Rogers, Gary Grant; RKO-1942; C&C	1st Run	Late Show Tues.-Jan. 6 10:40 p.m.-S.O. WJZ	16.2	18.5	14.0	48	Garry Moore 11th Hour Final Channel 2 Theatre "The Man Who Came to Dinner"—(Repeat)	WMAR WBAL WMAR	21.0 11.0 7.0

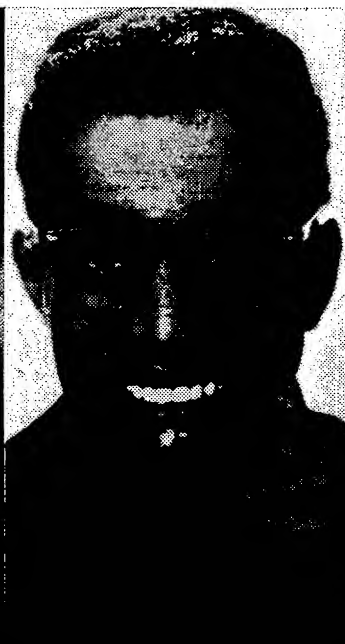
# TV'S NEW HOUSE OF ENTERTAINMENT OPENS TONIGHT ON WNTA CHANNEL 13



## OPEN END WITH DAVID SUSSKIND

ONE OF THE FOREMOST CREATIVE MINDS IN THE TELEVISION INDUSTRY HAS CREATED "OPEN END": PROVIDING VIEWERS WITH A HIGHLY WELCOME OASIS IN THE VAST DESERT OF MEDIOCRITY.

**SUNDAY AT 10PM**



## THE MIKE WALLACE INTERVIEW SHOW

WALLACE, ONE OF THE MOST CHALLENGING REPORTERS IN TELEVISION HISTORY PROVIDES PENETRATING INTERVIEWS WITH EMPHASIS ON VITAL PEOPLE. AMONG THIS WEEK'S GUESTS: SAMMY DAVIS, JR.

**MON-FRI 10:30PM**



## BISHOP SHEEN EDUCATOR & AUTHOR

ONE OF THE OUTSTANDING MEN OF OUR TIME DISCUSSES MODERN PROBLEMS OF THE HEART AND MIND. HIS DYNAMIC WORDS PROVIDE INSPIRING SPIRITUAL GUIDEPOSTS FOR ALL MEN OF ALL CREEDS.

**TUESDAY AT 8PM**



## ALEXANDER KING ALEX IN WONDERLAND

KING'S MAGNETIC PERSONALITY WILL ENTICE YOU TO FOLLOW HIM ON A MOST FASCINATING JUNKET DOWN THE RABBIT'S HOLE INTO THE REALM OF PROVOKING CONVERSATION & PROVOCATIVE PEOPLE.

**WEDNESDAY 11PM**



## NEWSBEAT WITH MIKE WALLACE

THE MOST DEFINITIVE NEWS PROGRAM EVER TO BE TELECAST: A PENETRATING ANALYSIS OF VITAL NEWS WALLACE REPORTS THE STORY BEHIND THE HEADLINES—THE FACTS BEHIND THE STORY.

**MON-FRI 7:30PM**



## HENRY MORGAN AND COMPANY

MASTER WIT MORGAN HAS WON BRAVOS FROM THE CRITICS FOR HIS SPARKLING NEW COMEDY SHOW. LAUGH FILLED, HILARIOUS SHOW YOU'D BETTER TUNE IN.

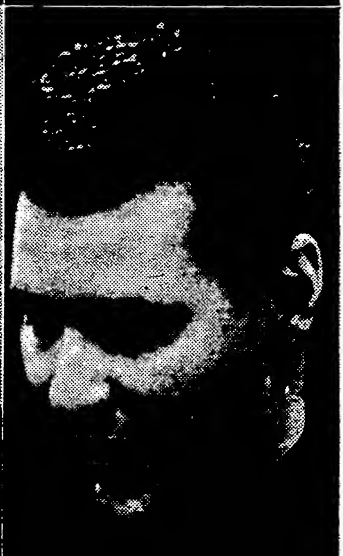
**FRIDAY AT 11PM**



## PETER POTTER JUKE BOX JURY

THE AMICABLE MR. POTTER HAS WON 2 "EMMY" AWARDS FOR CREATING ONE OF AMERICA'S MOST EXCITING STAR STUDDO PROGRAMS. A GALA ENTERTAINMENT FEATURING TOP HOLLYWOOD CELEBRITIES!

**FRIDAY AT 8PM**



## RATE THE RECORDS FEATURING HY LIT

DANCEABLE, MUSICAL, ENJOYABLE... THIS SHOW, FAST BECOMING NEW YORK'S MOST POPULAR TEEN-AGE CRAZE, IS HOSTED BY HY LIT, THE MAN RAPIDLY BECOMING NEW YORK'S TOP DISC JOCKEY.

**THURS & SAT 6PM**

## VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (+) stands for local programming and the (\*) for network shows.

## BALTIMORE

Stations: WBAL, WJZ, WMAR. TV Homes: 431,500. Survey Dates: January 2-9, 1959.

TOP TEN NETWORK SHOWS				TOP TWENTY SYNDICATED SHOWS				TOP COMPETITION			
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM	STA.	AV. RTG.
1.	Danny Thomas (Mon. 9:00-9:30)	WMAR	44.3	1.	Death Valley Days (Mon. 7:30)	WJZ	23.8	41	Name That Tune	WMAR	18.8
2.	Rifleman (Tues. 9:00-9:30)	WJZ	38.3	2.	Wooddy Wookpecker (Tues. 5:00)	WJZ	20.8	61	Twilight Theatre	WBAL	6.3
3.	Wyatt Earp (Tues. 8:30-9:00)	WJZ	37.3	3.	Popeye (Mon.-Fri. 4:30)	WJZ	18.3	59	Edge of Night	WMAR	8.3
4.	Guns Smoke (Sat. 10:00-10:30)	WMAR	35.3	3.	Popeye (Sat., Sun. 5:30)	WJZ	18.3	49	Lone Ranger	WMAR	10.5
5.	Maverick (Sun. 7:30-8:30)	WJZ	35.5						Omnibus	WBAL	11.3
6.	Alfred Hitchcock (Sun. 9:30-10:00)	WMAR	35.3	3.	Whirlybirds (Mon. 8:00)	WJZ	18.3	27	Texas	WMAR	25.5
7.	G. E. Theatre (Sun. 9:00-9:30)	WMAR	34.3						Restless Gun	WBAL	25.5
7.	Sugarfoot (Tues. 7:30-8:30)	WJZ	34.8	4.	Huckleberry Hound (Thurs. 5:00)	WJZ	17.8	61	Twilight Theatre	WBAL	6.3
8.	Real McCoys (Thurs. 8:30-9:00)	WJZ	34.3	4.	Superman (Mon. 5:00)	WJZ	17.8	61	Twilight Theatre	WBAL	6.3
9.	Loretta Young (Sun. 10:00-10:30)	WBAL	33.3	5.	Highway Patrol (Sat. 7:00)	WMAR	17.3	36	Early Show	WJZ	20.3
TOP TEN MULTI-WEEKLY SHOWS				6.	Jim Bowie (Fri. 5:00)	WJZ	17.0	59	Twilight Theatre	WBAL	6.3
1.	*News, Misc. (M-F 7:15-7:30)	WJZ	19.6	7.	Wild Bill Hickok (Wed. 5:00)	WJZ	16.8	59	Twilight Theatre	WBAL	6.3
2.	*Early Show (M-F 6:30-7:15)	WJZ	18.3	8.	Tracer (Wed. 10:00)	WJZ	16.3	26	This Is Your Life	WBAL	23.3
3.	*Guiding Light (M-Th 12:45-1:00)	WMAR	18.3	9.	Badge 714 (Mon. Thurs. 6:30)	WMAR	14.5	34	Early Show	WJZ	21.5
4.	*Popeye (M-F 4:00-4:30)	WJZ	18.3	9.	Sea Hunt (Wed. 10:30)	WBAL	14.5	23	Circle Theatre	WMAR	19.3
5.	*Love of Life (M-F 12:30-12:30)	WMAR	19.2	10.	Boots and Saddles (Sun. 2:30)	WJZ	14.3	40	Bowling Tournament	WMAR	15.3
6.	*Buddy Dean (M-F 3:00-4:30)	WJZ	18.1	10.	Flight (Thurs. 10:00)	WJZ	14.3	23	Playhouse 90	WMAR	30.0
7.	*Search For Tomorrow (M-Th 2:30-2:45)	WMAR	18.9	11.	Target (Thurs. 10:30)	WBAL	14.0	26	Playhouse 90	WMAR	27.8
7.	*Adventure Time (T-Th 5:30-6:00)	WJZ	16.9	12.	Code 3 (Mon. 9:30)	WJZ	13.8	20	Ann Sothern	WMAR	31.3
8.	*Mickey Mouse Club (M-W-F 5:30-6)	WJZ	16.9	13.	If You Had A Million (Fri. 7:00)	WBAL	13.3	28	Early Show	WJZ	19.3
8.	*CBS News (M-F 7:15-7:30)	WMAR	16.1	13.	State Trooper (Mon. 10:30)	WBAL	13.3	26	Desilu Playhouse	WMAR	28.3
				14.	Silent Service (Sun. 10:30)	WBAL	12.8	54	What's My Line	WMAR	24.3

## KANSAS CITY

Stations: KCMO, KMBC, WDAF. TV Homes: 293,700. Survey Dates: January 2-9, 1959.

TOP TEN NETWORK SHOWS				TOP TWENTY SYNDICATED SHOWS				TOP COMPETITION			
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM	STA.	AV. RTG.
1.	Guns Smoke (Sat. 9:00-9:30)	KCMO	36.5	1.	Mike Hammer (Sat. 9:30)	KCMO	30.2	62	Shock	KMBC	9.5
2.	Maverick (Sun. 6:30-7:30)	KMBC	33.9	2.	Highway Patrol (Wed. 9:30)	WDAF	22.2	41	Circle Theatre	KCMO	20.0
3.	Wyatt Earp (Tues. 7:30-8:00)	KMBC	32.5	3.	Sea Hunt (Thurs. 10:00)	KCMO	20.2	45	10 O'Clock News, Spts.	KMBC	11.7
4.	Rifleman (Tues. 8:00-8:30)	KMBC	30.9	4.	Union Pacific (Thurs. 9:30)	WDAF	19.5	31	News-John Daly	KMBC	11.3
5.	Groucho Marx (Thurs. 9:00-9:30)	WDAF	30.2	5.	Death Valley Days (Fri. 10:00)	KCMO	19.2	44	Playhouse 90	KCMO	24.0
6.	December Bride (Thurs. 7:00-7:30)	KCMO	29.5	6.	Boots and Saddles (Thurs. 6:30)	KCMO	19.0	38	10 O'Clock News, Spts.	KMBC	14.7
7.	Ernie Ford (Thurs. 8:30-9:00)	WDAF	29.5	7.	Rescue 8 (Mon. 9:30)	WDAF	17.5	34	News-John Daly	KMBC	12.3
8.	This Is Your Life (Wed. 9:00-9:30)	WDAF	29.5	8.	Waterfront (Tues. 10:30)	KCMO	17.5	41	Leave It To Beaver	KMBC	15.5
9.	Lawman (Sun. 7:30-8:00)	KMBC	29.2	8.	Annie Oakley (Fri. 6:00)	KMBC	16.5	40	Desilu Playhouse	KCMO	22.4
9.	Red Skelton (Tues. 8:30-9:00)	KCMO	29.0	9.	Jungle Jim (Thurs. 5:00)	KMBC	16.0	48	9:30 Theatre	WDAF	15.2
9.	Yancy Derringer (Thurs. 7:30-8:00)	KCMO	29.0	10.	N.Y. Confidential (Tues. 10:00)	WDAF	15.9	37	3 Star News, Sports	KCMO	15.3
TOP TEN MULTI-WEEKLY SHOWS				11.	Tweety-Six Men (Thurs. 7:30)	KMBC	15.9	47	Wea. 3-Personality	KCMO	15.0
1.	*Mickey Mouse Club (M-W-F 5:30-6)	KMBC	15.9	11.	Badge 714 (Tues. 10:00)	KCMO	15.5	38	Afternoon Theatre	WDAF	9.7
2.	*American Bandstand, Misc. (M-F 4:00-5:30)	KMBC	13.7	12.	Cisco Kid (Tues. 6:00)	KMBC	15.5	24	Badge 714	KCMO	15.5
3.	*Wea. 3 Star Personality (M-F 6:15-6:30)	KCMO	13.7	13.	State Trooper (Tues. 9:30)	WDAF	15.5	29	Yancy Derringer	KCMO	29.0
4.	*3 Star News, Spts. (M-F 6:15-6:30)	KCMO	13.4	14.	MacKenzie's Raiders (Wed. 10:00)	KCMO	15.4	44	N.Y. Confidential	WDAF	15.9
5.	*Queen For A Day (M-F 3:00-3:30)	WDAF	13.4	15.	Cowboy G-Men (Sat. 4:00)	KCMO	15.2	40	3 Star News, Sports	KCMO	11.3
6.	*County Fair (M-F 3:30-4:00)	WDAF	13.3	16.	Wild Bill Hickok (Wed. 5:00)	KMBC	14.3	45	Wea. 3-Personality	KCMO	11.3
7.	*15 Star News (M-Th 10:30-10:45)	KCMO	13.2	17.	Our Miss Brooks (Tues. 6:30)	KCMO	14.2	25	Garry Moore	KCMO	24.9
8.	*Adventure Time (T-Th 5:30-6:00)	KMBC	12.7	18.	Superman (Mon. 6:00)	KMBC	13.5	39	10 O'Clock News	KMBC	10.7
9.	*10 O'Clock News, Sports. (M-F 10:00-10:15)	KMBC	12.5	19.	Tugboat Annie (Sun. 5:30)	WDAF	13.5	40	Sports	KMBC	10.3
9.	*News-J. Daly (M,T,Th,F 10:15-10:30)	KMBC	11.9						Football	WDAF	12.5

## RICHMOND

Stations: WRVA, WTVR, WXEX. TV Homes: 96,100. Survey Dates: January 2-9, 1959.

TOP TEN NETWORK SHOWS				TOP TWENTY SYNDICATED SHOWS				TOP COMPETITION			
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM	STA.	AV. RTG.
1.	Wyatt Earp (Tues. 8:30-9:00)	WTVR	36.5	1.	Whirlybirds (Wed. 7:00)	WXEX	23.9	49	WTVR News, Wea.	WTVR	13.0
2.	Sugarfoot (Tues. 7:30-8:30)	WXEX	35.2	2.	Sheriff of Cochise (Tues. 7:00)	WXEX	22.5	44	News-Don Goddard	WTVR	13.3
3.	Wagon Train (Wed. 7:30-8:30)	WXEX	35.2	3.	Death Valley Days (Mon. 7:00)	WXEX	21.5	46	WTVR News, Wea.	WTVR	15.0
4.	Rifleman (Tues. 9:00-9:30)	WTVR	34.9						News-Don Goddard	WTVR	15.0
5.	Guns Smoke (Sat. 10:00-10:30)	WRVA	34.5	4.	Medic (Sat. 10:30)	WRVA	19.7	43	News, Wea.	WRVA	13.3
6.	Real McCoys (Thurs. 8:30-9:00)	WTVR	34.5	5.	Ramar of the Jungle (Tues. 6:30)	WTVR	19.5	47	CBS News	WRVA	13.7
7.	Maverick (Sun. 7:30-8:30)	WTVR	32.5	6.	Roy Rogers (Sun. 6:30)	WTVR	19.5	40	D.A.'s Man	WXEX	16.2
8.	Perry Como (Sat. 8:00-9:00)	WXEX	31.4	7.	Waterfront (Tues. 10:30)	WXEX	18.5	39	Autry-Rogers Ranch	WRVA	11.9
9.	Loretta Young (Sun. 10:00-10:30)	WXEX	30.9	8.	Sea Hunt (Mon. 9:30)	WTVR	17.9	28	20th Century	WRVA	18.3
9.	Have Gun Will Travel (Sat. 9:30-10)	WRVA	30.5	9.	Wild Bill Hickok (Tues. 6:00)	WTVR	17.5	47	Garry Moore	WRVA	20.5
TOP TEN MULTI-WEEKLY SHOWS				10.	Woody Woodpecker (Mon. 6:00)	WTVR	17.2	47	Wells Fargo	WXEX	20.5
1.	*Buckskin (M-F 7:30-8:30)	WXEX	17.9	11.	Silent Service (Fri. 7:00)	WXEX	16.5	38	Autry-Rogers Ranch	WRVA	12.5
2.	*Adventure Time (T-Th 5:30-6:00)	WTVR	16.9						News, Wea.	WRVA	13.7
3.	*American Bandstand (M-F 4:50-5:30)	WTVR	16.4	12.	Huckleberry Hound (Wed. 6:00)	WTVR	16.2	44	CBS News	WRVA	13.3
4.	*Mickey Mouse Club (M-W-F 5:30-6)	WTVR	16.4	13.	Star Performance (Mon. 10:30)	WXEX	15.7	34	Million Dollar Movie	WXEX	10.5
5.	*News-D. Goddard (M-F 7:15-7:30)	WRVA	13.6	14.	Crusade In The Pacific (Sat. 7:00)	WTVR	15.5	42	Desilu Playhouse	WRVA	23.2
6.	*As The World Turns (M-F 1:30-2)	WRVA	13.5	15.	Annie Oakley (Thurs. 6:00)	WTVR	15.2	43	Million Dollar Movie	WXEX	14.2
6.	*WTVR News Rptr., Wea. (M-F 7:00-7:15)	WTVR	13.4	16.	Farmer Al Falfa (Sat. 9:30 a.m.)	WXEX	14.9	65	Autry-Rogers Ranch	WRVA	11.5
7.	*CBS News (M-F 7:15-7:30)	WRVA	13.1	17.	Science Fiction (Thurs. 7:30)	WRVA	14.9	28	Captain Kangaroo	WRVA	6.5
8.	*News, Wea. (M-F 7:00-7:15)	WRVA	13.0	18.	Sky King (Fri. 6:30)	WRVA	14.9	43	Leave It To Beaver	WTVR	22.5
9.	*News, Wea. (M-F 11:00-11:15)	WRVA	12.6	19.	Honey Mooners (Sun. 10:00)	WTVR	14.2	24	News, Sports, Wea.	WXEX	11.7
				20.	Top Plays (Wed. 10:30)	WXEX	14.2	30	NBC News	WXEX	12.0

## SHREVEPORT

Stations: KSLA, KTBS. TV Homes: 63,200. Survey Dates: January 2-9, 1959.

TOP TEN NETWORK SHOWS				TOP TWENTY SYNDICATED SHOWS				TOP COMPETITION			
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM	STA.	AV. RTG.
1.	Zane Grey Theatre (Thurs. 8-8:30)	KSLA	46.5	1.	Highway Patrol (Sun. 9:30)	KTBS	34.8	62	What's My Line	KSLA	21.3
2.	Guns Smoke (Sat. 9:00-9:30)	KSLA	42.8	2.	Rescue 8 (Tues. 8:00)	KSLA	34.3	52	Whirlybirds	KTBS	31.8
3.	Rawhide (Fri. 7:00-8:00)	KSLA	42.0	3.	MacKenzie's Raiders (Mon. 8:30)	KTBS	33.8	53	Ann Sothern	KSLA	30.8
4.	Red Skelton (Tues. 8:30-9:00)	KSLA	40.8	4.	Mike Hammer (Sat. 9:30)	KSLA	33.0	57	D.A.'s Man	KTBS	26.3
5.	Wagon Train (Wed. 6:30-7:30)	KTBS	40.5	5.	Whirlybirds (Tues. 8:00)	KTBS	31.8	48	Rescue 8	KSLA	34.3
6.	Have Gun Will Travel (Sat. 8:30-9)	KSLA	40.3	6.	Silent Service (Wed. 7:30)	KTBS	31.3	51	Target	KSLA	30.3
7.	Ed Sullivan (Sun. 7:00-8:00)	KSLA	39.0	7.	Annie Oakley (Sat. 6:00)	KSLA	30.3	59	News, Wea., Photo Rev.	KTBS	21.0
8.	Boxing (Fri. 9:00-9:45)	KTBS	37.8	8.	Target (Wed. 7:30)	KSLA	30.3	49	Silent Service	KTBS	31.3
9.	Yancy Derringer (Thurs. 7:30-8:00)	KSLA	37.0	9.	State Trooper (Fri. 9:30)	KSLA	26.3	43	Boxing	KTBS	35.2
10.	Adv. In Music (Mon. 7:30-8:30)	KTBS	36.5	10.	Boots and Saddles (Fri. 10:00)	KSLA	25.3	54	Price Is Right	KTBS	21.3
TOP TEN MULTI-WEEKLY SHOWS				11.	Soldiers of Fortune (Tues. 6:30)	KSLA	25.3	47	Dragnet	KTBS	28.5
1.	*Early Edition (M-F 6:00-6:15)	KSLA	28.2	12.	San Francisco Beat (Tues. 10:00)	KSLA	23.8	51	Decoy	KTBS	22.3
2.	*Program X (T-F 6:15-6:30)	KSLA	25.6	13.	Tugboat Annie (Thurs. 10:00)	KSLA	23.8	40	Pat Boone	KTBS	24.5
3.	*NBC News (M-F 6:15-6:30)	KTBS	25.5	14.	Sea Hunt (Wed. 10:00)	KSLA	23.3	57	Centenary Choir	KTBS	17.8
4.	*News, Wea. (M-F 6:00-6:15)	KTBS	23.4	15.	Decoy (Tues. 10:00)	KTBS	22.8	49	San Francisco Beat	KSLA	23.8
5.	*Popeye and His Pals, Misc. (M-F 4:30-5:30)	KSLA	20.6	16.	Jeff's Collie (Sat. 5:30)	KSLA	20.8	69	All Star Golf	KTBS	9.3
6.	*Boston Blackie, Misc. (M-F 4:43-5:00)	KSLA	17.9	17.	Popeye (Mon-Fri. 4:30)	KSLA	20.6	64	American Bandstand	KTBS	11.3
7.	*Edge of Night (M-F 3:30-4:00)	KSLA	17.2	18.	Boston Blackie (Mon-Fri. 4:00)	KSLA	17.9	61	Cartoon Corners	KTBS	11.3
8.	*Final Edition (M-F 10:30-11)	KSLA	16.9	19.	Cisco Kid (Sat. 10:30 a.m.)	KSLA	15.8	57	Tops for Toys	KTBS	11.8
9.	*Secret Storm (M-F 3:15-3:30)	KSLA	16.4	20.	Legionnaire (Sat. 4:00)	KSLA	15.8	71	Women's Bowling	KTBS	6.5
10.	*Brighter Day (M-F 3:00-3:15)	KSLA	16.1								

VAIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered in addition of data on syndicated films, as well as network and live programs, in each market and the (\*) for network shows.

over the course of a year. Titles will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (t) stands for local programming and the (\*) for network shows.

**Stations: KGO, KPIX, KRON, KTVU. TV Homes: 817,700. Survey Dates: January 2-9, 1959.**

TOP TEN NETWORK SHOWS				AV.	TOP TWENTY SYNDICATED SHOWS				AV.	AV.	TOP COMPETITION			AV.
RK.	PROGRAM-DAY-TIME	STA.	RTG.		RK.	PROGRAM-DAY-TIME	STA.	DISTRB.	RTG.	SH.	PROGRAM	STA.	RTG.	
1.	GunsMoke (Sat. 9:00-9:30).....	KPIX	37.2		1.	Sea Hunt (Tues. 7:00).....	KRON	Ziv	27.5	50	6 O'Clock Movie .....	KGO	10.5	
2.	Sugarfoot (Tues. 7:30-8:30).....	KGO	36.2		2.	Highway Patrol (Tues. 6:30).....	KRON	Ziv	22.2	42	Woody Woodpecker .....	KTVU	11.5	
3.	Maverick (Sun. 7:30-8:30).....	KGO	34.8		3.	San Francisco Beat (Sat. 9:30).....	KPIX	CBS	21.5	33	Cimarron City .....	KRON	9.2	
4.	Wyatt Earp (Tues. 8:30-9:00).....	KGO	32.5		4.	Divorce Court (Sat. 6:00).....	KRON	Guild	18.7	40	6 O'Clock Movie .....	KGO	22.2	
5.	Have Gun Will Travel (Sat. 8:30-9).....	KPIX	32.2								Perry Mason .....	KPIX	20.2	
6.	Tale of Two Furies (Mon. 8:30-9).....	KRON	31.5		5.	Silent Service (Sat. 7:00).....	KRON	CNP	17.2	31	Perry Mason .....	KPIX	23.5	
7.	Rifleman (Tues. 9:00-9:30).....	KGO	30.5		6.	U. S. Marshal (Thurs. 7:00).....	KRON	NTA	16.5	23	December Bride .....	KPIX	16.5	
8.	Loretta Young (Sun. 10:00-10:30).....	KRON	29.5		7.	Mike Hammer (Tues. 10:30).....	KRON	MCA	15.5	43	Big Movie .....	KPIX	10.9	
9.	Father Knows Best (Mon. 7:30-8:00).....	KPIX	28.7		8.	Roy Rogers (Sat. 5:00).....	KRON	R. Rogers Syn.	14.9	47	Early Show .....	KPIX	9.7	
9.	Perry Como (Sat. 8:00-9:00).....	KRON	28.4		9.	MacKenzie's Raiders (Sat. 10:00).....	KPIX	Ziv	14.5	28	Cimarron City .....	KRON	21.5	
					10.	Frontier (Sun. 6:30).....	KGO	CNP	14.0	32	Movietime .....	KRON	14.5	
					11.	Amos and Andy (Mon-Fri. 6:00).....	KTVU	CBS	13.9	28	Shell News .....	KRON	13.5	
											NBC News .....	KRON	13.5	
					12.	Dr. Hudson (Wed. 10:30).....	KRON	MCA	13.7	36	Big Movie .....	KPIX	9.5	
					12.	Boys (Mon-Fri. 5:15).....	KRON	UAA	13.7	46	Early Show .....	KPIX	6.3	
					13.	Official Detective (Sun. 10:30).....	KRON	CBS	13.5	37	What's the Line .....	KPIX	16.3	
					13.	Rescue 8 (Wed. 6:30).....	KRON	Screen Gems	13.5	29	6 O'Clock Movie .....	KGO	12.5	
					14.	Annie Oakley (Sun. 6:00).....	KGO	CBS	13.2	31	Movietime .....	KRON	15.9	
					15.	Honeymooners (Thurs. 6:30).....	KRON	CBS	13.0	23	I Love Lucy .....	KPIX	17.5	
					16.	Science Fiction Theatre (Sun. 7:00).....	KRON	Ziv	12.9	23	You Asked For It .....	KGO	18.5	
											Lassie .....	KPIX	18.5	
					17.	Big Story (Mon. 6:30).....	KRON	Flamingo	12.2	24	Name That Tune .....	KPIX	16.3	
					17.	State Trooper (Sun. 9:30).....	KGO	MCA	12.2	19	Alfred Hitchcock .....	KPIX	25.5	

**Stations: KOCO, KWTU, WKY. TV Homes: 121,000. Survey Dates: January 2-29, 1959.**

TOP TEN NETWORK SHOWS			
1.	Gunsmoke (Sat. 9:00-9:30)	KWTV	44.9
2.	Have Gun Will Travel (Sat. 8:30-9)	KWTV	36.2
3.	Danny Thomas (Mon. 8:00-8:30)	KWTV	35.9
4.	Wagon Train (Wed. 6:30-7:30)	WKY	35.5
5.	Playhouse 90 (Mon. 9:00-10:00)	KWTV	32.7
6.	Playhouse 90 (Thurs. 8:30-10:00)	KWTV	32.2
7.	What's My Line (Sun. 9:30-10:00)	KWTV	31.9
8.	Anna Southern (Mon. 8:30-9:00)	KWTV	31.9
9.	Father Knows Best (Mon. 7:30-8:00)	KWTV	30.5
10.	Loretta Young (Sun. 9:00-9:30)	WKY	30.5
9.	Person To Person (Fri. 9:30-10:00)	KWTV	30.3

TOP TEN MULTI-WEEKLY SHOWS			
1.	News (M-F 10:00-10:15)	WKY	25.4
2.	Wea. Sports (M-F 10:15-10:30)	WKY	24.0
3.	News (M-F 6:00-6:15)	WKY	22.4
4.	News, Wea. (M-F 6:15-6:30)	WKY	22.3
5.	Popeye Theatre (M-F 6:00-6:30)	KOCO	20.6
6.	NBC News (M-F 5:45-6:00)	WKY	20.3
7.	Crusader Rabbit (M-F 5:30-5:45)	WKY	19.1
8.	News-M. Weaver (M-F 10:00-10:15)	KWTV	18.9
9.	Wea., Big 9 Scoreboard (M-F 10:15-10:30)	KWTV	17.5
10.	Grant Kids Matinee (M-F 4:30-5:30)	WKY	14.7

1.	Silent Service (Sat. 9:30)	KWTV	CNP	30.7	52.	MacKenzie's Raiders	WKY	21.5
2.	Whirlybirds (Tues. 9:30)	KWTV	CBS	29.2	58.	Colonel Flack	WKY	20.2
3.	U. S. Marshal (Thurs. 9:00)	KWTV	NTA	27.5	42.	Californians	WKY	22.9
4.	Twenty Six Men (Wed. 9:30)	WKY	ABC	24.2	37.	U. S. Steel Hour	KWTV	27.9
5.	N. Y. Confidential (Sat. 8:00)	KWTV	ITC	23.5	34.	Black Saddle	WKY	27.5
6.	Death Valley Days (Fri. 6:30)	WKY	U. S. Borax	22.9	38.	Your Hit Parade	KWTV	18.5
7.	State Trooper (Thurs. 9:00)	WKY	MCA	22.5	34.	Playhouse 90	KWTV	33.9
8.	MacKenzie's Raiders (Sat. 9:30)	WKY	Ziv	21.5	37.	Silent Service	KWTV	30.7
9.	Colonel Flack (Tues. 9:30)	WKY	CBS	20.9	42.	Whirlybirds	KWTV	29.2
10.	Popeye (Mon.-Fri. 6:00)	KOCO	UAA	20.6	38.	News (M-F 10:00-10:15)	WKY	22.4
						News (M-F 6:00-6:15)	WKY	22.3
11.	Target (Wed. 7:30)	KWTV	Ziv	20.2	31.	Price Is Right	WKY	29.9
12.	Sea Hunt (Thurs. 7:00)	WKY	Ziv	19.9	31.	December Bride	KWTV	24.9
13.	Gray Ghost (Sun. 9:30)	WKY	CBS	19.2	33.	What's My Line	KWTV	32.2
14.	Crusader Rabbit (Mon.-Fri. 5:30)	WKY	Con. TV Sales	19.1	48.	Adventure Time	KOCO	11.5
15.	Jeff's Collie (Sat. 6:00)	WKY	Nabisco	13.9	42.	Annie Oakley	KWTV	16.5
16.	Huckleberry Hound (Thurs. 5:00)	WKY	Screen Gems	18.8	48.	American Bandstand	KOCO	10.5
17.	Woody Woodpecker (Tues. 5:00)	WKY	Kellogg	18.3	47.	American Bandstand	KOCO	10.5
18.	King King (Sat. 10:30 a.m.)	WKY	Nabisco	18.2	63.	Robin Hood	KWTV	10.5
19.	Superman (Mon. 5:00)	WKY	Flamingo	17.8	46.	American Bandstand	KOCO	10.5
20.	Annie Oakley (Sat. 6:00)	KWTV	CBS	16.5	37.	Jeff's Collie	WKY	18.9
20.	Flight (Thurs. 6:30)	WKY	CNP	16.5	29.	I Love Lucy	WKY	16.5

Stations: KING, KIRO, KOMO, KTNT, KTVW. TV Homes: 83,600. Survey Dates: January 8-14, 1959.

TOP TEN NETWORK SHOWS			
1. Maverick (Sun. 7:30-8:30)	KING	35.9	
2. Lawrence Welk (Sat. 9:00-10:00)	KING	30.8	
3. Real McCoys (Thurs. 8:30-9:00)	KING	30.0	
4. Walt Disney Presents (Fri. 8:00-9:00)	KING	29.4	
5. Lawman (Sun. 8:30-9:00)	KING	29.3	
6. Ozie and Harriet (Wed. 9:00-9:30)	KING	29.5	
6. Lawrence Welk (Wed. 8:00-9:00)	KING	27.4	
7. 77 Sunset Strip (Fri. 9:30-10:30)	KING	26.3	
8. Price Is Right (Wed. 8:30-9:00)	KOMO	25.3	
8. Rifleman (Tues. 9:00-9:30)	KING	25.3	

TOP TEN MULTI-WEEKLY SHOWS			
1. †Early Edition (M-F 6:30-7:00)	KING	16.2	
2. *American Bandstand (M-F 4-5)	KING	13.5	
3. †Life of Riley (M-F 6:30-7:00)	KTNT	13.3	
4. †Shell News (M-F 6:00-6:15)	KOMO	13.1	
5. *NBC News (M-F 6:15-6:30)	KOMO	12.8	
6. †Stan Boreson (M-F 5:00-5:30)	KING	11.9	
7. †Popeye (M-F 5:15-6:00)	KTNT	11.0	
8. *Mickey Mouse Club, Adv. Time (M-F 5:30-6:00)	KING	10.7	
9. †I Married Joan (M-F 7:00-7:30)	KTNT	10.4	
10. †World Today (MF 10:30-10:45)	KING	9.6	

1. Citizen Soldier (Mon. 7:30)	KING	25.3	38. Buckskin	KOMO	15.3
1. Highway Patrol (Thurs. 7:00)	KOMO	25.3	43. Flight	KING	13.3
2. Divorce Court (Sat. 8:00)	KING	25.0	35. Perry Como	KOMO	19.5
3. Death Valley Days (Mon. 7:00)	KING	23.8	37. I Married Joan	KTNT	14.3
4. Roy Rogers (Wed. 6:00)	KING	21.3	42. Jeff's Collie	KTNT	12.3
5. Sea-Hunt (Sat. 10:00)	KING	20.3	37. Cimarron City	KOMO	17.3
5. Sky King (Sun. 6:00)	KING	20.3	43. Victory At Sea	KTNT	12.3
6. Superman (Mon. 6:00)	KING	19.0	36. †Shell News	KOMO	15.5
			† NBC News	KOMO	15.0
7. Medic (Tues. 8:00)	KTNT	18.3	26. Cheyenne	KING	21.8
8. Rescue Eight (Fri. 7:00)	KING	17.8	27. Boxing	KOMO	19.3
8. Tugboat Annie (Wed. 6:30)	KOMO	17.8	31. Life of Riley	KTNT	17.3
9. Topper (Wed. 7:00)	KOMO	16.3	27. Boxing	KING	25.3
10. Huckleberry Hound (Thurs. 6:00)	KING	15.3	33. †Shell News	KOMO	14.5
			† NBC News	KOMO	14.0
10. Wild Bill Hickok (Sat. 6:00)	KING	15.3	39. Saturday News Review	KIRO	7.5
11. Burns and Allen (Sun. 6:30)	KING	15.3	33. Panic	KTNT	10.3
11. Danger Is My Business (Sat. 7:00)	KING	14.3	24. Perry Mason	KIRO	23.0
11. Dr. Hudson (Tues. 8:30)	KTNT	14.3	20. Wyatt Earp	KING	21.0
11. Kingdom of the Sea (Mon. 6:30)	KOMO	14.3	24. Early Edition	KING	19.3
11. Woody Woodpecker (Tues. 6:00)	KING	14.3	33. †Shell News	KOMO	13.0
			† NBC News	KOMO	12.5
12. Annie Oakley (Fri. 6:00)	KING	13.8	30. †Shell News	KOMO	12.5
			† NBC News	KOMO	12.0

Stations: KHQ, KREM, KXLY. TV Homes: 82,300. Survey Dates: January 2-29, 1959.

TOP TEN NETWORK SHOWS				
1.	Maverick (Sun. 7:30-8:30)	KREM	39.3	
2.	People Are Funny (Sat. 7:30-8:00)	KHQ	37.8	
3.	Boxing (Wed. 7:00-7:45)	KREM	37.2	
4.	Wagon Train (Wed. 7:30-8:30)	KHQ	36.6	
5.	Deadly Playhouse (Mon. 9:00-10:00)	KXLY	33.3	
6.	Restless Gun (Mon. 8:00-8:30)	KHQ	36.3	
7.	Cheyenne (Tues. 7:30-8:30)	KREM	35.8	
8.	Have Gun Will Travel (Sat. 8:30-9)	KXLY	35.8	
9.	Rifleman (Tues. 9:00-9:30)	KREM	35.8	
10.	I Love Lucy (Thurs. 6:30-7:00)	KXLY	34.3	
11.	This Is Your Life (Wed. 10:00-10:30)	KHQ	34.3	

TOP TEN MULTI-WEEKLY SHOWS				
1.	*Mickey Mouse Club, Adv. Time (M-F 5:30-6:00)	KREM	28.7	
2.	*Popeye, Misc. (M-F 5:00-5:30)	KREM	26.6	
3.	*NBC News (M-F 6:45-7:00)	KHQ	20.6	
4.	*Front Page (M-F 6:30-6:45)	KHQ	20.0	
5.	*News, Misc. (M-F 10:30-11:00)	KHQ	17.7	
6.	*Concentration (M-F 10:30-11 a.m.)	KHQ	15.1	
7.	*Price Is Right (M-F 10-10:30 a.m.)	KHQ	14.7	
8.	*American Bandstand (M-F 4-5)	KREM	14.3	
9.	*Tic Tac Dough (M-F 11-11:30 a.m.)	KHQ	13.6	
10.	*Treasure Hunt (M-F 9:30-10 a.m.)	KHQ	13.6	

1.	Death Valley Days (Sat. 7:00)	KHQ	U. S. Borax	35.8	57	Cisco Kid	KXLY	17.8
2.	Sky King (Sat. 10:00 a.m.)	KHQ	Nabisco	28.3	100	No Competition	—	
3.	Woody Woodpecker (Tues. 6:00)	KREM	Kellogg	28.3	59	5 O'Clock Movie	KHQ	10.8
4.	Highway Patrol (Thurs. 7:00)	KHQ	Ziv	26.8	44	Rendezvous-Adventure	KXLY	17.8
5.	Sea Hunt (Thurs. 9:00)	KHQ	Ziv	26.8	38	Playhouse 90	KXLY	24.3
6.	State Trooper (Thurs. 7:30)	KHQ	MCA	26.8	41	Leave It To Beaver	KREM	23.8
7.	Whirlybirds (Mon. 7:30)	KHQ	CBS	26.8	39	Father Knows Best	KXLY	26.3
8.	Popeye (Mon.-Fri. 5:00)	KREM	UAA	26.6	65	5 O'Clock Movie	KHQ	10.2
9.	Twenty Six Men (Tues. 7:00)	KREM	ABC	23.8	38	December Bride	KXLY	21.3
10.	Superman (Mon. 6:00)	KREM	Flamingo	23.5	49	5 O'Clock Movie	KHQ	12.8
11.	Rescue 8 (Mon. 7:00)	KHQ	Screen Gems	23.3	37	Texan	KXLY	24.8
12.	Huckleberry Hound (Thurs. 6:00)	KREM	Screen Gems	20.8	50	{ News, Greater Spokane	KXLY	11.0
						{ CBS News	KXLY	12.0
13.	Joe Palooka (Fri. 6:00)	KREM	Guild	20.8	48	5 O'Clock Movie	KHQ	14.3
14.	Mike Hammer (Tues. 7:00)	KHQ	MCA	18.3	29	Twenty Six Men	KREM	23.8
15.	Cisco Kid (Sat. 7:00)	KXLY	Ziv	17.8	29	Death Valley Days	KHQ	35.8
16.	Night Court (Mon. 10:00)	KREM	Banner	17.8	51	Silent Service	KHQ	37.3
17.	U. S. Marshal (Fri. 10:00)	KHQ	NTA	17.8	30	77 Sunset Strip	KREM	10.8
18.	Silent Service (Mon. 10:00)	KHQ	CNP	17.3	49	Night Court	KREM	17.8
19.	Big Story (Sun. 6:30)	KREM	Flamingo	16.3	34	20th Century	KXLY	18.3
20.	Burns and Allen (Thurs. 7:00)	KREM	Screen Gems	16.3	27	Highway Patrol	KHQ	26.8

# GENTLEMAN



**TOP MONEY-MAKERS**

# ROY RO



**mca tv**

**FILM SYNDICATION** 598 Madison Avenue, New York

**Flexibility!**

Early morning or early evening, strips  
or single programs — top audience and sales  
— 50% adults, 50% kids.

Made by Republic Pictures  
Corporation and now being  
renewed in market after  
market for profitable  
programming.

# COUNTRY

# 50

**hour films**

## IN TV HOUR STRIPS!

# WEAPONS

**Flexibility!**

Increasing power year after year —  
regardless of run — great audience  
interest and acceptance.

**hour films**

Made by Republic Pictures  
Corporation and now being  
renewed in market after  
market for profitable  
programming.

Please find out more about our films.

# NBC's 'Eternal Light': To AFTRA, Writers, It Has a 'Tiffany Credit'

By JO RANSON

No Nielsen raises its fearsome head to strike a mortal blow at the articulate and enlightening "Eternal Light" currently marking its 15th anni on NBC Radio.

Pshaw to Pulse, too, because it has had little influence on the fate of the masterly-produced program which preemed in 1944 as a momentous test of religious broadcasting.

It's apparent that "The Eternal Light" will continue to engross the more meditative, sober-minded young and old of this land. "God is our sponsor," Milton E. Krents, producer of the program said the other day, "and we want to keep on eternally."

The longevity of "The Eternal Light" is attributed to many factors, particularly the ministrations lavished on it by a score of dedicated parishioners including Dr. Louis Finkelstein, chancellor of the Jewish Theological Seminary, who helped to found the series with Gen. David Sarnoff, chairman of the board of the exec committee of RCA, Dr. Moshe Davis, provost of the Seminary, the series' original program editor and still continuing as counsellor; Dr. Ben Zion Bokser, rabbi of the Forest Hills Jewish Center, who for the past five years has been the program editor, and the aforementioned Krents, who helped to create the program and who has been its uninterrupted producer during the past 15 years. In the broadcasting industry, where personnel earthquakes and excitations occur daily, this is indeed something of a unique record.

Moreover, "Eternal Light," which dramatizes the universal values of Jewish tradition—and consequently is of basic interest to all

faiths—has been dubbed a "Tiffany credit" among AFTRANS and scripters. This is a program which pays the best dramatists the humble sum of \$300 per script and writers are eager to get such assignments while top drawer actors are also constantly calling for assignments. Its loyal alumni of performers is impressive indeed, numbering among them Raymond Massey, Paul Muni, Jeff Chandler, Eva LeGallienne, Margaret Webster, Melvyn Douglas, Eli Wallach, Arnold Moss, Everett Sloane, Lew Ayers, Mel Ferrer and others. Its regulars are Alexander Scourby, Roger De Koven, Santos Ortega, Leon Janney, Guy Repp and others, all seasoned, skilled and eager to work for scale. Like the headliners, they get \$43 per performance—but it is, in their mature opinion an opportunity to appear in a series frequently experimental that runs the gamut from bible stories to pressing problems of contemporary life. Its format, according to Krents, is a valid one attracting a large audience of all faiths. Its directors have included Tony Leader, Ira Avery and Ferrer.

"The Eternal Light" proves that people enjoy a good story, well told, that has universal appeal," Krents said, pointing out also that the 15 programs scheduled during the next few months, all repeats, will prove his point.

## Reprise Top Script

The 15 programs that have proved most popular over the years include several by Morton Wishengrad, the program's foremost scripter; several by the late Sylvia Berger; several by Joseph Mindel, as well as dramas of classical stature by Irve Tunick, Marc Siegel and Virginia Mazer.

Its list of awards is awesome including citations from virtually every public service organization of consequence. When it began its alliance with NBC Radio in 1944, "The Eternal Light" was aired over 33 stations. Today the program is heard every Sunday over

80 affiliates and gets as high as 1,000 letters weekly hailing the contents of its shows. It receives more mail from Christians than Jews because of its universal appeal and it has a long list of subscribers to the weekly scripts for which they pay 10c per script. Sunday School classes from surrounding areas crowd the NBC Studio on the Sabbath to witness the productions.

When "The Eternal Light" first aired Wishengrad's "Battle of the Warsaw Ghetto," an epic account of the despairing struggle of the heroes of Warsaw against the Nazi hordes, the Jewish Theological Seminary received 10,000 letters shouting hosannahs. The program, most popular in the series, will be repeated on April 19 during the anni celebration.

Nor has "The Eternal Light" been neglecting tv viewers in recent years. During the months of November and December it presents eight dramatic shows over NBC-TV, similar in content and production skill to its AM counterpart. It also presents two special programs during the year, usually at Passover and the High Holy Days. Krents also produces the video series and Dr. Bernard Mandelbaum, dean of students at the Seminary, is the program editor. NBC-TV's producer is Doris Ann and Martin Hoade is director. NBC's alternating directors for the radio version of "The Eternal Light" are George Voutsas and Parker Gibbs. Edward Stanley and Florence Reit of NBC Public Affairs Dept. sit in on policy making.

Still another facet of the JTSA broadcasting activities is the widely-listened to summer series "The Words We Live By" consisting of conversation between Mark Van Doren and Maurice Samuels. They have discussed such topics as "Joseph" by Thomas Mann, a modern interpretation of the Bible story; "The Prophets"; "The First Five Books of the Bible" and more recently "The Words We Live By From the Bible." This upcoming summer they will deal with "The Legends of the Bible." The series as its companions has won praise from all sects.

Tunick, the scripter, not long ago, reminisced about "The Eternal Light." He described the program, domiciled in the same time

slot since it began, as "a gentle Gibraltar of the ether."

"Lavish productions, spectaculars, star-studded, rating-bloated, earth shattering extravaganzas have waltzed their way into oblivion, 'The Eternal Light' persists." Why it persists was made clear by a listener who said that each program was "an intimate experience" not as radio drama but as "a restatement of all the human values that add up to one word—love."

"Long after the giveaways have tossed off their last millions and the comic of the day has exhausted his last format, a little agate line of type will be in the listings," Tunick said. "On Sunday, it will say, at 12:30 . . . The Eternal Light."

The program has brought social justice, spiritual enrichment to all levels from Eleanor Roosevelt who described "The Eternal Light" as "unique in that it is the first broadcast religious program which is not a religious service" to the woman in Clarksburg, West Va., who implored the Jewish Theological Seminary to please send her three copies of a script, "one for my husband, one for his girl friend, and one for me."

No finer peace in the neck could a finer render unto a husband's mistress.

## Jim Conway's Exclusive Pitching for Kellogg

Chicago, March 10.

Kellogg Co. has lured away top-dog CBS-Chicago announcer Jim Conway from his longtime WBBM-WBBM-TV staff post to join its lineup of pitchmen, which already includes Garry Moore, Art Linkletter, Durwood Kirby, and Dennis James. Conway's contract with the cereal company is semi-exclusive, leaving him available for freelance assignments.

He leaves the Chi stations, after nearly 18 years, on March 31. Ubiquitous on the two stations he was perhaps most familiar as host of "In Town Tonight" which lasted five years on WBBM-TV. Conway began doing network bludbs for Kellogg's six months ago, mainly on "What's My Line?"

# Chi's Tight Race In Prime Hours

Chicago, March 10.

A tight audience race is shaping at the four commercial stations here in the prime evening hours. Over the seven day week, the three network anchors are neck and neck in the 6-9 p.m. period, according to February Nielsen, and even the indie WGN-TV comes in for a fat slice of the audience. After 9 p.m. it's considerably less a race, and the separation by audience share is greatest daytimes.

WBBM-TV (CBS) and WBKB (ABC) are tied with 28% share each, in the hours of 6-9 p.m., with WNBQ (NBC) only slightly off pace with 26%. The independent WGN-TV gets 17%, which is impressive considering the heavy-weight network competition.

After 9 p.m., WBBM-TV takes a broad lead with a 36% share, trailed by WNBQ's 27%, WGN-TV's 19%, and WBKB's 17%. Later's seven-day audience share from noon to 3 p.m. shows up a poor fourth with 9%, representing a demerit for the web's daytime lineup, which has not yet caught on in this market.

Dominating daytime is WGN-TV, with 33% of the audience (vs. CBS' 34%), from noon to 3 p.m., and 38% (vs. ABC's runnerup 23%) from 3-6 p.m.

## Sjogren Shifts East

Chicago, March 10.

Henry T. Sjogren, asst. general manager of WNBQ-WMAQ, the NBC o&os in Chi, has been transferred to New York headquarters with the new title of manager of budgets, pricing and planning for the tv network. Sjogren took over the new post yesterday (Mon.).

At the Chi stations, Sjogren was a holdover rom Jules Herbeux's stewardship. Local shop has been topheavy with execs since Lloyd Yoder took over, as Yoder had brought in with him an executive assistant, Bob Lemon.

# I'M POOPED\*.....but delighted!

## THE PRICE IS RIGHT

Daily, February 9-February 20  
Nighttime—February 18 NBC

## BEAT THE CLOCK

February 23-March 6 ABC

## TO TELL THE TRUTH

February 24 and March 3 CBS

Thank You...

Messrs. Goodson and Todman  
and Bob Steward, Jeanne Hollander  
and Gil Fates

Sonny Fox

Representation: ASHLEY-STEINER

\* And of course "WONDERAMA", 9:30 A.M. to 12:30 P.M.  
Every Sunday, Channel 5

## SOME OF MANIE'S FRIENDS

Gentlemen:

As I sit here and write this letter many thoughts and feelings are going through my mind. One is how in the world some people can call Television A BIG BAD WOLF after giving to the Americans such a wonderful and heartwarming story as that of Manie Sacks.

Manie must have been a fine person as exemplified by the tribute given him by the entertainment world. Of course, I did not have the honor of knowing this man --- but to me I did know Manie in an indirect way. For he represented something no man should be without, and that is a guiding light by which you can come back from depression when you feel that all is lost. We all have this feeling at one time or another and if we are fortunate enough to have someone like Manie to fall back on it is something we should thank God for.

Emanuel Sacks had his faults as was pointed out --- but this to me added to his greatness.

I am 18 years old and stand at a major crossroad in my life. If I can take the right road in reaching my goal in life and become half the man this wonderful person was it will be something I will be very grateful for. I write this letter to you because I want every person who was in the least way responsible for the story of Mr. Sacks to feel that he or she made at least one person realize the true importance of a warm and true friend.

I ask of you one favor. And that is to let the people who were in any way connected with Manie Sacks read this letter. In that way perhaps they may receive the self satisfaction of knowing that they gave to the world on Tuesday March 3, 1959, a memory of a man whom we can truly call an American. Thank you very much for your time and trouble.

Sincerely yours,

*Donald W. Green, 3rd.*2045 Southwest 21st Ave.  
Portland, Oregon

## DEEPEST APPRECIATION TO:

Sid Caesar, Rosemary Clooney, Nat "King" Cole, Perry Como, Eddie Fisher, Bob Hope, Harry James, Tony Martin, Dinah Shore, Frank Sinatra, Kay Starr, Danny Thomas, Jack Webb, Jane Wyman.

Bob Finkel, Herb Baker, Grey Lockwood, Bob Henry, Goodie Ace, Axel Stordahl, Mitch Ayers, Nelson Riddle, Henry Zimmerman, Frank DeVol, Glen Holse, Frank Gallup, Willie Forman, Hank Ross, Bob LeMond, Hal Kemp, Herb Sussan, Dave Tebet, Syd Eiges, Leo Durocher.

General Artists, Music Corporation of America, William Morris Agency, Henry Jaffe, James Saphier, Hal Janis, Joe Shribman, Hal Stanley, Carlos Gastel.

## AND WARMEST CONGRATULATIONS!

THE HIGHEST TRENDIX of any hour and a half Special Program in two years.

ONE OF THE TOP FOUR Special Programs (1½-2 hours) in Television history.

## New Ruling for Britain: No More Pseudo News Flashes on TV-Radio

London, March 10.

From now on, British television and radio drama will have to do without those pseudo news flashes of the sputniks overhead and Martians are here type. And that's official. The Independent Television Authority, caught up in a barrage of criticism following just such a scare announcement at the start of the Associated-Rediffusion play "Before The Sun Goes Down" on Feb. 20, has decided that a firm ban is the only real means of avoiding viewer and listener misinterpretation in the future.

The Feb. 20 announcement taught ITA and A-R completely off guard, not because both outfits had overlooked the dangers inherent in simulated newscasts but for precisely the opposite reason: they'd considered the perils and had, they thought taken care accordingly. Result was, that after viewers had protested in various sudden ways, by ringing Scotland Yard, A-R, newspapers et al., both the Authority and the network individually conducted inquiries.

ITA came up with the verdict that there had been an error of judgment by "two or more" A-R people. The web hasn't yet made any announcement on its internal probe, for the simple reason that it can't determine precisely what, if anything, went wrong. There had been a cut in the script, it's true, but whether that had been made within A-R or at ITA's suggestion sometime previously can't be discovered. Anyway, whether the uncut script would have made any difference to the resultant reaction is a matter of debate.

Two things are certain. One is, that most of the viewer ire was inspired, not by panic following acceptance of the "satellite overhead" announcement as genuine, but by irritation that tv should use such a device. The other thing: that the whole incident has been important

not so much in itself as in the anti-ITA ammunition it has provided to the critics of that body.

In effect, then, the matter may be said to be closed, excepting that it'll be raised every now and again when militant Members of Parliament or certain newspapers find further cause to attack ITA. Which means, probably, that it will be raised frequently, for ITA in one way or another—over quizzes, advertising breaks and so forth—seems constantly to be in the front line these days.

Meantime, the BBC hasn't entirely escaped censure in the past couple of weeks. In the House of Commons couple weeks ago questions were asked about a tv show concerning mental hospitals, it being suggested that allegations of violent and brutal treatment of patients made in the program were detrimental to both patients and nurses. In reply, the Minister of Health, Derek Walker-Smith, said he'd asked BBC's Director General, Sir Ian Jacob, to make full inquiries.

### ABC-TV Razzle Dazzle

Continued from page 30

old "Operation Daybreak," where in the competitive program ratings are n.s.h.

In the course of the hour-and-15-minute presentation, network tentatively laid out the new 1959-60 programming. "Cheyenne," as previously reported, was lined up on Mondays along with the already sold "Troubleshooters." Robert Taylor's "Detectives" is set for Tuesdays (at 9:30), "Bourbon St. Beat" for Wednesdays, Dick Clark's "World of Talent" for Thursdays (and although not mentioned until later "Fat Man" is slated for 10-11 on Thursdays). Gale Storm and western "Cry Fraud" for Fridays, "Public Enemy" for Saturday and "Alaskans" for Sunday.

### 'Picasso to Picasso'

At a hardwood clinic in the Waldorf-Astoria Hotel in New York last week, Michael Greer, proxy of the National Society of Interior Designers, said there was a tv program in the works pegged around the homes of NSID members.

Series of 13 shows (presumably in film), it was indicated, would do a switch on "Person to Person." In the latter, of course, the home decor, paintings; etc., are secondary to the persons interviewed by Ed Murrow. In the NSID program, the home will be the thing.

## 'Twilight Zone' As 4th CBS-TV Entry Sold For '59-'60

CBS-TV has firmed up still another sponsor deal on a next season program entry, six months in advance of premiere time. In the newest instance of this unprecedented early negotiation, General Foods has pacted to sponsor the new Rod Serling "Twilight Zone" half-hour drama series. GF is taking the show on an every-week basis for a full 52-week commitment in one of the major advance bookings for '59-'60. No evening or time slot has been assigned the show as yet.

That makes the fourth CBS-TV show earmarked for fall premiere to achieve bankroller status. As result of previous negotiations, "Peck's Bad Girl" has been fully sold, with Kimberly Clark and Ralston sharing the tab; "Dennis the Menace" will be fully sponsored by Kellogg and the new Herb Brodtkin series, "Blue Men," has won Lever Bros. alternate-week endorsement.

Dallas — Mark Wilson, whose magic shows have had local tv exposure since 1954, has been set for a five-station outlet.

### 'Pete Kelly Blues'

Continued from page 29

with L&M. Gimmick is that NBC is providing the sponsors with six reruns without charge. Just as unusual as this is the fact that it is a deal for only 12 weeks, six of them being rerun weeks.

It's a deal in which the producer is trying to recapture his entire production nut, and reportedly make a little something as well, on the first go-around.

This attempt at immediate recoupment is a change from the days of the not-too-distant past in telefilm when packagers were willing to offer first-runs at less than the actual production nut, and then look to breaking even or making a little on reruns. But those deals were for 39 first-runs and 13 reruns—a period of a full-year in which it was much easier to amortize production costs than it is for today's 12, 13 and 26-week deals.

"Blues" situation is not the only immediate recoupment deal that has been reported this year. ABC is thinking in terms of a quick payback on some of its shortterm show deals, and NBC, the home of "Blues," has got a few others like this one up for grabs. Only trouble, network officials disclose, is that it's not as easy as it might look selling a first-run half-hour, (even with reruns tossed in gratis) when the new segs cost around \$50,000 net.

### Max Buck Upped

Max E. Buck has been upped to manager of WRCA-TV, NBC flagship in Gotham, in a reorganization move splitting WRCA Radio and WRCA-TV into separate operating units.

Move, according to William N. Davidson, NBC veep and general manager of both stations, is in line with recent NBC-TV realignments with all promotions from within existing organization. Buck was formerly director of sales and marketing for WRCA and WRCA-TV.

## WNEW-TV Under New Met Ownership Is No Longer Financial Burden

Metropolitan Broadcasting management estimates the last of the \$3,500,000 bank loan it took a couple of years ago will be paid off by the end of 1960. At the broadcast chain's current rate of earnings, it was explained, approximately half the loan will have been met by this coming May.

Part of the picture is the financial status of WNEW-TV, the chain's station in N. Y. The video op, which for years had been on the losing side of the ledger, has been running in the black since last year. In a shift from its red position in '57, WNEW-TV, for the whole year of 1958, saw black ink, apparently not matching the earning power of WNEW Radio, a major outlet in the met area but, at least, no longer a financial burden to the overall corporation.

Both WNEW-TV and, even more surprising, Metropolitan's Washington tv station, WTTG, which has also been a longtime money loser, are running in the black in 1959. There is no detailed report yet on their net earnings, but the Jan.-Feb. period this year saw WNEW-TV gross 30% over what it grossed last year for the same time. As for WTTG, according to the corporation, the comparable grosses for the same two months shows the D.C. to be 60% ahead at the moment.

The only Met operation not in the black is WHK, a Cleveland radio station acquired last June. Shortly, Metropolitan's consolidated net earnings report will be issued to stockholders, reporting a rise in earnings for the last fiscal year. At the moment, Met common stock, is selling over the counter at approximately \$14 per share.

### Hylton, Derby TV Profits

London, March 10.

Jack Hylton and Lord Derby have made a \$168,000 profit by the sale of \$336,000 worth of Television Wales and the West shares. Hylton and Lord Derby still have \$252,000 invested in TWW.



# BOB DIXON

*is pleased to announce*

## MAGGIE GARBER

*as his*

### TV-RADIO REPRESENTATIVE

# MAGGIE GARBER

*is*

*delighted*

*that*

## BOB DIXON

*is*

*pleased*

*to*

*announce!*

### MAGGIE GARBER ASSOC.

400 East 57th Street, New York

PLaza 9-8672

*Norman Taurog,\* famed Academy Award winning director and probably the most gifted creator of situation comedy, is busy this week in Hollywood shooting "Skinny and Me," a new half-hour television series.*

*"Skinny and Me," created and produced by Ben Park, is being filmed at the Jerry Fairbanks Studio.*

## GALAXY ATTRACTIONS, INC.

375 Park Avenue, New York 22, N. Y., Plaza 1-0330

MILTON GORDON  
President

MANNY REINER  
Executive Vice-President

\* Mr. Taurog has just completed directing Jerry Lewis' newest comedy, "Don't Give Up The Ship" for Hal Wallis-Paramount

## TV Radio Production Centers

Continued from page 36

Sacks who recommended to Temple Univ. that Cantor be kudosed with a doctor of humane letters . . . Bob Barker has emceed his 560th "Truth or Consequences" . . . Michael Grady won his veepee stripes as head of Needham, Louis & Brorby's Hollywood office . . . Mitch Leigh, prexy of Music Makers (tv jingles) in town to install Mort Stein as manager of his newly opened Hollywood office. Says Leigh, "the market is getting too big to be neglected." . . . CBS' Bill Dozier gathered up all the old friends of Garry Moore and hosted a pouring at Romanoff's.

### IN CHICAGO . . .

WGN billcasters Jack Quinlan and Lou Boudreau leave this week for the Cubs training camp . . . Howard Miller signed on with WMAQ for a two-hour deejay show daily immediately following his morning WIND stint . . . ABC-TV sales veep Jim Beach vacationing in Miami until the NAB convention . . . Bill Anson doing nightly interview show from Country Store Restaurant on WKFM . . . Art Van Damme Quintet, currently at Blue Note, is on leave of absence from local NBC staff for an in-person tour. Group returns to WNBQ-WMAQ in April . . . John C. Doerfer and Red Skelton set as guests on Irv Kupcinet's WBBM-TV "At Random" show this Saturday (14) . . . Matt Culligan, exec veep in charge of NBC radio net, speaking at Chi Broadcast Ad Club luncheon next Thursday (19), following the NAB . . . WGN music director Bob Trender again named baton for Chi Tribune's Chicago-Land Music Festival coming up this summer . . . Fahey Flynn, WBBM-TV newscaster, leaves for three-week vacation in Mexico next week and John Harrington is on Hawaii hiatus . . . Franny Clark of NBC press dept. off to Florida for three weeks this weekend . . . Les Urbach, ex-WGN-TV, signed on with Fred Niles Productions as a director . . . Clifford Barboraka Jr., v.p. and manager of John Blair Co. midwest office, moderating radio panel for Chi chapter of American Women in Radio and TV meeting on March 21. Participating will be Art Thor-

sen, WBBM's program director; Ward L. Quaal, WGN vice prez and general manager; and Bernard Jacobs, prez of WFMT.

### IN BOSTON . . .

WBZ-TV, as part of its "Lamp of Knowledge" public service project, televised debate on the limited sales tax vs. increase in state income tax by the Governor and Prof. Arnold Soloway, ass't prof. dept. economics, Harvard U., in special simulcast on WBZ radio and WBZ-TV Saturday (7) as a tv first . . . WJAR-TV Providence, R.I., featuring Rhode Island red rooster on tv news and "Jay Kroll Show" as part of Channel 10's anni . . . Ed Pearle, public relations chief of WBZ, back from Manhattan weekend where he o.o'd new plays . . . Jean Harrington, WHDH-TV's "Miss Jean" of "Romper Room" show, celebrated first anni and nabbed a 1 1/2 lb. lollipop from her moppet fans . . . WNAC prems its new "radiant radio" policy Monday (16) knocking out its former "easy listenin'" format with "modern music, public service features of news, weather, time and temp" . . . Duncan MacDonald guesting novelist Andrew Hepburn on her "Yankee Home" on WNAC.

### IN WASHINGTON . . .

Donald H. McGannon and other Westinghouse Broadcasting Co. execs staged a big Mayflower Hotel party for Governmental VIPs to announce one-year contract with Theodore Granik for once-monthly tv of "Youth Wants to Know" and once-monthly tv and weekly radio of "American Forum of Air." Production tab runs about \$100,000. WBC will syndicate two monthly tv products on videotape. Clients so far are WTTG-TV, Washington, and WABD-TV, New York . . . WTOP-TV's early a.m. beginner's typing course was so successful in '58, it'll be repeated, starting March 24 . . . Tied in with the Chipmunks craze, WWDC invited listeners to write in for miniature harmonicas. Station had 1,000 on hand, but promptly received requests for 2,000 . . . WTOP and WTOP-TV, which have signed to carry the '59 season of the Washington Senators, will use Bob Wolff for the play-by-play.

### IN LONDON . . .

Associated TeleVision to announce its awards to British writers for original tv plays on April 2. The three awards, carrying one prize of \$1,400 and two of \$700, were to have been made known on March 1 but heavy last-minute response caused the delay. Mss. received in the closing week totalled 187 . . . Robert Beatty to make his first appearance for Associated-Rediffusion in a full-length play Friday week (20), taking the key role in "Notes For A Love Song" . . . BBC-TV has an exclusive contract to cover the Lincolnshire Handicap next Tuesday and Wednesday (17, 18). It'll be the first time the race meeting's been televised . . . Program controller W. Lyon-Shaw and senior features producer H. K. Lewenhak represented Tyne Tees Television on Friday (6) at a conference in Durham on relations between tv and industry in the North East . . . BBC-TV's now resolved to replace "What's My Line?" with "See What I Mean" starting Friday week (20) with Richard Murdoch as emcee.

### IN MINNEAPOLIS . . .

Twin City Federal Savings & Loan, biggest single local tv and radio time buyer, to sponsor NTA's Bishop Sheen video taped talks on his own station. KSMP-TV, here, starting next week . . . Veteran Twin Cities announcer Jack Huston and disk jockey Paul Hedberg joined WTCN Radio . . . KTCN-TV, Twin Cities' educational station, started 13 1/2-hour class in Russian language with a local savings bank as sponsor . . . WLWL started a Moose Milking Club as a tag and claims within a couple of weeks nearly 4,000 people wrote in for membership . . . WMIN now broadcasting music 24 hours a day . . . Pair who stole WTCN-TV cameraman's \$1,500 tv 16mm sound camera and two camera cases arrested when they tried to peddle stolen goods for \$5 . . . Now the Twin Cities' Mutual Broadcasting System's Twin Cities station and fulltime operation, KEVE is expanding its country-Western music programming which it has featured the past several years.

### IN CLEVELAND . . .

Harrison Dillard, former Olympian hurdling star, named WABQ sports director . . . Western Reserve Univ. opened its 8th year of telecourses on WEWS reporting 1,000 students have earned credit toward degrees . . . John Bell exiting all-night KYW disk stint for WINZ . . . Fred Austin named president of Northern Ohio Broadcasting Co. which soon opens WNOB-FM, 130,000 watts . . . Bert Wayne leaves WHK for WNEU and John Holliday, ex-WRVM, takes over the all-night stint . . . Mrs. Valena Miller named women's editor WABQ . . . Sam Levine to emcee KYW-TV charity Bowlathon (14) . . . Dick Roll, ex-CBS, WTAM, named news director KRON-TV . . . Bill Jorgensen, WERE news, doing daily two-minute editorial. He recently lost his Columbus radio stint because of a controversial editorial.

### IN PHILADELPHIA . . .

Tony Mammarella, producer of WFIL-TV's "Bandstand," subbed (9) for host Dick Clark, who took a three-day Florida vacation . . . WFIL and WIP marked 37th anni (17). Hal Simons, WFIL account exec, with station the entire time, has established an industry record . . . TV Guide sending out barbecue mitts to handle Godfrey's "blistering comments" on commercials in current issue of mag . . . P. A. "Bully" Sugg, exec veepee NBC-owned stations, addresses the Television Radio Advertising Club (12) . . . WRCV-TV films of two center-city fires were used by Chet Huntley on net's "NBC News" . . . Cliequot Club Dance Party, a three-and-a-half hour session with deejay Bob Klose kicked off on WFIL (7) . . . Harvey Miller, former record promotion man preeming a daily marathon jazz session on WHAT, six hours a day . . . Ben Gimbel, pres. and general manager of WIP, was one of few visitors to hospital room of Bob Hope. Hope is a WIP stockholder . . . Kae Williams back at WHAT after a year and one-half absence.

### IN SAN FRANCISCO . . .

KSAY signed Benny Strong to do its important morning deejay show, 6:30 to 9 . . . Eddie Walker's Band, which won Local 6 contest, gets a 60-minute shot on KQED March 24 . . . KGO-AM added more stereo programming, bringing nightly total to two and a half hours . . . Gene Hayes drew the directorial chores for Don Sherwood's new KTVU show . . . KRON kicked off a 13-week local series on old Frisco—name is "Bonanza" . . . "Lineup" cast has just wound up a 10-city swing through East and Midwest aboard a motorized Frisco cable car . . . KSFO's Russ Hodges signed to an early-morning sports show.

### IN PITTSBURGH . . .

Josie Carey gets a guest shot with Captain Kangaroo on April 18 . . . Johnny Carson coming in next weekend for 5th birthday telethon of WQED, the educational channel . . . Michael Trench, son of Alan Trench, Ch. 4 sales manager, elected president of the English Club at St. Vincent's College . . . Joe L. Brown doing his weekly KDKA radio show from Fort Myers, Fla., while the Pirates are in spring training there . . . Earl Davis added to Dave Lewis' promotion department at Ch. 2 . . . Davy Tyson, the early morning man at WAMP, and his wife celebrated their 33d wedding anni . . . Kay Neumann to Ch. 11 to host the morning Burns & Allen strip . . . Fran Fisher, sports director of WHJB in Greensburg, has opened a record shop and hi-fi center there.

## WNTA-TV Adding Gypsy & Burrows

WNTA-TV has signed Gypsy Rose Lee and is concluding dickers with Abe Burrows to become two more of the Newark station's late-night talk personalities. Late last week, Ted Cott, boss of the tv'er, closed a deal with actor-producer Martin Gabel to take one of the late-night video tape slots.

With Miss Lee and Burrows coming through on pacts, WNTA will have all five weeknights tied up with informal chatter sessions.

Henry Morgan has already moved into the Friday night anchorage, and Alexander King will do his own nighttime show Wednesdays. Tomorrow (Thurs.) Gabel moves in with his show. Miss Lee will handle Tuesdays, and Burrows Mondays.

Pianist Joe Bushkin has been set to backstop Gabel musically, making the host's show a liberal mixture of chatter and music.

Louisville—J. MacWynn has resigned as vp of McCann-Erickson agency and manager of the Louisville office to open his own advertising agency, with Louisville office.

## PHENOMENAL KOCO-TV

says Charles Keys, General Manager

OKLAHOMA CITY

Socko—Popeye wins again! One Popeye hour couldn't satisfy all the sponsors for KOCO-TV so they had to schedule a second one! Here's the record-breaking, money-making story from Charles Keys:

"Clients love Popeye even more than kids. Phenomenal Popeye sell-out necessitates scheduling additional Popeye Hour Saturdays 11 to 12 a.m. Regular Popeye Theatre Monday thru Friday 6 to 6:30 p.m. scored whopping 25.0 Nov.—Dec. four week Nielsen."

Popeye has been piling up sponsors and top ratings scores for years. Kids never tire of him. And sponsors are enthusiastic about the reception he builds for their products.

Popeye is whaling the tar out of competition for KOCO-TV. Want a share of the spinach? Write or phone:

## u.d.a.

UNITED ARTISTS ASSOCIATED, INC.

NEW YORK, 345 Madison Ave., MUrray Hill 6-2323  
CHICAGO, 75 E. Wacker Dr., DEarborn 2-2030  
DALLAS, 1511 Bryan St., RIVERSIDE 7-8553  
LOS ANGELES, 9110 Sunset Blvd., CRestview 6-5896



Jerry Austin, sidekick of "Cannonball" Mike Malone—rugged men entrusted to maintain the nation's commercial lifeline.

### Radio Review

**THIS IS BRITAIN**  
With Edward Whitehead  
Producer: Albert Grobe  
Director: Grobe  
Writer: Whitehead  
30 Mins. Fri. (6), 7:30 p.m.  
**BRITISH RAILWAYS & JAGUAR CARS**  
WQXR, N. Y.  
(Victor & Bennett; Cunningham & Walsh)

This is bull listening and at a perfect time of year to whet the tourist's appetite. Britain indicated the other day that it had a banner year in 1958 with more than a million foreign traipsers on her island and that one-fourth of them were from her one-time colony in America. Undoubtedly Commander Edward Whitehead's informative and boomingly delivered stories of Britain will woo more and more Yankees to her cities and countryside.

Whitehead, the Schwepps man with the stunning beard, is a splendid choice to tout Britain's wonders. Both British Railways and Jaguar Cars should derive considerable good will as a result of this 13-week deal on WQXR, the Gotham AM'er with taste.

"This is Britain" is presented without furbelows, merely Whitehead spinning tales of England and interspersing them with fitting music. But the magnetism of Whitehead's voice is as heady as the spirits (mixed with Schwepps, no doubt) in London's venerable pubs. Opening program dealt with attractions of London. With fervor, he told of Her Majesty's Life Guards, London's famous parks and the city's many other facets. There was also appropriate music as for example the recording of a march made in 1957 by the band of the Royal Regiment of Artillery on the birthday of Queen Elizabeth II; the impish London bus song, "Transport Delight" and Eric Coates' "Knightsbridge" as Whitehead described the Knightsbridge Barracks where squadrons of the Household Cavalry are stationed. Nor did the bearded gent fail to mention the much-maligned English weather. It's not true that it always rains in London, he said, and that one can't stir without gum boots, a mackintosh and umbrella. There are indeed bright days in London, he insisted, days filled with sunshine and beautiful girls. "For evidence witness the glint in the eye of even the most crochety of clubman as he takes his post-prandial stroll up St. James Street and along Piccadilly," Whitehead sang out.

Next week listeners will learn about Cornwall and later on Wales, English Lake District, Scottish Highlands and other British land-marks.

Whitehead is so persuasive a salesman he could easily have converted even Hizzoner William Hale Thompson, onetime mayor of Chicago and intractable adversary of the British Empire. *Rans.*

Fort Worth—There were 695,000 sets in the Fort Worth-Dallas area as of March 1.

## ADVERTISERS SNAP UP ITC'S CANNONBALL

New Markets Sold  
Each Day—Wire Now  
For Your Choice  
Of Availabilities!



Dynamic action adventure and intense human interest!



BRAND-NEW by Robt. Maxwell, creator of LASSIE!

**I T C**  
**INDEPENDENT TELEVISION CORPORATION**

488 Madison Ave. • N.Y. 22 • Plaza 5-2100

# "A PERSONAL TRIUMPH" *VARIETY*

The New York Times. MONDAY, MARCH 9, 1959.

## TV: Larry Adler on the Harmonica

Virtuoso of Instrument  
Heard on 'Camera 3'

By JACK GOULD

FOR many years Larry Adler has been demonstrating that the harmonica is a full-fledged musical instrument and not a toy. But it took television yesterday morning to give a new and intimate insight into the dazzling virtuosity that he brings to the mouth organ.

In a twenty-five-minute concert on "Camera Three" over Channel 2, Mr. Adler played the works of Bach, Gershwin, and Enesco, among others. The sum of his contribution was one of the season's most exciting and brilliant interludes of listening and watching.

Except for a brief club engagement and a brief guest appearance on Dave Garroway's "Today" program,

his concert on "Camera Three" was his first major recital since his return from an extended stay abroad.

Mr. Adler could not have chosen happier auspices for the resumption of his career at home. James Macandrew, moderator of "Camera Three," and the program's production staff had the good sense to permit no intrusions on his artistry. Yet they placed at his disposal such necessary assistance as would serve the presentation's educational purpose of adding to a layman's understanding of musicology.

Mr. Adler did solos and also was accompanied, in turn, by a guitarist, a pianist, a string quartet and, by means of recording, a full orchestra. In different selections the astonishing range and subtlety of one that the instrument can evoke from the mouth organ were made vividly manifest.

But in many ways it was the TV camera that lent an added value to the program,

Program Includes Bach, Gershwin and Enesco

even for those who have seen Mr. Adler on the concert stage. For through the magic of the close-up it was possible to follow in detail the fascinating movement of Mr. Adler's hands as they shaped and shaded the sound waves coming from the instrument.

The concert's emotional content was as striking as the technique. In the verve of the "Slavonic Dance" by Jacobs, the haunting loneliness and sensuality of the excerpt from "Porgy and Bess" and the samplings from Bach, Debussy and American folk music, there were a breadth and depth of feeling that made for true artistic incandescence. The finale of Enesco's "Rumanian Rhapsody" invited the applause.

Probably only in television could an outstanding hit of the season occur at 11:30 o'clock on a Sunday morning. But it did yesterday.

# LARRY ADLER



Currently VILLAGE GATE, New York

Opening April 10th HUNGRY i, San Francisco

at the piano—  
**ELLIS LARKINS**

Direction  
**XXX**  
WILLIAM MORRIS AGENCY

## Television Reviews

Continued from page 37

therapy. This particular edition of the Wallace interview program lacked focus. It had devolved merely into a conversation between an argumentative male and a defensive female.

Visually, stanza was the same over-the-shoulder, open-pore video that typified the Wallace interviews on both ABC-TV and WABD, the Gotham tv'er which now goes by the call letters WNEW-TV. Art.

### TEN-TWENTY

With Whispering Joe Wilson, Frank Oliva, Joe Diehl, Don Tozer, others

Producer: Joe Wilson, Frank Oliva  
Director: Bob Gillins  
30 Mins., Mon., 8:30 p.m.  
CHI BILLIARDS ASSN.  
WBKB, Chicago

(Glassner & Associates)  
After seeing what televised bowling has done for the kegler sport in less than a decade, some 82 billiard parlors in the Chicago area, suffering of late from neglect, have chipped in to buy a prime time show of their own with hopes that the cathode tube can perpetrate

the same magic on the green felt tables that it has on the tenpin lanes.

This pocket billiards show has probably more sponsors than any tv opus in history. Splitting the tab with the 82 pool parlors are the Bowling & Billiard Institute of America and five local billiard supply distributors, Brunswick-Balke-Collender; Kieckhefer Mfg. Co.; Sydney Laner Co.; Marvel Billiard & Bowling Supply Co.; and Universal Bowling & Golf Corp. The purpose of "Ten-Twenty" is plainly to promote the game of pocket billiards, and since the televised two-man matches do just that, implicitly, there's no need to break away for commercials. This—need it be said?—is an appealing aspect of the show.

For the kind of show it is, it is excellent. The cameras succeed in bringing the game up close, the pros who play it on tv (Don Tozer and Joe Diehl on the initialer) satisfy even the uninitiated with dazzling shots, and veteran sportscaster Joe Wilson dramatizes it suspensefully from the sotto voce couch.

That pocket billiards can be a spectator sport is now proven, but whether it can seduce televiewers, or, more important, catch on as a participating sport, is for time to tell. Conjecture from the gallery is that the exercise and apparel factors are missing to tempt distaff participants, and it is noted that the femmes have been highly instrumental in making a craze of bowling.

"Ten-Twenty" involves a game known colloquially as "Call Pool," in which the player calls his shot and then attempts to make it. World champions at the game are matched in the live telecasts, each played in eight innings for a winner's purse of \$300 and a variety of bonuses, including one of \$5,000 for perfect game.

The show, as it is produced on WBKB, is worthy of a network trial in odd timeslots, such as those assigned the keggers. Les.

### Barnes

Continued from page 36

placement in the nightly 7:45 news spot on the web, with Eric Severeid as a possible candidate. Barnes also is tinkering with the notion of bringing back the old "CBS Views the Press" as a once-a-week feature.

Barnes is to appear on a panel with four other broadcasters at radio session of NAB Monday (16) to powwow trends in AM programming. Besides Barnes, there'll be Bob Enoch, WKLV, Indianapolis; Frank Gaither, WSB, Atlanta; Duncan Mounsey, WPTV, Albany; and Robert E. Thomas, WJAG, Norfolk, Neb.

### Stern

Continued from page 30

tions at that time. At present, he said, there were no American co-production deals in Japan but Americans, however, were active in distribution of vidpix product to Nippon tv operators.

NBC International was doing a thriving biz in management services for foreign tv systems, according to Stern. He cited such deals with tv outlets in Wales, Hamburg, Lima and the government of Yugo-

slavia. In both Wales and Lima, NBC International was providing overall management; in Yugoslavia, mainly programming aid while in Germany it was rendering assistance of a technical nature.

Stern dodged questions regarding NBC International's investment projects in foreign broadcasting properties saying only that it had a 10% interest in QTC, tv outlet in Brisbane, Australia, ready to go on the air this year. He did say, however, there was the possibility of additional investment in other tv properties in Australia.

As now set up, NBC International has an office in London with reps looking after both Europe and Africa; an office in Mexico overseeing all of Latin America and the likelihood of an office being opened in Australia to cover the Far East.

He said Manila was an ideal tv area but unfortunately a serious dollar balance problem there made trade difficult. Manila now possesses 15,000 receivers but could use many more to tune in the two present day tv transmitters.

## Press & TV Must Work Together Or Face Gov't Controls, Warns Seltzer

Cleveland, March 10.

Newspaper publishers must cooperate and work with the Broadcasting industry to avoid inevitable Government control over the communications industry, Louis B. Seltzer, editor of the Cleveland Press told KYW's "Program PM."

Calling present day newspaper opposition to television "a childish conflict," Seltzer said "the electronic miracle is here not only to stay, but ultimately will displace the method by which the daily newspapers publish. The day is going to come when the newspaper will be delivered into the living room, and a button will be pressed, and a full-sized newspaper page in complete color will drop before the viewers' eyes at his convenience."

Seltzer, in reply to questions posed by KYW News Director Sanford Markey, predicted that within 20 years, "as television increases as the basic medium of communications in some form or another, and it is essential that the newspapers make use of electronic facilities to displace those they already rely upon, then does it not logically follow that communications will be found to be licensed by the United States government and will that not inhibit, hurt, frustrate and dangerously impair the right of people of America to know freely and fully about events in their country?"

"And therefore, it seems to me that logic and mutual self-interest, and more important than that, the interest of communications to the country which sustains all forms of media communications, calls for a mutual understanding between the press and television rather than a conflict, so that ultimately when and as the new form of communications gradually extends and expands and becomes a far more integral part of our life than it is today; then we will not have government control in communications, and we're in some real danger that might happen if the public press of America doesn't join hands with tv to make that impossible."

### NBC Board Okays V.P.

#### Status for Dave Levy

David Levy, who resigned Young & Rubicam for the top programming berth at NBC-TV, was elected a veep of NBC at a meeting of the board of directors last Friday (6).

Levy (who was veep and associate director of the radio-tv dept of the ad agency, will be in charge of programs and talent for NBC-TV, reporting to Walter Scott, exec veep of the video web.

### Godfrey's Aloha Tapes

Arthur Godfrey will tape record two weeks of his CBS-TV and CBS Radio programs from Hawaii from March 30 through April 10.

All told, he will do six tv shows and 10 radio programs with Charles Andrews, producing former and Fred Hendrickson doing the latter. About 25 individuals would comprise the production team for the 16 hours of radio-tv programming.

## MCA

Continued from page 29

agency solely in its representation of Four Stars is riding with about \$16,000,000 worth of shows—eight in all. WM's stake in agenting Four Star on the eight entries is \$1,600,000, which ain't exactly hay. But not to minimize Morris' overall stake in the vidfilm arena, the secret to the big payoff and that potential \$50,000,000 lies in producing on your own and owning a bundle of residuals.

New MCA-Revue hour shows going for NBC next season include "Mississippi River Boat," "Bonanza," latter dealing with Virginia City, Nevada (both may wind up back-to-back Sunday 7 to 9); "Wagon Train" and a new 60-minute entry "Loraine," to replace "Cimarron City," being bumped. But even if "Cimarron" didn't make it in its first time out as a network skein, there's plenty of residual loot in the offing for MCA, along with the other entries, once they hit the off-network circuits. Same, for that matter, goes for the 20 or so hour shows owned by MCA that went into last season's "Suspicion" series.

There's no question as to the ultimate value of the hour film entries in the changing structure and sponsor patterns in syndication, which, for example, has already been pre-tested in the conversion of NBC-TV's ex-Matinee Theatre into the syndicated "Cameo Theatre." Even as a restricted 13-skein entry, NBC stands to benefit to the tune of a half-million dollars on this one.

## Tele Followup

Continued from page 37

sion and give people back their sense of self-confidence. What mistakes did her husband make? He made a mistake in trying to do something about reforming the judicial system before the people were ready for reforms.

Former first lady of the land was asked if legislation was needed to provide for a situation when a President became clearly incapacitated. Clarification of succession of office was important, she told Attwood, but final decision re incapacity would have to come from a group of doctors, free of political taint, who have the confidence of their profession and of the public.

Mrs. Roosevelt was described, during course of program, as archetype of the 20th Century Woman. The "Wisdom" program amply demonstrated Mrs. Roosevelt's reflective thinking. Rams.

## '59 Challenges

Continued from page 33

a less dominant role in the syndication biz. Stations are still riding heavily with feature showcases, playing off the inventory. But the fact of the matter is that comparatively few fresh feature groups now are coming into the market on the distribution level.

In the midst of these developments, NTA is being acquired by National Theatres. Gross-Krasne-Sillerman was bought out by NTA. Screen Gems purchased Elliot, Unger & Elliot, Inc., one of the east's larger commercial production houses, and Buckeye Corp., a mid-western chicken incubator maker, acquired Flamingo Films. All this is characteristic of the never-stand-still telefilm biz.

## Fulbright Booster For TV Boosters

Washington, March 10.

Federal Communications Commission has found a Senate booster for its position on boosters.

Sen. J. William Fulbright (D-Ark.) made a long Senate speech telling Congressional critics of FCC (in its anti-booster stand to study the facts before they did any more yapping. Fulbright said he, too, had received complaints about FCC's one-time (since delayed) crackdown on Western booster operations. But, the onetime Rhodes Scholar and university president added, he looked into the whys and why not before he opened his mouth on the subject.

"It is inconceivable to me," Fulbright said, after telling the Senate the long background of the issue, "that anyone can urge that the commission has not carefully and thoroughly considered this problem. Those criticizing the commission's decision do not seek to meet the issues raised by the commission with respect to the boosters... I, for one, do not believe the commission is deliberately trying to prohibit people in the rural areas from having television service. I am willing to rely upon the expert judgment of the commission that the translator service is an excellent low-cost method of providing television service, and that the VHF booster service is inherently dangerous to the present television allocation plan, to television reception in congested areas and to other communications services which had been allotted channels in the VHF spectrum and which are intended to be used in the protection of life and property."

Fulbright said he was "surprised" FCC extended from 90 days to six months the time VHF booster operators will be required to convert to UHF.

"This," said the Senator, looks as if the commission may be bowing to pressures from the Congress and considers itself forced to abandon its own convictions as to what is in the public interest."



Mgt. William Morris Agency

## JOHNNY JOHNSON'S Charcoal Room

Luncheon served Noon to 3 P.M.  
Monday thru Friday  
COCKTAILS—DINNER—SUPPER  
848 Second Avenue at 45th Street  
Member all charge clubs  
MU 4-7250—Open 7 days



EVERY DAY ON EVERY CHANNEL TV  
**BROOKS COSTUMES**  
3 West 42nd St., N.Y.C. Tel. PL 7-3000



Dynamic new dimension in TV programming

PROFESSIONAL **AMPEX CORPORATION** PRODUCTS DIVISION  
4TH AMPEX CORP. REDWOOD CITY, CALIFORNIA

SEE THE  
**Super Universal ZOOMAR**  
**2 1/2 to 40**

AT THE **AMPEX VIDEO**

DISPLAY

MARCH 15

N. A. B. CONVENTION

FAIRFAX HALL CONRAD HILTON HOTEL CHICAGO

# THE NAKED CITY...

*the season's biggest star gets  
the nation's grandest praise!*

One of the few excellent series that television has shown, **THE NAKED CITY** is a very skillfully written, very well acted, intelligent and production. —Cecil Smith, *Los Angeles Times*

Herbert B. Leonard's **THE NAKED CITY** continues to be the almost perfect format for a half-hour show. —Jack Moffitt, *Hollywood Reporter*

The best new detective-police series of the year is **THE NAKED CITY**. —Portland Oregonian

**THE NAKED CITY** puts a new slant on police thrillers. It's magnificent. —Howard Stenz, *Houston Chronicle*

With its excellent writing, direction and production, **THE NAKED CITY** should be the number one hit of the new season. —Donald Kirkley, *Baltimore Sun*

**THE NAKED CITY** has scored a hit. —Dorina Onasch, *Cleveland News*

**THE NAKED CITY**—there's a real TV show. The photography is terrific, the dialogue positively inspired. —Walt Hawver, *Albany Times-Union*

**THE NAKED CITY** is a respectable addition to the TV catalog filled with compassion... well worth looking at. —William Ewald, *United Press International*

**THE NAKED CITY** is an excellent TV series in which, among others, the cameras have a love affair with the city of New York. —Charles Mercer, *Associated Press*

ABC has come up with one of the best looking TV series **THE NAKED CITY** is this season. The things about it, one of the few that look like they were made by a different kind of person with a different kind of spirit. —Hed Hopper, *Syndicate*

produced by  
**HERBERT B. LEONARD**  
written by  
**STIRLING SILLIPHANT**

A SCREEN GEMS PRESENTATION

## Radio & 'Corporate Ego'

Continued from page 31

executive poo-pooed the probability of the Government entering network radio upon the departure of the last of the commercial systems. But here is a perfect example of "corporate ego," a not-so-intangible psychological mechanism, which also is reflected in remarks from the ABC camp. It was noted at CBS that board chairman William Paley would "die hard" before giving up CBS Radio.

### Nobody Wants To Be First

At ABC, this comment was made: "Do you know anybody in this business who wants to be the first one to quit?" And here, too, the fear of Government intervention was expressed.

For years, the radio networks spent abundantly and lost abundantly, as so much of the evidence lately available is inclined to show. Beginning less than 12 months ago, the obvious belt-tightening began, bending finally with what are generally assumed to be the realities of radio economics and with unproven theories about the changing market of radio.

The cynical speculation as to which of the four radio networks will be first to collapse has not really ended but, temporarily, it has subsided. The tenacity of ABC, CBS and NBC Radio networks now becomes a source of great trade interest. In the search for a modus operandi, i.e., a method of continued operation without continued losses, ABC grandly spent several million dollars a year ago, and, after less than half a year, severely retrenched in programming and personnel, to find a more cautious way of functioning. Little more than a month ago, CBS eliminated the much-loved radio soap operas and, still stressing (the feeling being, with some justification) the glories of network newscasting, launched upon the CBS Consolidation Plan. NBC, on the other hand, announced three weeks ago that it was expanding the daily program schedule by about 60 minutes, and further announced that this was not, as alleged in the case of CBS Radio, another form of barter; the network was going to continue compensating affiliated stations for the network time they carried, plus making half of the new programming available for co-op (local) sale. But some NBC affiliates and all its network rivals retorted that this initial program-compensation "expansion" was the first step in a calculated plan to narrow eventually the scope of network programming. Sources antagonistic to NBC point out that while NBC isn't technically asking the affiliated stations to participate in a barter plan (relinquishing any and all claims to compensation on programming sold nationally by NBC, in return for network programming to be sold entirely to

local, regional and national spot advertisers by the stations themselves), "it can be so arranged (by NBC) that the compensation the network pays affiliates will pretty much equal the amount of money the affiliates pay NBC for the co-operative programming." Thus, it is alleged, the NBC plan becomes "merely a matter of bookkeeping instead of bartering."

There have been many thoughts on why the radio networks continue their struggle. One, which for the moment is unprovable, is that there is a slight, but hopeful tide back in the direction of thinking in terms of "network sound" instead of simply the independent station's formula of just music and news. This hope is considered one of the reasons why the ABC, CBS and NBC networks are trying so hard to find a way to subsist.

### Those Hefty Line Charges

Economically, there are two immediate things which keep the networks from making anything that resembles a universally desirable financial profit. The first is that standing American Tel & Tel line charges for network cables cut each of the webs out of roughly \$1,500,000 apiece yearly. Second, and probably more fundamental still, is that so long as networks must continue to compensate affiliates in the face of diminished business from national advertisers, the networks cannot hope to make a killing, much less break even. (One of the webs reportedly lost last year nearly \$5,000,000 alone in station compensation, money which otherwise would have gone to pay for web facilities.)

Without the lure of profits as the motivation, it was once thought that the networks were holding out against tv odds just to feed prestige programming to the network owned & operated outlets. Thus, the networks were thought to exist fundamentally to feed network-owned outlets; the stations could sell locally to advertisers the time periods adjacent to powerfully attractive network showcases. Remember, not too long ago, the might of CBS' Arthur Godfrey in attracting local adjacencies? The o.k.'s, in this fashion, made it hand over fist.

But, today adjacencies aren't the vogue. Sponsors are buying, more and more, run-of-station advertising schedules, it is felt, using as the general yardstick of acceptability not the station's individual programming so much as the station's overall "listenability." Network o.k.'s, it is increasingly contended (especially now that CBS has lost back), are sounding off like local radio operations.

Since local commercial tie-ins are reportedly not what realistically keeps the networks in the business of staying in business, the logical question then arises, is it the national-international news-feature-sports-public affairs material—the "qualitative sound" of networking—which keeps them. The best answer is, it is and it isn't, or so some say.

Aware that news is a vital facet of radio, the networks have asserted that their owned & operated stations—which, in the main, are still profitable and which they want to keep profitable—need qualitative as well as quantitative news coverage to maintain the higher audience shares. But, as an other point in this study of adversity-perversity, there are cropping up corporations which are strictly in

the business of feeding national and international news, etc., to stations—for a fee, and not for a sponsorship. At present, nobody is sure that they will succeed, but it is frequently contended that if the networks were out of business, the news-hungry network o.k.'s would either set up their own news bureaus or turn, less expensively, to these new services. Fees from these ex-network majors market outlets, it's believed, would be a key factor in turning the services into money-makers.

## ABC Radio's New Improved Status

ABC Radio, relative to the entire network radio picture and its own picture a year ago in particular, is making headway.

Outfit, under the cautious aegis of vespene Ed DeGray, who has lately made it a practice not to accept advertising orders until he first checks each deal with all his affils, this week signed Dr. Pepper. In its first use of radio in recent years, to sponsor a musical stanza with Eydie Gorme. Deal begins April 6, in the 6:50-6:55 p.m. Mon.-Wed.-Fri. slot.

In a second deal, DeGray got Chas. Pfizer & Co. for a new Frankie Avalon stanza, Saturdays from 7 to 7:30 p.m.

A major point in ABC Radio's improved status is the fact that Don McNeill's 9-10 a.m. strip from Chicago is 80% sold out today. Once, this early morning program was the strongest seller the web had, but when the network was functioning under former American Broadcasting Network proxy Robert Eastman show was virtually sponsorless—ignored while Eastman and his associates devoted most of their time in the effort to build new shows. Newest participating buys in the McNeill show, "Breakfast Club," are by Scholl Mfg. and Perkins Division of General Foods.

Weekend news continues pretty much paying its own freight, what with the recent renewal of several weekend spots by R. J. Reynolds, plus new spot business from Gray Rock Brake Lining. Notre Dame football, a DeGray addition last season, is set for this fall with Pontiac bankrolling.

All in all, the web reports, it's not a bad picture. Whereas just a year ago things looked utterly dismal, today's radio biz is "respectable," albeit not enough to put ABC over into black ink.

## D. C. Cut-In for Emmy On Pubaffairs Awards

Washington, March 10.

The Emmy awards telecast May 6 will, for the first time, cut into Washington where honors for news and public affairs programs will be handed out. Five awards are involved.

Government VIPs will be invited to attend Mayflower Hotel dinner here held by the new local chapter of Academy of Television Arts and Sciences. John Secondari, ABC news-public affairs chief here, is proxy of this Academy affiliate. Lewis Schollenberger of CBS Washington news operation is dinner chairman.

Other pickups will be, as usual, New York and Hollywood.

## L&N's Talent Tryout

Minneapolis, March 10.

Something new for this broadcasting production centre is the current "tryout" of a young male singer arranged by a New York advertising agency to determine his potentialities for radio and television.

Lennen & Newell agency has sent young warbler Garry Wells here for the extensive tryout, or test, and is footing the bill.

Following his appearances at colleges, on television and at night clubs and style shows hereabouts, Wells next week starts a nightly 6:30 o'clock 13-week 15-minute WCCO Radio program to round out the test period.

Memphis—Ron Meroney, Memphis State Univ. freshman here, has been linked by WHBQ-TV to emcee its Saturday night Channel 13 Dance Party.

## Inside Stuff—Radio-TV

NBC-TV has bobbed up with novel on-the-air promotions to hypo interest in the "Steve Allen Show" time changes beginning Sunday (15) when Allen starts a half-hour earlier at 7:30 p.m. Several of the promos are takeoffs on commercials with Allen, Louis Nye, Tom Poston, Don Knotts, Gene Rayburn and Dayton Allen spoofing Viceroy's, Marlboro and Crest Toothpaste. Project, conceived and supervised by Mel Howard, assistant manager of NBC's on-the-air-promotion, consists of series of 10 and 60-second spots on the web, with 20-second spots distributed to stations carrying the show. Whole thing has been done with the approval of agencies representing the clients spoofed. Spots are produced and directed by Jack Marshall.

The idea of Cuban Premier Fidel Castro's appearance in the U.S., scheduled for next month, may have been realistically implanted in his mind during his chat with an American television producer in Havana a few weeks ago. The former rebel leader now in Cuba's top seat has been invited to appear before the annual convention of the American Society of Newspaper Editors in Washington April 16 (a private coup that is causing the U.S. State Dept. some embarrassment).

Castro, then a couple of weeks away from becoming premier, was having a talk with co-producer John Aaron after appearing on "Person to Person." According to a diary of Aaron's trip to Havana, the conversations with Castro relating to a possible trip to the States runs about as follows:

First, Castro was anxious to know how his use of English stacked up. So Aaron asked: "When do you think you'll really come to the U.S.?" Instead of answering, Castro asked: "Do you think if I came to the U.S. they'd let me talk to the American people?" Aaron said he was sure they would.

"Then," said Castro, "I'll come to the U.S. after I practice my English and speak it better."

Appearance of Rube Goldberg on "Person to Person" last Friday may have come as a surprise to some in the trade who raised their eyebrows on Jan. 22 upon appearance of a Goldberg cartoon on the editorial page of the N.Y. Journal-American and other Hearst outlets. The cartoon, entitled "They'll Not Censor This!" showed a fat news vendor with a "K" (for Russia's Khrushchev) on his shirt holding a read-all-about-it-extra from Pravda saying, "U.S. Radio Broadcasts Use of Call Girls to Promote Big Business." This was a reference to that week's "The Business of Sex" aired by CBS Radio with Ed Murrow as narrator. At that time, Goldberg was having talks with the high brass of Murrow's Friday night show regarding an appearance which finally resulted last week. That the "P to P" talks did not have an adverse affect as far as Goldberg appearing on the show is concerned is said to relate to an unpublished rumor that when the cartoon broke, Goldberg disclaimed responsibility for creating it. The subject matter was dictated by a Hearst editor, according to the rumor.

WPIX, N.Y. has acquired exclusive U.S. tv rights to a series of British tv interviews with people close to Adolf Hitler.

Series of interviews feature Frau Paula Wolf, Hitler's sister; Julius Schaub, late dictator's adjutant, and the adjutant's wife; Erich Kempka, Hitler's chauffeur; and Hans Brauer, ex-dictator's personal pilot.

Negotiations for the acquisition from Associated Rediffusion was made by William Cooper, WPIX film manager. Films, being flown from London, will be edited and translated—the German language is used. N.Y. Daily News indie will set a telecast date later. Series also will be syndicated by the station to other tv outlets in the U.S. WPIX, in a separate project, has recently completed a film documentary on the Hitler story, "The Secret Life of Adolf Hitler."

Durgom-Katz, personal management reps headed by Bullets Durgom, is expanding its operations to include legit, television and motion picture production.

William Chambers, who has been a director and stage manager, has joined the agency to head up the story sector and negotiate for theatre, tv and motion picture properties for production in New York and Hollywood. Durgom in the past has been most prominently identified with Jackie Gleason Enterprises.

## Como

Continued from page 31

deal over the two-season span) has much more lucrative overtones than the Como deal. The answer lay in one word—residuals. Arnaz owns the hour film entries. Ultimately, they'll be good for millions of dollars on the residual circuits, whereas the Como shows, by virtue of their live originations, are "one time things."

Then there's the Dinah Shore-Chenoret new season ride for '59-'60, again representing a \$24,000,000 time-program investment on the part of the client over a two-season stretch. Unlike Como's ownership stake in the Roncom package, and such peripheral benefits as his 10-year consultancy "good will ambassadorship" for Kraft, Miss Shore is working at a straight fee—\$20,000 every week she goes on.

There are other deals upcoming for the new season that denote multi-million plunges in clients' embracing of single properties, but the Como-Dinah-Sullivan-Desilu

deals are outstanding.

In addition to his weekly "Kraft Music Hall," Como and his Roncom Productions will have the privilege of producing the summer series for Kraft. Summer series bows May 20, with Como teeing off on Sept. 30.

### EXCLUSIVE

In everything but price

## SUNSET TOWERS WEST

3400 SUNSET BLVD.

On Famed Sunset Strip

### Complete Hotel Facilities

Heated Pool &amp; Private Patios

Daily—Weekly—&amp; Monthly Rates

OL. 4-6733 Mrs. Ralsion, Mgr.

### TEMPORARY

"EXTRA MONEY"

Tide yourself over between assignments. Day, Week or Month. Secretaries, Typists, Clerks, Switchboard, all office machines. Our Clients are "N.Y.'s Finest Firms." No Fee to You. ALLIED TEMPORARY SERVICE 15 E. 40 St. Lobby Floor

## Executive Assistant Major Talent Agency

ACCOUNTING BACKGROUND  
NECESSARY, LEGAL AND  
TALENT BACKGROUND  
HELPFUL

Write Full Details

Box Y-5, VARIETY

754 W. 46 St., New York 36, N. Y.

SEE THE  
SUPER UNIVERSAL · SUPER STUDIO  
**ZOOMARS**

AT THE

**AMPEX VIDEO**  
DISPLAY

N. A. B. CONVENTION

**VIDEOTAPE**

Dynamic new dimension in TV programming

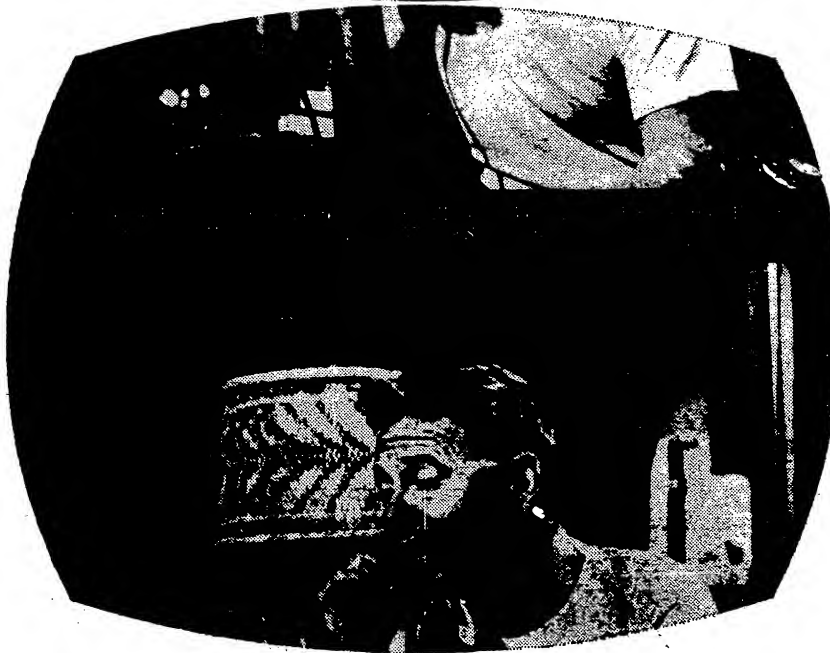
PROFESSIONAL

**AMPEX**  
CORPORATION

PRODUCTS DIVISION

\*TM AMPEX CORP.

REDWOOD CITY, CALIFORNIA



Executive Producer William Sackheim Producer William Freng Director Jack Smight Teleplay by Alfred Brunner & Ken Hughes Produced by Screen Gems/Personal Management Red Beff Public Relations Cleary-Strauss & Irwin

## NAB Convention

Continued from page 1

tel in Chicago with an anticipated attendance of around 1,700. Turn-out is considered unexpectedly good in view of the purposely diminished scope of NAB in 1959.

Outnumbering other issues by far on the official agenda are those pertaining to government and federal regulatory agencies. Heaped on some hangover irritants of past years, such as the pending imposition of certain Barrow Report recommendations and upcoming FCC hearings, are new or revived problems of federal probing and control. There is the business of allocations, the recent development that the U. S. Justice Dept. is pressuring the FCC to kill option time as illegal, and the spectrum studies pointing to the growing possibility that the military might actually take over the VHF channels.

Latter issue gets an airing on Monday afternoon in a discussion between Leo Arthur Hoegh, director of the Office of Civil & Defense Mobilization—who has been pushing for a study of spectrum use by a Presidential commission—and Rep. William G. Bray (R-Ind.), whose stand has been that the military is asking too much. It may arise again in an engineering discussion led by Dr. George Town.

In-Depth D. C. Kickaround  
Because the atmosphere will be fraught with Government issues, NAB has scheduled a special session to cover the broad subject, "What's Going On In Washington?" Other items on the agenda figuring to bear on the Washington pressures are the FCC panel discussion on Wednesday; the Tuesday luncheon speech by John C. Doerfer, chairman of the FCC; and the talk "The New Congress—and Television" given by Vincent T. Wasilewski, NAB manager of Government relations. Another may be the Wednesday luncheon speech of Lt. Gen. Arthur G. Trudeau, U. S. Army Chief of Research and Development.

By the convention's end, NAB is expected to throw its support fully behind Rep. Oren Harris' latest bill of reforms for the federal regulatory agencies and to reaffirm its position re Section 315 (a) of the Communications Act, to wit, that the section in present form is "unworkable, impractical and unrealistic." The subject of pay tv may come up again, possibly in connection with the Harris Bill.

There will be a movement at this year's conclave of delegates who will want a stronger organization to do a more forceful lobbying job in Washington. This will be promoted by members who feel NAB has too long been playing a defensive game on Capitol Hill and leaving the big fight solely to the networks.

Methods by which to curb inflation that is causing broadcasting's

cost per thousand to go up will come up in a labor clinic chair-manned by Ward L. Quaal (v.p. of WGN Inc., Chicago), in the Wednesday afternoon session on automation, and in a later panel on "The Future of Television Sales and Television Costs," on which will sit George Storer Jr., v.p. of Storer Broadcasting Corp.; John W. Davis, v.p. of Blair Television; Maxwell Ule, senior vicepres of Kenyon & Eckhardt; and Hugh M. Beville, vicepres of planning and research for NBC.

### Vidpixers on Sidelines

The '59 conclave will be noticeably without the telefilmers' handstanding of past years, although top echelon execs of the film companies will take suites at the Hilton "just to be friendly." Outraged but not daunted by their third-class citizenship at NAB this year, the vidpixers will be "working" the convention mainly from the sidelines. While certain brass will put up at the Hilton for a handshaking show, others will man hospitality suites at other hotels, where the partying and pitching will go on. NAB members are being solicited by mail to stop in at the other hotels, and one telefilm topper is staging open house for top management people at his Chicago penthouse apartment.

Sore as they are at being virtually ignored by NAB, the vidpixers are consoling themselves with a "they'll be sorry" rationale. Says one of the nabobs, "They'll find out this year. Without programming what have they got? Real estate, a bunch of tubes, and a license to operate. We used to make them feel like showmen at the past conventions."

The attendance of the film men this year was more conceded than encouraged by NAB. They were all but ignored on the agenda, their carry exhibits being outlawed, and their billeting dispersed at the Hilton in the interest of making the 1959 gathering "a mature one."

As curtain-raiser for the convention the three affiliates' meetings figure to be lively with a bullish "end of recession" tone, although the two tv networks holding general conferences—ABC and CBS—unquestionably will face up to the serious problem of survival in a three network economy.

Of special interest this year will be the happenings at the Mutual Affiliates meeting, which, at deadline, had a new set of prospective owners. New ownership might have a bearing on the projects being set forth for consideration towards expanding the radio web's programming concept. Mutual meeting will be held at the Hilton on Sunday (15) with exec vicepres Blair A. Walliser and station vicepres Charles Godwin heading the delegation.

The CBS-TV meet shapes as a hot one, and it's heard that the address by CBS Inc. prez, Dr. Frank Stanton, will be a corker at the first day's session (14). Others slated to address the affils are C. Howard Lane, vicepres and managing director of KOIN-TV, Portland, Ore., and chairman of CBS-TV Affiliates Assn.; Louis G. Cowan, prez of CBS-TV; Hubbell Robinson Jr., exec veep in charge of network programs; William H. Hyman, v.p., sales administration; and Sig Mickelson, CBS veep-general manager.

Highlight of the ABC-TV convention will be a special presentation of the web's growth and progress, covering the network's audi-

ence increases this season, the philosophy and strategy behind future planning, and the selling theme for the new season. Climax of the presentation will be the unveiling of new programs for the 1959-60 season, shown to the affils on Sunday (15) and to Chi advertisers and press the following day.

## Canada Producers Return to Work

Montreal, March 10:

The strike by 74 producers of the Canadian Broadcasting Corp. against the French radio and television network which started Dec. 29 officially came to an end Sat. (7). Both the producers and the unions which supported the strikers by refusing to cross the picket lines returned to work Monday morning when normal services were resumed.

The strike, first of its kind in CBC history, came about when the producers formed an association to give them the right of collective bargaining and some sort of security (all producer contracts were negotiated on an individual basis, seldom ran more than a year and the producers had no pension or other securities available to other CBC workers who were unionized). The CBC refused to recognize the association saying it was part of management and under a '52 Labor Relations Board agreement, could not form a union or association.

The strike stopped all live television on the French network and a skeleton staff of supervisors kept the channel open with films. At the beginning, some 2,000 members of CBC unions refused to cross the picket lines which in the first weeks were orderly and quiet. When negotiations between the CBC and the producers failed time after time, the union-members were ordered back to work; they were threatened with dismissal but very few crossed the picket lines.

This unique strike has caused bitterness between the French and English factions in Canada. The arrest of 29 sympathizers by the police outside the CBC's main Montreal building shortly before the strike's end brought this situation into focus. Although both sides have expressed a desire to a "friendly" return to work and to let bygones be bygones only the developments of ensuing weeks will prove or disprove these desires.

## Canada's 25% Ceiling On U.S. TV Performers; Too Many Too Costly

Ottawa, March 10:

From now on, no more than 25% of guest performers on Canadian tv shows can be from the U.S., a Canadian Broadcasting Corp. directive decrees. Canadian tv has been a happy hunting ground for U.S. acts, but CBC feels (a) its shows should have a higher Canadian content (b) too many guest stars are too costly.

Most of the seven shows frequently using U.S. guests are sponsored, but CBC shares the production cost, and cutting down on them would pare it. Shows most affected are "Cross-Canada Hit Parade," "Front-Page Challenge," "One of a Kind" (emceed by U.S.-born Alex Barris), "Saturday Date," "Showtime," "Country Hoedown" and "Here's Duffy."

Some agencies and sponsors have protested that the move will diminish interest in Canadian tv in cities like Toronto, Montreal and Vancouver, which easily get U.S. tv, but the directive stands.

### Gertrude Berg's Steel Seg

Gertrude Berg, appearing in the Broadway production of "A Majority of One," has been signed for a CBS-TV "U. S. Steel Hour" assignment. Betty Von Furstenberg also will be in the cast.

Show will be telecast April 8—taped, of course, due to Miss Berg's legit commitment. It's a script slugged "Trouble-In-Law" by Danny Simon and based on a story idea by Simon and Sheldon Keller.

## Merle Jones

Continued from page 33

most foreign territories through individual distribution agencies.

In Latin America, CBS Films has a two-year deal with Gore Mestre's TISA, an organization composed of some key Latin American station owners, to handle all CBS Films properties. Contrary to reports that the deal has blown up, Jones says the TISA deal remains firm. Jones characterized the cancellation report as wishful thinking of competitive syndicators, unable to get such a favorable deal.

Michael Burke heads CBS Europe, formed in Zurich, Switzerland, and CBS, Ltd., in London. The London office is the active one for CBS Films sales, acquisition of properties and co-productions.

In Canada, CBS Films is represented by Caldwell, Ltd., in Italy, Fremantle, etc.

Foreign route of a number of other major syndicators is to build an international organization, staffing it in key spots with company personnel.

## Rayburn

Continued from page 29

to cancel out. He has turned down countless invitations to face cameras or the microphone since.

In fact, such producers as Lawrence Spivak, Ted Ayers and Miss Roundtree have described him as the toughest of all Washington officials to land as a guest. Second place on this list has gone to Senate Majority Leader Lyndon B. Johnson, another Texan, who has yet to be on such a show. There are other holdouts in the Government hierarchy, such as Vice President Richard M. Nixon (who hasn't made an appearance since he was a Senator), Senate Appropriations Committee Chairman Carl Hayden, almost all chairmen of the Joint Chiefs of Staff through the years and ex-Secretary of Defense Charles E. Wilson, to name a few.

Interviewing Rayburn were Lyle Wilson, Washington United Press International bureau chief, and Barney Livingstone of Associated Press' Congressional staff.

## Pix Shortage

Continued from page 33

is more than double all other L. A. telestations, with the exception of KCOP, which hits near 36 hours weekly for some 24 features, KTTV follows with approximately 17 pictures and 33 hours. Smallest user of cinema product among L. A.'s indie channels is KTLA, which screens about 18 a week for 32 hours.

Three network outlets here account for less theatrical pic program time. KNXT leads the web stations with an estimated 20 for 28 hours, followed by KRCA, with 14 for 20 hours. KABC-TV devotes least L. A. program time to features, allotting only some 17 hours a week for an average of 16 pic.

While most stations are currently "hoarding" backlogs, most execs will admit, in view of the situation, to be looking forward with trepidation to the point when post-48 pic scarcity will cause a serious shortage of supply for the relentless demand of viewers for new theatrical product.

Atlanta—WGST, Georgia Institute of Technology station and affiliate of ABC radio network, has acquired a new news mobile unit and Jim Nelson will be its jockey.

## Mex Censorship Crackdown on TV

Mexico City, March 10.

The Department of Communications has served notice on all radio and television stations of a new tough censorship policy. Aim is to elevate moral and quality standards of broadcast and telecast programs, a Communications spokesman said.

Stations and program producers have run riot in past 12 months or so, with little official hindrance. There have been a flood of programs which "abstain from complying with federal dispositions governing the two mediums," the spokesman said.

In general there has been a strong accent on raw jokes, scantily clad dancers and singers, routines that are not for family audiences, heavy reliance on off color force. And in so called "legitimate" drama crime, vice and other sordid themes are featured. Even commercials do not escape the force of double-entendre and general bad taste in plugs for products.

Now there will be a general clean up, the Department of Communications said. And all who violate regulations will face stiff fines and possible suspensions. The Department said it is the duty of broadcasting and telecasting stations, as well as advertising agencies preparing programs to cooperate in the morality drive which will go into effect immediately.

## KRON Bid to Telecast An Execution Rejected

San Francisco, March 10.

Gov. Edmund G. (Pat) Brown has turned down a request by KRON-TV here to do a live telecast of an execution. He said a telecast "would be carrying things too far" in the current campaign against capital punishment in California.

Station's request followed a suggestion by State Sen. Fred S. Farr, author of a bill to abolish the death penalty. Farr, who recently watched an execution, said that "if an execution were televised, you'd soon have an end to the death penalty." KRON-TV general manager Harold P. See thereupon telegraphed Gov. Brown and Richard A. McGee, state director of corrections.

McGee said it was a matter for the legislature to decide. Station has taken an editorial stand favoring abolition of the death penalty.

## Union Cards and PROFESSIONALS RECOGNIZED

COSMETICS • DRUGS  
VITAMINS • PARFUMS

## CITY DRUGS

845 7th Ave. (54 St.) New York

"BIGGEST LITTLE DRUG STORE"

WE DELIVER—CI 6-5331

COPYRIGHT EXPERT  
Highly experienced—many years clearing copyrights, music, stories and plays for motion pictures and television.

NOW AVAILABLE  
for New York or elsewhere.  
Write BOX V-2, VARIETY  
154 W. 46th St., N. Y. 36

**HOWARD E. STARK**  
BROKER AND FINANCIAL CONSULTANT  
RADIO AND TELEVISION STATIONS  
30 EAST BETH STREET  
NEW YORK 22, N.Y. ELDRADO 5-0408  
ALL INQUIRIES CONFIDENTIAL

SEE THE  
NEW IMPROVED

# Super Studio ZOOMAR

AT THE  
**AMPEX VIDEO**

DISPLAY

MARCH 15-18

N.A.B. CONVENTION

# VIDEOTAPE

Dynamic new dimension in TV programming

PROFESSIONAL **AMPEX** CORPORATION PRODUCTS DIVISION

REDWOOD CITY, CALIFORNIA

# PETRILLO LOCAL DE-UNIONIZED

## Bourne Music Going Under Hammer; Managerial Dispute Cues Sale

Bourne Inc. is going on the block. The music firm is to be sold at public auction April 21 as a result of an order by the N. Y. Surrogate Court.

The court stated that the public auction would be "an ideal way" to settle the estate of the late Saul H. Bourne. Firm has been run for the past couple of years since Bourne's death by Joseph Trachtman (pres), Mrs. Bonnie Bourne (exec veepee) and Miss Beebee Bourne (exec veepee). Latter two are Bourne's widow and daughter, respectively.

It's understood that differences between Mrs. Bourne and her daughter is cueing the sale since one of the two is likely to emerge as sole owner. The "upset price" of the auction will probably be established by the maximum price offered in the bidding between mother and daughter. If the mother and daughter decide not to enter any bids against each other, it's expected that the starting point in the public auction will be at the \$2,000,000 mark.

Bourne moved into the publishing business in 1919 forming Irving Berlin Music with Max Winslow and Irving Berlin. Bourne and Berlin split up about 1945 and Bourne Inc. was then formed.

## Satchmo & Co. Repeating In Brit. On Good Friday After Rump at Kilburn

London, March 10. With Louis Armstrong's tour as originally skedded ending tomorrow (Wed.) in Leicester, promoter Harold Davison has inked in another British date for the combo. Now Satchmo & All-Stars will put in yet another appearance at the Gaumont State, Kilburn, where they gave the four shows that kicked off the spree. Return booking will be on Good Friday (March 27).

Initial stand at the State pulled in a near-capacity crowd that wasn't slow to show approval of the whole bill. Alex Welsh orch provided the warmup, though the word underrated the musicianship and slickness of the sextet. Due praise can be accorded by saying that it held 'em on its own merits, yet allowed Armstrong and the boys the inevitable edge in playing, phrasing and showmanship.

Armstrong program ranged through a selection of favorite numbers, with his asides and general personality play compensating for an occasional disappointment in not hearing that horn taking undisputed solo command. In the individual spots, Danny Barcelona scored the biggest ovation with his stylish work on tympani, though bassist Mort Herbert ran close with "These Foolish Things." Hands got warm, too, in acknowledging Billy Kyle's ivory tickling and Peanut's Huko's clarinetted "Autumn Leaves," while Velma Middleton played her vocals for the laffs and wasn't misjudging the audience either. Trummy Young, as one of yore, shone as pacer to Armstrong.

If purists could have faulted the show here and there, the paying customers certainly didn't. Enri.

## (Manny) Harmon Label

Hollywood, March 10. Veteran bandleader Manny Harmon, currently in his eighth week at the Beverly Hilton Hotel, has formed his own recording company. Harmon, who has never recorded in the 25 years he has been in the music business, has signed Yvonne Schubert as his initial pactee with waxery sessions scheduled shortly.

Plans call for the majority of sessions to be arranged with standards waxed in a cha-cha beat. Harmon aims to peddle his indie masters to the majors for a distribution deal.

## Fidel Castro Ballad

San Antonio, March 10. Zooming into the top ranks of the west side "Hit Parade" here is a new ballad on revolutionary events in Cuba. The section is mainly made up of Spanish-speaking residents.

Recorded by Joe Morante & His Conquistadores, the new song is entitled "The Ballad of Major Soso Blanca and Fidel Castro."

The new "corrido," or song, was written by Morante, whose most recent west side hit was the "Ballad of Alvaro Alcorta."

## Maxin Puts House In A&R Order Via Top Team Lineup

After several weeks of reshuffling and reorganizing, MGM Records proxy Arnold Maxin has finally formalized the operational setup of his artists & repertoire department.

Ray Ellis, who recently joined the label, has been titled a&r director of single records for the MGM label. He'll be assisted by Jim Vienneau who'll be in charge of all country & western music. LeRoy Holmes will handle a&r for the Metro and Cub subsides and Jesse Kaye, with headquarters at the MGM studios in Culver City, Calif., will continue to be in charge of all Coast a&r projects, studio contacts, soundtrack albums and pressing. The album product will be produced by Ellis, Holmes, Vienneau and Eddie Heller.

In line with Maxin's concept in allowing a&r men to "run" with a record, each man will expand his disk jockey contacts. Heller, who'll be in charge of the albums, will also work on package goods merchandising and promotion, coordinating his efforts with Charles Hasin, sales manager, and Sol Handwerker, ad-pub chief. Heller will be responsible for album ideas, art work and release schedules as well.

Final approval of all product released on the MGM label and its subsides will come from Maxin.

## 650,000 'GIGI' SALE ONLY A WARMUP-MGM

MGM's soundtrack album of "Gigi" has passed the 650,000 sales mark and it's just beginning to roll. Diskery's sales chief Charles Hasin figures there'll be a new rush on the Alan Jay Lerner-Fredrick Loewe score because of its Academy Award nomination and fact that the pic's playdates are beginning to spread.

The album was released last April with the stereo version coming out in late October. Hasin figures that 20% of the "Gigi" total came from the stereo set sales.

## Offbeat's '4 Below & Son'

Julius Monk's intimate nitery reviews of a few years back, "The Son of Four Below" and "Four Below," are being prepped for a back-to-back grooving by Offbeat Records. The diskery already has Monk's two followup reviews at his Upstairs at The Downstairs club in N.Y., "Take Five" and "Demil Dozen," already on release.

Featured in the album will be June Erickson, Jack Fletcher, Ceil Cabot and Gerry Mathews. Package will be titled "The Best of The Son of Four Below" and "Four Below."

## NLRB RULES CHI PACTS ILLEGAL

By LES BROWN

Chicago, March 10.

A settlement implemented by the National Labor Relations Board last week over a relatively minor monetary claim has uncovered what appears to be a chink in the armor of the American Federation of Musicians, Local 10, which attorneys from all areas of show biz here are trying to turn to the advantage of management.

The chink is that the local's "union shop" contracts have all been deemed illegal by NLRB and that the Chicago union is now stripped of its union security rights. While employers of musicians are still beholden to contractual provisions pertaining to quotas, hours and wage scales, it is no longer necessary for them to staff AFM tooters. Nor has it ever been, technically, says the NLRB.

The fact uncovered is that the Chi local has never complied with requirements of the Taft-Hartley Act that would entitle it to union security rights. Those requirements are that the union chief-tains file non-Communist affidavits with the Government and that they submit a detailed financial report to the Secretary of Labor. AFM International is in full compliance (Continued on page 66)

## Stearns Exits BMI Pubbery to Form Own Lorob Music

Julie Stearns, general professional manager of Broadcast Music Inc.'s own publishing firm, is exiting the company early next month to set up his own firm, Lorob Music. Lorob will be a BMI affiliate and will have on its staff George Furness, who was a longtime associate of Stearns in the BMI music company. Furness and several other members of the music staff were laid off last year in a cutback of the BMI music publishing operation. Stearns also will have an ASCAP affiliate, Arena Music.

Elmore (Baron) White, vet Tin Pan Alley plugger, is joining BMI to concentrate on the standard tunes in the catalog. Among the tunes which Stearns published during his regime were "Because of You," "Many Times," "The Song from Moulin Rouge" and "It's A Big Wide, Wonderful World."

Cutback of the BMI music firm is a deemphasis of an operation that was essential during the company's early years. At the outset, BMI had few affiliates and needed to develop a catalog of tunes to license as rapidly as possible. Hence, the formation of its publishing company. Now that BMI has several thousand publishing affiliates, it does not want to be in competition with them via its own operation.

## Freed Licks Anarchy Rap; Riot Case Pends

Boston, March 10.

Alan Freed, the disk jockey who got in the big hassle at Boston Arena in a rock 'n' roll concert last year and was indicted by a grand jury, will not be prosecuted under the anarchy indictment returned, the Suffolk County district attorney's office said last week.

The state will proceed, however, against Freed on a misdemeanor indictment charging that he incited a riot last May. Asst. Dist. Atty. Edward M. Sullivan said that the evidence in the misdemeanor case was the same as that in the felony case.

Meanwhile, Freed is at liberty on \$2,500 bail.

## RCA Counts on Discounts to Cut Wide Swath in Stereo-Disk Field

### Song-Happy Italo Towns

Rome, March 10.

San Remo Song Festival is not the only such event in time-happy Italy.

Besides the other important yearly songfest, held in June in Naples and dedicated mainly to items inspired by that city, the following Italian cities have so far announced musical events during the course of this year:

Abbiategrosso, A grigeno, Ancona, Arezzo, Assisi, Bitonto, Camerano, Castrocaro, Collescipoli, Ischia, Lucera, Magenta, Matelica, Milan, Montecatini, Rome, Trieste, Varese, Velletri.

In addition, there's an Italo song event at Nice in February and another in Zurich.

## Sam Goody Files For Chapter 11; 'Everyone Equal'

Complications of handling 250 separate creditors in his various disk and audio equipment enterprises on a voluntary basis cued Sam Goody to file under Chapter 11 of the Bankruptcy Act in N. Y. Federal Court yesterday (Tues.). Move was designed to block any "nervous" accounts from pressing for a quick payoff and thereby getting an advantage over the other creditors.

In legal parlance, Chapter 11 puts Goody under "the protection of the courts." It gives him the opportunity of presenting a plan of reorganization under which he will be able to pay off in full his outstanding debts. Under jurisdiction of a court-appointed referee, Goody will present his plan to a creditors' committee which approved the court action.

The creditors will have no direct control over the Goody operation under Chapter 11 but have the right to make recommendations, which are usually accepted. Goody already has put in Fred Landau, the creditors' accountant, to supervise his books.

In the court petition, Goody listed assets as equalling liabilities in five of his enterprises. Sam Goody's main store listed assets and liabilities of \$2,580,000; the Goody annex, \$1,371,000; the Goody audio center, \$704,000; Goody's at Snellenburg's (the Philly outlet), \$469,000; and the Paramus (N.J.) store, \$298,000.

Sidney Krause is legal rep for Goody's in the action, while James Hays, of Kaye, Scholer, Fierman, Hays & Handler, is lawyer for the creditors.

## DOT 1ST ACROSS LINE ON '5 PENNIES' TRACK

Hollywood, March 10.

Dot Records has beat out both RCA Victor and Capitol in a race for the soundtrack score of "The Five Pennies." Red Nichols biopic which Mel Shavelson and Jack Rose produced for Paramount.

Capitol previously had the inside track on "Pennies" because of Danny Kaye, star of the film who recorded for the Tower but has since exited the label and swung deal over to the Paramount subsidiary.

Leith Stevens is winding up scoring of "Pennies" which features such musicians as Louis Armstrong, also in the film; Shelly Manne, Benny Carter, Bobby Troup, Ray Anthony and Nichols.

Kaye and wife Sylvia Fine's Dena Music will publish the "Pennies" songs, a number of which Miss Fine penned.

Stereo disks are getting a major sales hypo on the consumer level via the first cut-price deal being widely promoted on a national scale by RCA Victor. It's figured that stereo sales, which have been climbing slowly but steadily since the first of the year, will be sharply accelerated by the bargain counter route. Not only will the disk sales be upped, but the lower prices are designed to generate stereo equipment sales so as to establish the new-styled disks on a solid foundation.

The Victor promotion, which will run for 30 days, will offer consumers a regular stereo LP at \$1 for every stereo disk purchased at the regular list price of \$5.98. That's the equivalent to a 25% price reduction on the two platters. The dealers are getting equivalent discounts from the Victor, distrib. Victor's top echelon introduced the "save-on-stereo" campaign last week on cross-country junkets. Reaction from the field was strong and it's expected that some outlets will be buying at the discount prices for a period beyond the campaign deadline.

Victor is kicking off the drive via a series of tv and radio spots to be programmed on a regular basis for the duration of the campaign. Elaborate point-of-sale kits have been readied for the dealers as in-store selling aids and counter displays. As part of the promotion, Victor has embarked on a stereo "educational" campaign for newspapers with a special kit containing explanations, feature stories and interviews with Victor artists.

Importance of the campaign lies in its effort to get stereo past the "transitional" period where it is vying with the monaural LPs in the market. Most execs in the industry would like to see the stereo LP emerge as the new standard for packaged disks, so that the dealer and the consumer would not be faced with any confusing choices of stocking and buying. Since all stereo equipment is rigged to play monaural disks with better results than are obtained with present machines, the advent of stereo as the new standard would not obsolete established LP libraries.

## B'klyn D.A. Would Throw Curb on Dance Studios; Licensing, Fingerprinting

Dance studios came under fire again this week when Brooklyn District Attorney Edward S. Silver called for licensing and fingerprinting legislation to curb high pressure selling tactics. Silver said Monday (9) that he has been investigating numerous complaints that older men and women were sold "life" dancing lessons costing thousands of dollars.

Silver did not specify the dance studios under attack, but said he was "checking on a number of well-known studios of national reputation." Among the complaints who sparked the probe were a polio victim, a number of elderly widows and other persons ranging from 20 to 60. Silver said they were lured to the studios by advertisements of free lessons and then were sold the whole curriculum by instructors. One woman contracted for \$8,000 worth of dance lessons with the promise of a mink stole as a prize.

Silver stated that the pressure selling comes from the instructors who work on commission. He said that one male instructor had a police record on morals charges. The district attorney suggested that putting the instructors on salary and fingerprinting them would put a stop to sharp practices.

Gerald Samuel To Oakland  
Oakland, March 10.

Gerard Samuel, associate conductor of the Minneapolis Symphony, has been signed for two seasons as conductor of the Oakland Symphony.

# Jocks, Jukes and Disks

By HERM SCHOENFELD

Fabian (Chancellor): "TURN ME LOOSE" (Avalon)<sup>1</sup> is a typical rocking item which this young singer knows how to belt for maximum effectiveness. "STOP THEFT" (Rambled)<sup>1</sup> is another catching rhythm number with good potential.

Lonnie Donegan (Dot): "DOES

OVER" (DeSylva, Brown & Henderson)<sup>1</sup> also is delivered in the contemporary idiom, but with less effective results.

Anne McCready (Coral): "THE WAGES OF SIN" (Leeds)<sup>1</sup>, an excellent country-styled ballad, gets a good straightforward rendition by this songstress. "FOOLISH RU-

## Best Bets

### THE PLATTERS ..... ENCHANTED (Mercury) ..... The Sound and The Fury

The Platters' "Enchanted" (Choice\*) is a slick ballad with a light beat and romantic lyric which this combo turns into a hot spinning item. "The Sound and The Fury" (Feist\*), pic title song, is a classy ballad also due for heavy play:

### DORIS DAY ..... LOVE ME IN THE DAYTIME (Columbia) ..... He's So Married

Doris Day's "Love Me in the Daytime" (Jack-Do\*), a lightly swinging ballad with a clever idea, is bounced into a big one via this catching performance. "He's So Married" (Artists\*) is a good piece of material, but with doubtful pop impact.

### PAUL ANKA ..... LATE LAST NIGHT (ABC-Paramount) ..... I Miss You So

Paul Anka's "Late Last Night" (Spanka\*) is a driving rocker which this youngster belts with enough excitement to satisfy his following. "I Miss You So" (Leeds\*) is a more conventionally styled ballad with okay chances.

### PAT BOONE ..... WANG DANG TAFFY APPLE TANGO (Dot) ..... For A Penny

Pat Boone's "Wang Dang Apple Taffy Tango" (Spoon\*) is an amusing takeoff on the Latin hoofing trend and due for wide jock and juke spinning. "For A Penny" (Roosevelt\*) is a simple ballad nicely rendered.

### JERRY SIMMS ..... DANCING PARTNERS (RCA Victor) ..... Dancing With A Memory

Jerry Simms' "Dancing Partners" (Admont\*) is a promising bow for this youngster who belts this ballad with raw intensity to appeal to the teenagers. "Dancing With A Memory" (Toune\*) is an okay slow rocking ballad.

### DICK LEE ..... A PENNY A KISS - A PENNY A HUG (MGM) ..... Bermuda

Dick Lee's "A Penny a Kiss—A Penny a Hug" (Shapiro-Bernstein\*) is a nifty rhythm entry brightly projected for ace impact. "Bermuda" (Goday\*) revives a hit of several years ago in a big production.

### CLYDE McPHATTER ..... LOVEY DOVEY (Atlantic) ..... My Island of Dreams

Clyde McPhatter's "Lovey Dovey" (Progressive\*) is the type of swinging rocker which this singer can deliver with click results. "My Island of Dreams" (Progressive\*) is a more ambitious ballad idea with uneven impact.

YOUR CHEWING GUM LOSE ITS FLAVOR" (Mills\*) is a current British hit, is an amusing novelty which this skiffle artist projects brightly. "AUNT RHODY" (Essex\*) is a nifty folk-flavored side.

Lee Andrews (United Artists): "JUST SUPPOSE" (G&H\*) is a pretentious religious ballad which this singer sells in good rocking style. "BOOM" (G&H\*) is an interesting offbeat item.

Roy Hamilton (Epic): "I NEED YOUR LOVIN'" (Peer-Walnut\*) is a fresh number in a Latin groove which this singer belts strongly with ace backing. "BLUE PRELUDE" (World\*), the standard, gets dramatic production.

Buddy Knox (Roulette): "I THINK I'M GONNA KILL MYSELF" (January\*) has a suicidal theme in a swinging country framework. It's somewhat macabre in its humor, but that should be no handicap in the current market. "TO BE WITH YOU" (Patricia\*) is a routine rocking ballad.

The Coontails (RCA Victor): "HIPPIITY HOP" (Brighton\*) is a very cute number in the "Chipmunk" groove which the kids may go for. "THE THREE FUNNY BUNNIES" (Brighton\*) is another pleasing moppet-slanted entry.

Rush Adams (Virgo): "LOVER" (Sendme\*) is a swinging ballad, returns this fine singer into the disk picture after an absence of a couple of years. It's commercially styled all the way. "PERFECTION" (Sendme-Ray-Dor\*) is a cliché ballad.

Earl Grant (Decca): "IMITATION OF LIFE" (Northern\*), pic title song, is a big ballad with highblown lyrics which this singer handles with sensitivity. "LAST NIGHT" (Criterion\*) bounces alone at a solid clip.

"The Chateaux" (Warner Bros.): "IF I DIDN'T CARE" (Chappell\*), the old Ink Spots' click, comes back with an updated version by a contemporary rockin' combo which delivers in approved commercial style. "THE MASQUERADE IS

MORS" (Kingway\*) is an okay uptempo slice. Wally Lewis (Liberty): "THAT'S THE WAY IT GOES" (Owen\*) is a lifting rhythm ballad-entry which this singer delivers in attractive style. "EVERY DAY" (Owen\*) is more conventional material.

Jack Jones (Cantoli): "MAKE ROOM FOR THE JOY" (Famous\*)



LAWRENCE WELK

First DOT RECORD Releases  
"MR. MUSIC MAKER"  
Dot L.P. Album No. 3164  
Two E.P.'s—Nos. 1079-1080  
(Also Available in Stereo)

from the "Jukebox Jamboree" pic, is an excellent ballad rating plenty of spins via this winning vocal by one of the film's stars. "WHEN I LOVE I'LL LOVE FOREVER" (Trinity\*) is a neat ballad idea.

Max Bygraves (London): "NAPOLI-NAPOLI" (Lakeview\*), an Italo-grooved ballad, gets a rousing workover by this British performer. "MOONLIGHT OVER TYNES SQUARE" (Lakeview\*) is an old-fashioned shuffle tune tailored for this singer's style.

Georgie Shaw (Metrol): "ONCE IN A WHILE" (Miller\*) is revived with a neat beat and slick vocal which could return this singer into the hit sweepstakes. "MAYBE YOU'LL BE THERE" (Triangle\*) is another fine oldie in a solid workover.

Nancy Dupont (Trans-Continental): "WEATHER REPORT LOVE" (Brad-Mar\*) spotlights a sexy voice in a hip recitation against a jazzy background. "AFTER I SAY I'M SORRY" (Miller\*), the oldie, gives this songstress a chance to show off a savvy vocal style.

The Tabbits (Time): "MY DARING" (Danbury\*) has the rocking ballad beat and an inserted recitation that the teenage femmes can't seem to resist. "YES I DO" (Steinway\*) swings with a rocking beat that could pull coins into the boxes.

The Peppermints (Hob): "TEEN-AGE IDOL" (B&B) plays up to the juve set with an okay beat and delivery to match. "BELIEVE ME" (B&B) is an average r'n'r ballad that sounds like so many others that never pulled through.

Johnnie McCormick (Tiara): "PINK LADY" (Scherer\*) spotlights Johnnie McCormick's trumpet in an instrumental setting that ought to please many spinners. "TUMBLE IN DOWN" (Scherer\*) could win some programming time because of its snappy instrumental hit.

\* ASCAP. † BMI.

## Album Reviews

Dean Martin-Frank Sinatra: "Sleep Warm" (Capitol). This is a click tandem effort of Dean Martin, who croons, and Frank Sinatra, who conducts. The conjunction of names is a definite eye-catching plus, but the music is what counts. Martin is in fine voice on standards like "All I Do Is Dream of You," "Wrap Your Troubles in Dreams," "Cuddle Up a Little Closer" and the more recent title song. Sinatra batons orch instrumental backgroups.

Lawrence Welk: "Mr. Music Maker" (Dot). In his album bow on Dot since switching from Coral, Lawrence Welk dishes up his familiar brand of bouncing music in straightforward, listenable arrangements. Each side of this platter is divided into medleys of foxtrots, waltzes and polkas, all designed for easy dancing.

"Maurice Chevalier Sings Broadway" (MGM). Always an ingratiating performer, Maurice Chevalier again is a charmer in this package of Broadway showtunes. His singing-recitation of "I've Grown Accustomed to Her Face," his warm workovers of "C'est Magnifique" and "I Love Paris" and his rousing "Give My Regards to Broadway" furnish strong kicks to this offering.

Mitzi Gaynor: "Mitzi" (Verve). A name via her starring film musical song-and-dance roles, Mitzi registers on wax as a slick songstress who can swing on the rhythm tune and be warm on the ballads. There are no stylistic gimmicks as she does tunes like "Cheek to Cheek," "The Thrill Is Gone," "Do What You Do," and "When Your Love Is Gone." Pete King backs up with a smooth instrumental framework.

Chris Barber Jazz Band: "Petite Fleur" (Laurie). Latching onto the click of the single, "Petite Fleur," this set showcases the British combo in a full program of dixieland. Standout are traditional jazz workovers of such classics as "When the Saints Go Marching In," with a good vocal by Ottile Patterson. "Wild Cat Blues," "Bugle Call Rag," "Sweet Georgia Brown" and a syncopated "Old Rugged Cross." "Aloha oe e Malia" (AM). This is interesting, offbeat set, featuring a children's church choir in Hawaii, under the direction of Fr. John H. McDonald, who also narrates. Included are religious, such as the title song, the island version of "Ave Maria," other traditional liturgical works, some native songs and adaptations of "Anne Laurie" and "Danny Boy." The St. Catherine's choir does this program with an innate musicality and considerable charm.

Blackbird Home Playhouse: "Pinochio" (Cinderella) (RCA Victor). This is a do-it-yourself acting kit for kiddies. On one side, the "Cinderella" legend is dramatized three ways: once by a full cast, the second time with the Cinderella part left open and the third time with the Cinderella and Prince

parts left open. "Pinochio" gets the same kind of treatment on the other side. Scripts are part of the package for children who want to play along. It's strictly for the moppet set with ham in their blood.

Kay Armen: "Golden Songs of Tin Pan Alley" (Decca). Kay Armen's open-voiced style works out on a program of standards with highly attractive results. Miss Armen delivers warmly and directly such tunes as "When You Were Sweet 16," "You Know You Belong to Somebody Else," "After I Say I'm Sorry" and "Scarlet Ribbons." She gets expert backing from orchs led by Ralph Burns and Jack Pleis.

Les Paul-Mary Ford: "Lovers' Luau" (Columbia). Using his multiple-track technique, Les Paul creates rich guitar sounds to set the Hawaiian island mood for the "luau," or songfest. Mary Ford's pipes, which are also amplified via the trick electronics, are blended into the backgrounds of some of the tunes. The repertory includes "Drifting and Dreaming," "Sweet Leland," "Song of the Islands," "My Little Grass Shack."

Jelly Roll Morton: "The Incomparable Jelly Roll Morton" (Riverside). The jazz buff is sure to get a kick out of this compilation of Jelly Roll Morton recordings made in the early 1920s. The disks are of Morton's pre-Red Hot Peppers stage, but they do give a good display of a jazz pianist at work. Some surface noise has not been completely eliminated but it shouldn't bother the jazz faithful.

Josh White: "Chain Gang Songs" (Elektra). No doubt about it, Josh White still ranks high among the folk balladeers. In this set he's adapted some chain gang songs like "Trouble," "Nine Foot Shovel" and "Going Home, Boys" with a delivery that's vivid and moving. The flip side is devoted to spirituals and blues, and here, too, White is hard to beat.

Herm.

## Humphrey Lyttelton Follows 1st Book With Pro-Satchmo '2d Chorus'

Humphrey Lyttelton, one of Britain's top jazz musicians, wrote a book called, "I Play As I Please." Combined with tv appearances, publication of it made Lyttelton something of a national figure and has encouraged him to have a second bite at the cherry with a follow-up book called "Second Chorus" (MacGibbon & Kee; \$2.10).

Written with a breezy wit, "Second Chorus" continues trumpeter Lyttelton's personal story, offers some interesting views on the growth of jazz in Britain and also introduces some of the "greats" in jazz whom he has met and/or worked with.

He has a particularly illuminating chapter on Louis Armstrong, especially in relation to the alleged anti-Armstrong feeling in the jazz world. Lyttelton is a whole-hearted admirer of Armstrong and states his case vividly. The whole book is written with candor and affection for the jazz he loves. Rich.

## 'White Magnolia Tree'; Or Poetry by Design

Helen Deutsch's poem, "The White Magnolia Tree," which received wide exposure last year when Helen Hayes read it on General Motors' 75th anni show (NBC-TV), has been published by Frank Music and locked into the grooves by Design Records.

The poem, running on one side of the disk, is a sentimental piece to which Miss Hayes brings a proper saccharine touch and Bernie Green's music helps build the sugary mood. Orch is conducted by D'Artega. Flip side spotlights Green's instrumental setting which ought to do okay with the late-hour deejay programmers. The disk will win friends who go for poetry that tugs the heart soap-opera fashion.

Gros.

## Garner \$12,000 for 4

San Francisco, March 10. Erroll Garner, under Sol Hurok banner, grossed nearly \$12,000 in four Northern California dates last week.

Biggest draw was around \$4,200 at Frisco's Masonic Auditorium, with rest split fairly evenly among concerts at San Jose, Sacramento and Oakland.

VARIETY

## 10 Best Sellers on Coin Machines

1. CHARLIE BROWN (3)
2. STAGGER LEE (9)
3. ALVIN'S HARMONICA (2)
4. VENUS (2)
5. PETITE FLEUR (5)
6. CHILDREN'S MARCHING SONG (7)
7. IT'S JUST A MATTER OF TIME (1)
8. DONNA (3)
9. I CRIED A TEAR (2)
10. PETER GUNN THEME (3)

- IT'S LATE  
ALL AMERICAN BOY  
16 CANDLES  
TALL PAUL  
I'VE HAD IT  
PLEASE MR. SUN  
HAWAIIAN WEDDING SONG  
TRAGEDY  
COME SOFTLY TO ME  
SMOKE GETS IN YOUR EYES

(Figures in parentheses indicate number of weeks song has been in the Top 10)

- Coasters ..... Atco  
Lloyd Price ..... ABC-Par  
David Seville ..... Liberty  
Frankie Avalon ..... Chancellor  
Chris Barber ..... Laurie  
Cyril Stapleton ..... London  
Mitch Miller ..... Columbia  
Brook Benton ..... Mercury  
Ritchie Valens ..... Del-Fi  
LaVern Baker ..... Atlantic  
Ray Anthony ..... Capitol

## Second Group

- Ricky Nelson ..... Imperial  
Bill Parsons ..... Fraternity  
Crests ..... Coed  
Annette ..... Disneyland  
Bell Notes ..... Time  
Tommy Edwards ..... MGM  
Andy Williams ..... Cadence  
Thomas Wayne ..... Fernwood  
Fleetwoods ..... Dolphin  
Ronnie Height ..... Dori  
Platters ..... Mercury

		FRANKIE AVALON (Chancellor)																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																				
--	--	-----------------------------	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

# Postscripts on Jukebox Probe; See Copyright Bill Gains; Other Laws Moot

Washington, March 10. Congress exposes, Justice Dept. disposes.

This paraphrase of the famous adage might fit the ultimate outcome of the Senate jukebox hearings after the dust kicked up by splash newspaper coverage has settled.

At this stage, after a little over two weeks of hearings, there's no indication that any remedial legislation aimed at the jukebox industry will emerge from Congress. (The jukebox copyright bill's connection with the rackets inquiry lies only in probability the publicity will spur its chances of passage.)

Congressional circles are of the mind that—at least on the Federal level—it's up to the Justice Dept. to follow up the disclosures of the McClellan Committee with a wave of grand jury probes and indictments of culprit ringleaders in jukebox-coin machine hooliganism. Also, it's hoped that state and local prosecutors will be busier in the fight to root out the criminal in the jukebox industry.

## Cleveland Snag

At least two Federal grand juries have been impaneled to look into labor leaders and racketeers in the coin machine biz. One is in Chicago. The other, in Cleveland, recently hit a roadblock when a Federal District judge questioned whether the Justice Dept. was engaged in a "fishing expedition" and refused to issue blanket subpoenas for union records. Justice officials are still pondering the question of an appeal.

## Hard to Indict

How, far Federal sanction—whether criminal or antitrust—can go in curing the ills of the jukebox business is an open question. Indictments are getting difficult to obtain; convictions more so. Teamsters boss James R. Hoffa, under expert legal counsel, has so far fended off efforts to jail him. And his predecessor, Dave Beck was nailed on income tax evasion—one of the lesser charges aired

(Continued on page 66)

## Atlantic-Ups Stereo \$1

The price of stereo has gone up at Atlantic Records. Label has hiked its stereo line from \$4.98 to \$5.98.

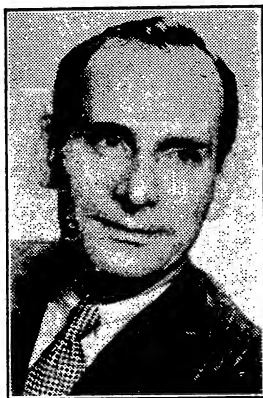
According to Nesuhi Ertegun, price boost is due to diskery's investment in research and new equipment.

## LENGSFELDER VS. ASCAP PRE-TRIAL THIS MONTH

Another round of pre-trial examinations, involving the operation of the American Society of Composers, Authors & Publishers, is due to start the middle of this month in the case of publisher Hans Lengsfelder against the Society in N.Y. Supreme Court.

Lengsfelder, who is suing ASCAP primarily to change its weighted vote system, was granted the right by Judge Irving Saypol to interrogate ASCAP execs on relevant matters concerning the voting and payoff procedures. Weinstein & Levinson firm is legal rep for Lengsfelder.

ASCAP was also involved in the pre-trial examinations in the suit of the 33 ASCAP tunesmiths against Broadcast Music Inc. Although not a party to this suit, ASCAP has been required to deliver data to both sides.



LESTER LANIN

Epic album release "Cocktail Dancing" going strong.

New Epic Album release: "Dancing at the Mardi Gras." "Another winning and danceable package—strong chart contender for Lanin."—Billboard. "—repertoire varied and consistently enjoyable. Should be another winner for Lanin."—Variety.

## AGAC N.Y. Meet March 18

The American Guild of Authors & Composers is holding a special membership in New York, March 18, at the Hotel Edison, to explain the operation of its new royalty collection agency.

Agency, which centralizes all publisher payments to writers who have authorized AGAC to collect for them, was launched at the outset of this year.

## Inside Stuff—Music

"Stagger Lee," the current Lloyd Price click on the ABC-Paramount label, follows in the "Tom Dooley" groove as an adaptation of an old folk song. The current version of "Stagger Lee," which also has been known under the titles of "Stacker Lee" and "Stack O'Lee," among other variations, is a rewrite by Price and his manager, Harold Logan, of a song that's about 100 years old. It also was adapted into a blues number by jazz performers, Johnny Dods and his combo having waxed it in the 1930s. In the same decade, folksinger Woody Guthrie recorded it on the Decca label and Furry Lewis did it for Brunswick in the Alan Lomax recorded thesaurus of American folk music. The current version has a new verse by Price and Logan and hence was copyrightable. Sheldon Music, a BMI affiliate, publishes. Although the ABC-Par disk has gone well over the 1,000,000 marker, the sheet music sales on the tune have not yet hit 50,000.

As its industrial exhibit for this month, the East River Savings Bank at Rockefeller Center is focussing on the music business in the window gallery with a display of rare manuscripts and first editions of serious and popular compositions. Exhibit, borrowed from the Broadcast Music Inc. archives, includes a first edition copy of "The Star-Spangled Banner," plus manuscripts of "Dixie," "America," "Old Mother Hubbard" and numerous pop works such as "The Ballad of Davy Crockett," "Deep In The Heart of Texas," "Tennessee Waltz" and others.

Robert Herridge's first taped show for his new series for CBS Films will stress the current jazz scene. Lined up for the initiator are Ben Webster (tenor sax), Buck Clayton (trumpet), Vic Dickenson (trombone), Jo Jones (drums), Milt Hinton (bass) and Hank Jones (piano) in the first group. Second group features Billie Holiday and Mal Waldron (piano) while the third group will spotlight Miles Davis (trumpet), John Coltrane (tenor sax), Julian Adderle (alto sax), Philly Joe Jones (drums), Paul Chambers (bass) and Red Garland (piano).

Mrs. Caroline K. Simon, New York's new Secretary of State and the first woman to hold such office by appointment (of Gov. Nelson A. Rockefeller), is a theatre and music enthusiast. One of her uncles was the late Leo Feist, music publisher. Mrs. Simon is a lawyer and a former member of the State Commission Against Discrimination. She was Republican candidate for Borough President of Manhattan last fall.

Jerry Simms, who is being primed for a pop promotion push by RCA Victor, is taking a three-week hiatus from his job at the Bond Clothing Store on Times Square to get in on the drive for his first Victor release, "Dancing Partners" and "Dancing With A Memory."

## RETAIL ALBUM BEST SELLERS

### VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This Last wk. wk.

Artist, Label, Title

1	1	HENRY MANCINI (Victor) Peter Gunn (LPM 1956)	1	1	2	1	1	4	4	1	2	1	2	2	1	1	3	138
2	2	FRANK SINATRA (Capitol) Come Dance With Me (W 1069)	4	1	1	3	1	2	8	1	3	8	1	9	3	7	102	
3	3	FLOWER DRUM SONG (Col) Original Cast (BL 5350)	8	10	2	3	9	2	1	2	1	2	2	2	6	65		
4A	7	KINGSTON TRIO (Capitol) The Hungry 1 (T 1107)	7	5	5	2	5	2	4	8	4	6	1	57				
4B	6	JOHNNY MATHIS (Columbia) Open Fire, Two Guitars (CL 1270)	9	4	4	2	7	3	3	2	9	10	57					
6	5	MITCH MILLER (Columbia) Sing Along With Mitch (CL 1160)	9	5	8	2	3	3	5	42								
7	8	SOUTH PACIFIC (Victor) Soundtrack (LOC 1932)	6	5	7	5	4	8	4	38								
8		MITCH MILLER (Columbia) Still More Sing With Mitch (CL 1283)	1	3	10	1	5	10	36									
9	9	GIGI (MGM) Soundtrack (E 3641)	2	6	5	8	5	7	33									
10A	18	KINGSTON TRIO (Capitol) Kingston Trio (T 996)	7	6	3	5	8	26										
10B	10	ROGER WILLIAMS (Kapp) Near You (KL 1112)	3	7	6	2	26											
12	4	MITCH MILLER (Columbia) More Sing With Mitch (CL 1243)	6	9	6	4	6	24										
13		ELVIS PRESLEY (Victor) For L. P. Fans Only (LPM 1990)	2															
14	15	RAY CONNIF (Columbia) Broadway in Rhythm (CL 1252)	2															
15	16	DUANE EDDY (Jama) "Twangy" Guitar (LP 3000)	4															
16	24	RICKY NELSON (Imperial) Ricky Sings Again (LP 8061)	9		8	10	8	5	9	17								
17		JOHNNY MATHIS (Columbia) Johnny's Greatest Hits (CL 1135)	7	8	5													
18	23	PLATTERS (Mercury) Remember When (MG 20410)	5		5													
19	11	VAN CLIBURN (Victor) Tchaikovsky (Concerto (LM 2250)	7		9	10	9	9	11									
20A	25	MUSIC MAN (Capitol) Original Cast (WAO 990)				4	8											
20B	19	NICHOLS & MAY (Mercury) Improvisations in Music (MG 20376)																
22A	22	SOUTH PACIFIC (Columbia) Original Cast (B 2579-80)	5	10														
22B		FOUR LADS (Columbia) 4 Lad's Greatest Hits (CL 1235)	4															
22C	17	NAT KING COLE (Capitol) Welcome to the Club (W 1120)																
25		SLEEPING BEAUTY (Disneyland) Soundtrack (WDL 4018)	8															

## 2-Vol '7 Ages of Jazz' Set In the Works as Metro-J Latches on to Pace in D.C.

Concurrent with the month-long jazz celebration now underway in Washington, Metro-Jazz is prepping "The Seven Ages of Jazz," a two-volume package produced and narrated by Leonard Feather and under the musical direction of Dick Hyman. The album is a live recording of a concert staged by Feather and Hyman in Wallingford, Conn., last September.

"Seven Ages of Jazz" has been selected as the title of a display of memorabilia at the Library of Congress. Highlight of the commemoration in the capital is a concert with an all-star cast to be presented March 16 as a "Jazz Jubilee" at the Sheraton-Park Hotel for the benefit of the Friendship Settlement House.

The MetroJazz album features Buck Clayton, Willie (The Lion) Smith, both of whom will appear at the Washington bash. Also featured on the LP are Billie Holiday, Maxine Sullivan, Brownie McGhee, Coleman Hawkins, Don Elliott, George Auld, Milt Hinton and Don Lamond.

## 20th-Fox Label Going On Jazz Kick in March

The 20th-Fox disk label is jumping into the jazz sweepstakes this month with a "Premiere of Jazz" album schedule.

Spearheading the drive will be a special two-pocket album featuring the late Tommy Dorsey. Package will be given the same merchandising treatment as 20th's previous Glenn Miller LP special.

Following the Dorsey push will be "The Wizard of the Ragtime Piano" with Eubie Blake and an assist from Noble Sissie; "Sweet Swingin' Stuff" with Stuff Smith; "Music of the Early Jazz Dances" with Claude Hopkins; "Piano Patterns" with Cecil Lloyd, and "Drums of Africa" featuring native drummers from the Belgian Congo.

# 'Some Like It Hot' Cool, Cha Cha, Etc.

United Artists music subsidi, which were meshed into the promotional gears for the film company's release of "I Want To Live," are once again being linked into a major crossplugging pic-music campaign for the Marilyn Monroe starrer, "Some Like It Hot." The UA disk company is putting out three albums based on the pic, plus several singles and an EP.

One package will be taken directly from the soundtrack of the musical. Another album with be a "Some Like It Hot Cha Cha" set, spotlighting the show's score in cha cha tempo, and the third LP will be a jazz version of the score titled "Some Like It Cool." A single taken from the track by Miss Monroe has already hit the market and she cut two additional songs in a special studio date in New York Monday (2) for inclusion in an extended-play set. The UA label is also issuing singles by other artists based on the show's numbers.

The pic company plans to use the music in the background of all its radio and tv plugs. In addition, a push for disk jockey plugs and disk retail displays will be made by UA's fieldmen.

The pic will similarly be exploited via disks in European markets. Kay Norton, exec v.p. of the UA disk label, pointed out that the company's deal with some 40 foreign distributors commit them to release all soundtrack albums a few weeks in advance of the pic's play-dates.

## Swiss Punched Holes In 'Dooley' And Shot Same Into Bestseller Orbit

Zurich, March 3.  
An ironical switch in disk promotion is currently baffling Swiss disk circles. The Kingston Trio etching of "Tom Dooley," on the Capitol label, owes its present status as a top U.S. pop single to a public panning by Swiss radio station Beromuenster a few months ago. In a tongue-in-cheek broadcast, station blasted a number of U.S. and European pop tunes as being in especially poor taste. "Tom Dooley," which until then had passed unnoticed, starting pouring in and platter is now still on the rise. It also caught on in Germany and Austria, according to reports from Musikvertrieb A.G., local distrib of Capitol.

Part of the click is also attributed to the fact that the original English introductory text preceding the actual tune was replaced here by German patter with a Yank "Western" accent, thus situating clearly the song's "meaning" also to those not understanding the English lyrics.

Runner-up pop single at present is Peggy Lee's "Fever," also on Capitol, with the same thrush's upcoming "Alright, Okay, You Win" (b/w a new version of the oldie "My Man") expected as a pretty sure bet.

In the album field, Nat King Cole's "Cole Espanol" is currently winning top honors. Steady good sellers also include LPs by the Jonah Jones Quartet, pretty slow until recently when this combo started to make an imprint internationally via its disk outtings.

## GERMAN JAZZ FESTS AS TOURIST MAGNET

Frankfurt, March 10.  
With the Germans getting hep that jazz concerts are always a big bid for the international tourist trade, the country is going jazz-mad this summer with some big events on tap.

Included are the German Jazz Festival in Frankfurt, May 16-18; the First International Jazz Festival in Essen's Gruga Hall, April 18-19, and the German Amateur Jazz Festival set for Dusseldorf, Sept. 25-27.

In the international event at Essen, Ella Fitzgerald, the Oscar Peterson Trio and the Albert Mangelsdorf Jazztet are already scheduled, while negotiations with Mahalia Jackson, Art Blakey & His Jazz Messengers and Miles Davis are still pending.

# VARIETY Scoreboard

OF

## TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution  
Encompassing the Three Major Outlets

Coin Machines      Retail Disks      Retail Sheet Music  
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

POSITIONS		TALENT		TUNE	
This Week	Last Week	ARTISTS AND LABEL			
1	1	FRANKIE AVALON (Chancellor)	.....	Venus†	
2	3	COASTERS (Atco)	.....	Charlie Brown†	
3	4	DAVID SEVILLE (Liberty)	.....	Alvin's Harmonica*	
4	9	BROOK BENTON (Mercury)	.....	Just A Matter Of Time†	
5	2	LLOYD PRICE (ABC-Par)	.....	Stagger Lee†	
6	6	CHRIS BARBER (Laurie)	.....	Petite Fleur†	
7	8	ANDY WILLIAMS (Cadence)	.....	Hawaiian Wedding Song*	
8	7	RAY ANTHONY (Capitol)	.....	Peter Gunn*	
9	10	LAVERN BAKER (Atlantic)	.....	I Cried A Tear†	
10	..	MITCH MILLER (Columbia)	.....	Children's Marching Song*	

POSITIONS		TUNES		PUBLISHER	
This Week	Last Week	TUNE			
1	1	*CHILDREN'S MARCHING SONG (F—"Inn")	.....	Miller	
2	7	*ALVIN'S HARMONICA	.....	Monarch	
3	3	†VENUS	.....	L'Dale & Rambled	
4	5	†CHARLIE BROWN	.....	Tiger	
5	6	†PETITE FLEUR	.....	Hill & Range	
6	4	*HAWAIIAN WEDDING SONG	.....	Pickwick	
7	..	†IT'S JUST A MATTER OF TIME	.....	Eden	
8	2	†STAGGER LEE	.....	Sheldon	
9	8	†DONNA	.....	Kemo	
10	..	†I CRIED A TEAR	.....	Progressive	

\* ASCAP † BMI F-Film

## Mexican Cleffers

Continued from page 59

of music used for profit is liable to a term of imprisonment from six months to two years and fines of 500 to 50,000 pesos (\$40 to \$4,000).

Society representatives have already acted against 152 owners of jukeboxes in Monterrey, Veracruz and Merida, stating that payments had been evaded by these for past three months to over three years in some cases. Actually, in the three cities, there are over 800 jukebox owners not kicking through to the Society, but court summonses were only served on the 152 because the others have made themselves "unavailable."

**Jukeboxer Makes The Pen**  
In this city, jukebox operator Guadalupe Sanchez has entered Lecumberri Penitentiary for refusal to liquidate back payments to the Society. More than 700 complaints here have been signed and where wilful evasion is established, prison will await operators.

As a result of this energetic action, it appears that operators in arrears are reluctantly putting up money now, and Uzcanga believes that the situation is well in hand. Of course, this being Mexico, a constant vigilance and threatening stick will be required to collect the fees. Once all jukeboxes are paying their monthly dues, the Society of Authors & Composers estimates an annual take in excess of 12,000,000 pesos (almost \$1,500,000) for distribution to its membership.

**Fronts & Racketeers**  
The entire jukebox field here is a top secret affair—a no-man's-land for anyone seeking information. Some cantinas, beer parlors, candy stores, etc., do own their own machines, but the percentage of these cannot be ascertained. Majority

of boxes are in hands of operators having anywhere from a dozen to 100 machines, and usually a figure-head owner is the front for one or another local racketeer.

Jukeboxes themselves range from wheezing, rickety, ancient relics dating back two or more decades (in the provinces), but still capable of playing the loud-rendered ranchero songs, to the delight of the campesinos (rural dwellers), to up-to-the-minute machines embellished with colored lights, trim lines, plenty of aluminum and capable of handling 200 tunes. The jukebox fan can indulge in his favorite pastime here at 20 centavos (slightly over 1½¢) per tune.

The Association of the Music Industry, outfit allegedly speaking for jukebox owners throughout Mexico, has termed the Association tariff too high, suggesting that each jukebox be taxed only 5 pesos (40¢) a month. This offer has been refused.

## Dale Records in An Up-&-Etch-'Em Beat

Frank Abramson and Bugs Bower are enlarging the operation of Dale Records, a subsid of Sammy Kaye-Jack Philbin enterprises. Abramson, head of Kaye's publishing firms (World, Republic and Isham Jones Music), and Bower, artists & repertoire topper for Dale, are on a heavy cutting schedule via talent associated with the "Sammy Kaye Show" on ABC-TV.

Bower also is grooving artists already under contract and he and Abramson are continuing to audition talent to build the diskery's roster. In addition to scouting new artists, the Dale team is adding more songwriters to the firm.

## N. Y. PARIS LABEL IN O'SEAS DISTRIB SWAP

Paris Records, N. Y. indie label, has wrapped up a series of reciprocal distribution deals with foreign diskeries. Paris releases will be handled in Europe by Pye, in England; Darium, in Italy; Vega, in France; Karusel in Scandinavia; Peter Schaeffer, in Germany; and Bovima, in the Benelux countries. Wally Gold, Paris prexy, also arranged to distribute some of the foreign label's output in the U.S. Among the European artists Paris will handle here are Little Gerhard, Swedish rock 'n' roller, and the British Cherry Wainer combo.

## Cheyette to Sam Fox Co. As Resident Attorney

Herbert Cheyette, member of the lawfirm of Weinstein & Levinson and one of the lawyers representing dissident members of the American Society of Composers, Authors & Publishers in various legal and Congressional moves, is joining the Sam Fox Music company as resident counsel. Fred Fox, who runs the firm founded by his father, has been one of the sparkplugs in the campaign against ASCAP's voting and distribution setup.

I. Jack London remains as special counsel for the Fox firm.

## Counterpoint Singles

Bill Fox's indie Counterpoint label is entering the pop singles field. Previously, the diskery had specialized in LPs.

Counterpoint launched its pop drive with the signing of Vivian Lori and Joey Castle & The Knights. Miss Lori has played the nitty circuit and toured in summer stock musicals. Her first release is scheduled for this week.

# Harry Fox O.O. Of Brit. Vidtape 'B.O.'

With an upbeat expected in the use of music on videotape, Harry Fox, publishers' agent and trustee, left for England last week to study the British system of paying off publishers for the musical synchronization rights.

The British system, which is just going into operation, involves fixed annual fee payments by the program contractors into a common pot which is then distributed among the publishers strictly according to the per-second usage of their tunes on videotape. Fox plans to explore the British setup for about two weeks.

At the present time, the U.S. publishers have no policy about collecting synchronization fees from videotape. Taped shows are still regarded as in the same category as live shows. However, the fact that the videotaped shows can be rerun on a syndicated basis creates the synchronization right for music. How and what to collect for this right is the problem which Fox has to solve.

## Mex Composers Seeking Reciprocal Tax Exemption On Earnings in the U.S.

Mexico City, March 10.  
The Dept. of Foreign Relations is working for an accord exempting Mexican musicians from paying income taxes on music exploited north of the border.

A Foreign Relations spokesman pointed out that tunes of U. S. composers played in Mexico are not taxed. Therefore, a reciprocal arrangement is sought for composers here, whose earnings are far less than that of their American confreres.

Talks between Mexican and U. S. Governments will begin soon, the spokesman said.

While amount involved is small, a little over \$20,000 dollars annually, according to Foreign Relations estimates, translated into pesos this comes to over 250,000, and this money can be used to "relieve the economic situation of certain of our authors and composers."

## 45'S CATCHING UP TO 78'S IN BRITAIN

London, March 3.  
Whereas the output of 45 rpm disks in Britain in 1958 was more than double that of 1957, production of 78s was 45% less than in the previous year. That's one of the significant facts thrown up by an analysis of manufacturers' sales compiled by the Board of Trade.

Production of 78s and 45s was running just about neck and neck at year's end, the official figures conveying that pressings on 78s represented 40% and the 45s were 38% of the overall total. In 1957, the corresponding figures were 66% and 17%. As for the 33½ rpm's, these accounted for 22% of total production in 1958 as against 18% in 1957.

Monetary total of manufacturers' sales, exclusive of British purchase tax, showed at \$38,640,000, a decline of 2%. In 1957, the peak year so far, it was \$39,200,000. This drop was less than forecast in diskery circles, thanks to sales of \$4,656,400 in December which were \$47,600 up on those of December, 1957.

The December production of 7,451,000 disks of all speeds raised the year's total output to 71,455,000, comparing with 78,285,000 in 1957.

Export sales in December at \$747,600 were 5% up on the comparable 1957 level of \$711,200. Over the whole year, export sales totalled \$9,800,000, being 4% above the 1957 figure.

## Leonard Feist GM's AMP

Leonard Feist, v.p. of Associated Music Publishers, the longhair publishing subsid of Broadcast Music Inc., has been named general manager of the AMP operation. It's a new post.

In other switches, Edward J. Molinelli, BMI comptroller, has been named director of financial operations. Robert Higgins, assistant secretary of the licensing organization, was elected treasurer.

# Top Record Talent and Tunes

# VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising to the popularity as well as those at the top. Ratings are computed on the basis of ten points for each mention, nine for a No. 2, and so on down to one point. Whenever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and highways will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

† BMI

2

[illegible]



# NEW AMES BROTHERS HIT ONLY YOUR LOVE

c/w

## DANCIN' IN THE STREETS

47/7474



# RCA VICTOR

Trmk(s) ®

RADIO CORPORATION OF AMERICA



## On The Upbeat

### New York

Harold Orenstein has taken on Allen H. Arrow and George Schiffer as partners in his law firm. Joe Glaser has tapped pianist Ahmad Jamal to a five-year deal with his Associated Booking Corp. cutting an album with Jack Lemmon of tunes from the pic, "Some Like It Hot." Four Aces are now on an extended road tour including a three-week date at the La Fiesta Club, Juarez, Mexico, beginning March 16. Jack Scott, Carlton disker now a private in the U. S. Army, hospitalized in the Ireland Army Hospital, Fort Knox, Ky., with a stomach ailment.

Connie Francis, MGM thrush, currently in Great Britain for dates in Glasgow, Liverpool and the tv show, "At The Palladium." Thelonious Monk's orch set for annual Newport Jazz Festival. Meanwhile, Riverside Records is prepping an LP of his recent Town Hall concert. This year's Randall's Island jazz festival, to be produced by Frank Geltman, has been set for Aug. 21-23. Four Lads begin a four-week engagement at the Thunderbird, Las Vegas, March 29. Thrush Arlene Tye is playing a two-weeker at the Golden Slipper, Glen Cove, L. I. Singer Lee Laurence joined the revue at Cafe Sahara. Israeli niter, Stan Hoffman, formerly promotion manager of General Distributing in Baltimore, named general manager of Marnel's Maryland operation.

Igor Kinn's will appear as harsichord soloist in a concert given by the Village Civic Symph March 18 at Judson Memorial Church. Eddie Harkness orch winding up a two-week run at Squaw Valley, Lake Tahoe, Calif. Personal manager Michael Corda has set Negro folk-singer Ted Brown with Capitol Records. Bill Farrell now at keyboard at Bird 'n Hand, eastside eatery. He alternates with Pave Morton. George de Witt on the Coast plugging his new Epic LP. Dallas Andrews, project engineer of the radio and victrola division of RCA, will discuss "Four Track Magnetic Tape Cartridge System" at Audio Engineering Society meeting at Johnny Victor Theatre March 17. Raymond Lowery, entertainment editor of the News and Observer (Raleigh, N. C.) penned a full-page piece on "Twelve Swinging Tar Heels" in the March 1 edition.

Gina Lombardi, 11-year old singer, cut "Dancing Teen-Age Style" for the indie Mark label. Hillel & Aviva, folk singing-instrumental duo at Cafe Sahara, to concertize at Town Hall March 29. Fay Rudin has joined Frank Music as professional secretary for

national public relations. She was formerly with the Music Publishers' Contact Employees Union. Theodore Bikel, Elektra disker, winds his concert tour April 5 at Town Hall. Bobby Freeman signed for another weekend engagement at the Boulevard, Queens, March 13-15. Gene Edwards, KILT, Houston, deejay, joining WROW, Albany, as program manager. Lori Knight appearing at the Cafe Bohemia. Mills Music has acquired publishing rights for U.S., Canada and England of the background music from the pic "Assensus Pour L'Echafaud," written by Miles Davis. Joe Glaser has booked Turk Murphy's San Francisco Band into the Roundtable for five weeks. They started Monday (9). MGM Records has taken over the whole fourth floor in the Loew's Bldg. on B'way. Durgon-Katz set as personal manager for the Newport Youth Band. Group debuts as Carnegie Hall March 15.

### London

Ted Heath's fifth U.S. tour looks like being skedded for October, taking in his bow in San Francisco. Noel Rogers has moved in as managing director of Dominion Music from Kassner Associated Publishers Ltd. where Cyril Shane, general manager for four years, shifts up in replacement. Josh White, Dinah Washington and Abbey Lincoln have been booked by Granada-TV for spots in the "Chelsea At Nine" skein of vaude programs. First two may also make appearances at Granada theatres. Miss Lincoln is skedded to do two weeks at London's Colony Restaurant in June. Songwriters' Guild of Great Britain holds its 10th annual "Our Friends The Stars" concert at Victoria Palace April 12. Italian musical group, Marino Marini Quartet, makes debut on BBC-TV's "Oh Boy!" March 28. ABC Concert Orchestra goes to The Netherlands next month, in its first tour abroad. Campbell Connelly Ltd. has taken over distribution and other functions previously handled by Mills Music for Planetary-Kahl Music and its associated company, Tin Pan Alley Music. Singer Michael Holliday has lined up a trip to the U.S. on May 21.

### Hollywood

Morton Downey Jr. joined Tender Records as both an artist and a&r man. Don Ralke orch cut a new rock 'n' roll instrumental at Radio Records for the Warners label. Columbia Records has set March 15 as the national release date on the Shirley Jones-Jack Cassidy album, "Love From Hollywood." Russ Molloy, exec veepee of Bel Canto Records, back from Chicago where he attended an industry-wide meeting on tape. Vanguard Records has taped Carol Channing's niterly stand at the Fairmont Hotel in Frisco as a new album release. It will mark her first LP since the "Gentleman Prefer Blondes" show album.

### Chicago

Martin Denny to London House April 14 for a month. Sarah Vaughan returns to Mister Kelly's March 24 for a pair, after a week at the Key Club, Minneapolis, starting the 16th. Signatures play Club Laurel here March 11

Florian Zabach orch has a Wisconsin tour in March, with a July 2 date at Chi's Aragon Ballroom. Count Basie, back from Europe, makes his first stop the L.A. Crescendo, opening March 12, then to the Flamingo, Las Vegas, March 26. Barbara Dane set for the 3525 Club, Dallas, March 25 for two frames. Larry Green orch to McCurdy Hotel, Evansville, Ind., April 20. Marian McPartland Trio pacted by Freddie's Cafe, Minneapolis, March 23.

Carmen Cavallaro comes back to London House March 18. Duke Ellington set for a Blue Note return May 6 for three frames. Oscar Peterson threesome to Freddie's Cafe, Minneapolis, May 25 for a pair. Larry Green orch opens a longtermer at the Embers, Evansville, Ind., May 20. Banjoist Eddie Peabody signed for nine days at the Chase here, starting March 20. Hal Munro's dance tooters slated for a flock of midwest one-nighters over the next couple of months.

### San Francisco

June Christy's booked into Fack's II June 4, Earl Grant March 25. Dave Lambert Trio took on top booking at the hungry 1. One-night jazz festival's planned in connection with the Oregon centennial next August with Duke Ellington and Mahalia Jackson.

### Philadelphia

Lee Guber and Frank Ford, operator of the Music Fairs, are producing an all-star jazz festival at the Academy of Music, April 2, featuring Duke Ellington orch, George Shearing Quintet and Dizzy Gillespie band. Concert is sponsored by the Devon County Fair for Bryn Mawr Hospital benefit. Argentine pianist Atilio Brunini making debut at the C'est La Vie. Oscar Peterson Trio current at Showboat. Pearl Bailey at Latin Casino March 12-21. Glenn Miller set for El Rancho March 15. Harvey Boys working Erie Social Club March 14-15. Ted Forrest Quintet playing Carlo's Circle Club. Bobby Latin, son of Latin Casino Captain Joe De Angelo, inked The Tyrones and is now singing m.c. at the Hialeah Atlantic City. Four Aces open at Sciolla's March 13 in their first local appearance since Fred Diogate replaced Al Alberts. They head next for Juarez, Mexico. Ed Cohn's Lesco Distributors, second oldest indie record outfit in the city, celebrating 15th anni. Cohen sending out souvenir copies of first disk he released, Slim Gaillard's "Yep Roc Heresay."

Bobby Negri, pianist with his brother Joe Negri's trio, just graduated from barbers college. Jay Sullivan orch had option picked up for six more months at Anchor age. Walt Harper combo held for third week at Pirates Den of Bresiner Hotel in Ligonier. Erroll Garner inked for a concert at Syria Mosque April 30; less than two months later, on June 19, he comes back to Town House for nine days. Ruth Lee, organist, into Silhouette Lounge for an indefinite stay. Charles Bell Contemporary Jazz Quartet, which gives its next concert at Carnegie Lecture Hall March 21, has named John Bos to handle the press. He's also the publicity man for the Pittsburgh Playhouse. Carl Saly band now playing the Hi-Hat. Three Sound have been held over at Crawford Grill.

### Pittsburgh

Bobby Negri, pianist with his brother Joe Negri's trio, just graduated from barbers college. Jay Sullivan orch had option picked up for six more months at Anchor age. Walt Harper combo held for third week at Pirates Den of Bresiner Hotel in Ligonier. Erroll Garner inked for a concert at Syria Mosque April 30; less than two months later, on June 19, he comes back to Town House for nine days. Ruth Lee, organist, into Silhouette Lounge for an indefinite stay. Charles Bell Contemporary Jazz Quartet, which gives its next concert at Carnegie Lecture Hall March 21, has named John Bos to handle the press. He's also the publicity man for the Pittsburgh Playhouse. Carl Saly band now playing the Hi-Hat. Three Sound have been held over at Crawford Grill.

### Kansas City

Stan Kenton orch to play Millburn Country Club St. Patrick's dance March 17. Rusty Draper will follow Four Lads into Eddys. He opens March 20. Lads will do the Milton Berle show March 25, then open at the Thunderbird, Las Vegas, March 31 for their fifth time in the room. Hildegard heads south for a niterly date in Atlanta, opening there March 16. Her stand in the Terrace Grill of the Muehlebach here was extended through March 14, adding an extra weekend to the date. That brings in Enzo Stuarti and Mary Jayne Monday (16) in contrast to usual Friday opening.

## Ravinia Festival in Chi Flirting With Pop Arts; Pact Brown, Kingstons

Chicago, March 10.

Early bookings for this summer's Ravinia Festival suggest that the six-week at fresco stand will have the one quality that's been conspicuously absent in recent years: a festival flavor.

Walter Hendl, Ravinia's artistic director (and Chi Symphony associate batoneer), readily concedes most previous seasons in recent years have been summer carbons of winter symphonic schedules. There have been occasional departures to such fields as jazz and ballet, but mostly the suburban billet has given seasonal employment for the Chicago Symphony and, usually, a chamber ensemble tailed to the schedule.

These latter elements will still backbone the fest, but this year, pending negotiations, the talent lineup is expected to show more diversification. Already set, each for two dates, are the Les Brown band and the Kingston Trio, and Hendl is understood to be after a tailgate group.

This, by the way, is Hendl's first season in the Ravinia post, an assignment previously handled by Chi Symphony manager George Kuypier. Hendl stresses that his efforts to diversify Ravinia are not limited just to jazz groups, though he's mindful the idiom is a proved moneymaker for the fest. Prior seasons, which have no more than flirted with jazz (per one or two evenings devoted to it over the six-week course), have seen some of its leading exponents often outpull top-shelf classicists; and Ravinia's attendance record, in fact, is held by Louis Armstrong, who bettered the previous high set by an impressive trio of Jascha Heifetz, Artur Schnabel and Gregor Piatigorsky.

Coin, to judge by the Brown and Kingston bookings, would seem no bar to Hendl's diversification approach. For their two appearances, both will get \$5,000.

## SAN REMO JAZZ FEST A CLICK AT \$3.50 TOP

Rome, March 3.

Two-day Jazz Festival was successfully run off in San Remo, with Sonny Rollins Trio and Horace Silver Quintet representing the U.S. Event took place in same Casino Theatre used for the recent pop songfest, with \$3.50 top prevailing. RAI-TV picked up part of the show live, while rest will be filmed for use later on this by the Italo telenet.

Other assembled talent included: Flavio Ambrosetti Quartet (Switzerland), Tete Montoliu (Spain), Barney Wilen Quintet (France), Basso-Valdambri Quintet (Italy), Lars Gullin (Sweden), Lucca Quintet (Italy), Joe Harriot Quintet (Britain), Albert Mangelsdorff Sextet (Germany), Franco Cerri-Erich Peter-Pierre Favre Trio (Italy-Switzerland), Nicola Arigliano (Italy), Cuppini-Fol-Rovere Trio (Italian-French).

Fest cost a reported \$7,500, with top coin going to Yank combos.

## RCA Names Beldon V.P., G.M. of Home Instruments

Jack S. Beldon, former General Electric exec who joined RCA last month, has moved into the newly created post of v.p. and general manager of the RCA home instruments division, heading up the television, phonograph and radio manufacturing operations. He'll report to P. J. Casella, exec v.p. of consumer products. Raymond W. Saxon continues as vicepresy over radio-phonos while James M. Toney remains as veepee over television sets.

In another RCA exec appointment, Dr. George H. Brown was named v.p. over engineering, succeeding O. B. Hansen who recently retired.

## Jazz Not Mugg's Delight: Film Credo

A 90-minute jazz film, "Jazz On a Summer's Day," dealing with the Newport Jazz Festival, has been completed by Raven Films, a company headed by Bert Stern, a commercial magazine and advertising photographer.

Stern, making the shift from still to motion pictures, shot more than 125,000 feet of 35m Eastman color before editing the picture down to its 90-minute length. His aim, he said, was to dispel the idea that jazz is only associated with juvenile delinquency and the brutal aspects of life. What he tried to accomplish, he explained, is the impression that jazz is a musical form and that it can be enjoyed and accepted by respectable people. He attempts to prove his point by shooting a day at Newport, covering the outdoor summer activities, the reaction of the people, as well as various segments of the jazz festival itself.

Stern is currently dickering with a number of the major distributors and expects to close a deal shortly. Plan is to release the film in July, with a world premiere possibly at Newport. The picture was filmed with a six-track stereophonic soundtrack and Stern is pitching to have the film released with the multi-channelled track.

Shooting at the Newport Jazz Festival gave Stern access to the top jazz exponents of today. Included in the film are jazz sizzlers as Louis Armstrong, Mahalia Jackson, Gerry Mulligan, Anita O'Day, Dinah Washington, Chico Hamilton, Jimmy Guiffre, Jack Teagarden, Thelonious Monk, Sonny Rollins, Sonny Stitt and others.

## Coleman's Pubberies

Larry Coleman is exiting Coleman-Secon Inc. this week to open his own music publishing operation with 11 songs already recorded and due for release within the next month. Firms will be known as Brightwater Music (ASCAP), Fairfield Music (BMI), Court Music (MBI) and Source Music (MBI).

Coleman, president of SOMAC, new writer org, will continue to freelance and is presently collaborating on a film score for 20th-Fox with Lionel Newman.

## 3 BIG ONES FROM MPHC

DEARER THAN DEAR  
ROGER WILLIAMS KAPP

THE HANGING TREE  
MARTY ROBBINS COLUMBIA

TRADE WINDS  
BILLY VAUGHN Dot

MUSIC BY  
JESSE GREER

KITTY FROM  
KANSAS CITY  
Vocal - Instrumental  
Published by  
FEIST

## I'M HOT . . .

Young man, aggressive, seeking career in promotion work. Definite asset to any organization . . . an interview will prove it!

WRITE BOX V-1, VARIETY,  
154 West 46 St., New York, N. Y.

Mills Music  
HIT REMINDERS

- SWEET LORRAINE
- KISSES (The Sweetest Kisses Of Them All)
- GIRL OF MY DREAMS

MILLS MUSIC, INC.

VIDEOTAPE

Dynamic new dimension in TV programming

PROFESSIONAL AMPEX CORPORATION PRODUCTS DIVISION

TM AMPEX CORP. REDWOOD CITY, CALIFORNIA

INTER-RACIAL LUXURY HOMES NEW & USED

IN BEAUTIFUL TANGLEWOOD SECTION OF ROCKVILLE CENTRE, LONG ISLAND, N. Y., COLONIALS, SPLIT LEVELS, CAPE COD, RANCHES FROM \$25,000 AND UP.

40 MINUTES FROM BROADWAY

FINEST

AND BEST IN NASSAU COUNTY

CALL OR WRITE  
SILCO  
ROCKVILLE CENTRE  
4-6363  
18 Lakeview Ave., Rockville Ctr., N. Y.

# DIAHANN CARROLL'S

---

opening at the  
PERSIAN ROOM  
added another  
bright star to  
her crown of  
successes... It  
was nothing short  
of a triumph!

---

*Max E. Youngstein*

*President of United Artists Records*



# RUSTY DRAPER

## Unit Review

### Home Show, Omaha

Omaha, Feb. 8.

*Rusty Draper, Clyde McCoy Orch. (7), Jont Jayson, Caperettes (8); Omaha City Auditorium, Feb. 4-8, '59.*

The drawing power of Rusty Draper in these parts is no longer in doubt. A fave at niteries, he returned to headline the Home Show and packed in a record 65,000 for the five days (10 shows). Old Home Show record was 45,000. And this year's Auto Show, featuring the McGuire Sisters, attracted a meagre 8,000 for the same number of days.

Draper turns in a socko performance. The redhead works hard with his songs and guitar work and has the crowd with him all the way. He uses plenty of new material as well as his usual "Freight Train," "Whispering Sands," etc., and goes off to an ovation after a rousing "Saints Go Marching In."

### NOW APPEARING:

#### ROOSEVELT HOTEL

New Orleans

### CURRENT HIT RECORD:

Hey Li Lee Li Lee Li

b/w

The Sun Will

Always Shine

Mercury Records

### MONDAY THRU FRIDAY:

#### THE RUSTY DRAPER SHOW

CBS RADIO NETWORK

### Representation:

WILLIAM MORRIS AGENCY

### Public Relations:

LEWIN/KAUFMAN/SCHWARTZ

### Personal Management:

FRANK STEMPEL

O

C

K

O



## N.Y. Court Rules 'Dummy' Officers Liable in Serneau Cafe de Paris Case

A New York magistrate's ruling may make all legal secretaries wary of becoming dummy officers in corporations in order to accommodate employers and clients. The N. Y. City court last week ruled that Gunther Serneau, who was assistant secretary of the now defunct Cafe de Paris, N. Y., is liable for the taxes owed the city. Amount is expected to hit between \$6,000 and \$8,000.

Serneau told the court that he was merely an employee of the spot, serving as secretary to Lou Walters, who was the president of the operating corporation, and that Max Selette, a brother-in-law of Walters, was secretary-treasurer. He was listed as assistant secretary in the corporation papers. He also said that he had no stock in the firm.

The court stated that the mere fact that he was listed as an officer made him liable in the absence of the other officers, who were not available. The court stated that even if he had never been near the site where the corporation was doing business, he would still be liable because of his consent to be an officer, either dummy or active. Serneau is due to be in court on March 23 for sentencing. He was ruled to be guilty of a misdemeanor and will be liable for the face amount of the tax as well.

It's customary for secretaries to affix their names to incorporation papers, particularly in personal corporations.

Serneau was an assistant to Walters for about 12 weeks, and is now employed as assistant to Eddie Risman, managing director of the Latin Quarter, N. Y.

## Robt. Wilson, Who Kilts 'Em In Scotland, Due Here '60

Glasgow, March 10. Robert Wilson, kilts Scot tenor, plans to take his White Heather concert unit on a tour of the U.S. and Canada during 1960. He has regularly headed treks to Canada to entertain exiled Scots.

Wilson, currently heading his own unit here, and with a resident stint skedaddled at the Empire, Edinburgh, will follow with a tour through southern and northern Ireland, playing leading theatres and concert halls. Scot tunes and music, which he features along with folk dancing, are socko with the Irish.

Later, Wilson, a leading name hereabouts for many years, will head a summer season at the Palace Theatre, Newcastle, in north-east England, playing there until September.

## Vt.'s Long Pond Can Go On With Altogetherness

Montpelier, Vt., March 10. A bill that would have outlawed nudism was killed in the Vermont House of Representatives, 122-103, last week.

There are statutes on the state's lawbooks now to cover "indecentcy in matters of lewdness," chairman Ralph A. Foote of the judiciary committee said.

The only nudist colony in Vermont is at Milton on Long Pond. Called the Forest City Lodge, it has some 40 members. Rep. Grace Chandler said she proposed the anti-nude bill at the request of 28 townpeople. It would have set fines of \$1,000 to \$5,000 for ops of nudie camps. Mrs. Chandler said Milton area residents didn't know that the Long Pond property was to be used by a nudie colony when it was purchased by George Fletcher of Montreal, who operates the camp.

## Personal Mgrs.' Shindig

Hollywood, March 10. Conference of Personal Managers, West, with a membership of 25, will launch an annual benefit show June 13 at the Shrine Auditorium, to raise funds for org's Vista Del Mar Associates which operates the Vista Mar Child Care Agency.

Talent for show will be drawn from the 250 clients handled by membership. Managers' eastern equivalent will stage a two-day telethon in May.

## Earlybirding Sammy Jr.

So. Laguna, Calif.

Editor, VARIETY:

On P. 83 of VARIETY, May 27, 1931 there might very well be the first "notice" ever given by your fine publication to Sammy Davis Jr. It was captioned "Suspended Sentence Over 5-Year-Old Boy In Show" and I quote the story:

Samuel Davis, 31, actor, of 275 West 144th St., New York, pleaded guilty in Special Sessions to allowing his five-year-old son, Samuel Jr., to appear in a singing and dancing act on the stage of the Republic Theatre on Feb. 19 without a permit. He was given a suspended sentence.

Davis Sr. was arrested at the instigation of the Children's Society. Davis admitted he had not obtained a permit for the child's appearance.

Sam Stark

## GAC's R&R Tourer

GAC-Super Attractions, a General Artists Corp. subsidiary, is dispatching a new rock 'n' roll unit to tour for 29 days starting March 29 in Richmond.

Unit will comprise Clyde McPhatter, LaVern Baker, Coasters, Little Anthony & The Imperials, Crests, Bo Diddley, Frankie Lymon, Chantels, Wade Flemmons, and Lloyd Price orch.

## Cincy Trade Bid Via Hall, Garden

Cincinnati, March 10.

Improvements to Cincy's multiple use Music Hall and Cincinnati Garden are stepping up the city's bid for conventions, trade and industrial shows.

The 12,000-seat Garden celebrated its 10th anni with opening of a \$50,000 addition which doubled its floor space. The new building also is equipped for ice skating, permitting continuation of that growing local sport while ice shows occupy the main building.

In the first decade, Garden events drew an attendance of 1,500,000. General manager Alex Sinclair reports more than 100,000 attendance for the first two months of this year, with "bookings rolling in."

Music Hall, which improved the main auditorium two years ago, will dedicate the renovated ballroom April 4. Improvement of the 23,000-square-foot area was tabbed at \$300,000. Cost is shared by the city and the Music Hall Assn.

Charles Bauer, Music Hall manager, has announced a private policy for dances in the ballroom which was called the Topper Ballroom during many seasons of operation with public dances and name bands.

## BARTENDERS UNION IN DRIVE VS. CAFE TAX

Cincinnati, March 10.

Stepping up the fight for repeal of the 1917 "emergency" cabaret tax, locals of the Hotel & Restaurant & Bartenders Union are compiling estimates on what the Federal relief will mean to their areas in terms of reopened rooms and job opportunities. The employment expansion would be equally advantageous to culinary workers, musicians and entertainers.

Ed. S. Miller, general president of the culinary union, sounded the appeal from his headquarters here. "Our people need the jobs repeal will create," he said. "Information already at hand indicates at least 500 entertainment rooms in hotels alone will open again should the tax be abolished."

"We will fight for full repeal from now on, taking an active part with the American Federation of Musicians and AFL-CIO in eliminating this barrier to jobs and cultural development."

## Meet Estelle Sloan,

### Chi Chi Pinchhitter

Palm Springs, March 10.

Dancer Estelle Sloan is putting in a claim for some sort of nitery record, playing to seven openings in two weeks at the Chi Chi here. Headliners moved in and out so fast that one night none was there, so she was left to open and close alone. Illness of Dennis Day and Donald O'Connor called in several attractions for emergency short runs. Even Nat King Cole filled in for a split week and the DeCastro Sisters headlined for two days.

Miss Sloan opened with Day but his throat went down under an old infection and she had to carry on alone at the midnight show. Next day Day went home. Billy Daniels filled in for three days. Day returned for the weekend but couldn't hang on and Larry K. Nixon finished the week for him.

Meanwhile, Miss Sloan kept catching for all the ailing pitchers (she hails from Philly).

## See MCA Throwing In Towel on Hot Port. Expo Issue

Portland, Ore., March 10.

Music Corp. of America is reported ready to bow out as exclusive booker for the Oregon Centennial Exposition to be held here from June to September. Reasons are said to be the desire by the agency not to embarrass the Centennial Commission and the wish not to antagonize labor, whose support the Centennial needs if it is to come through financially.

MCA was originally set to act as booker for the entire talent outlay which would amount to an expenditure of about \$440,000. The American Guild of Variety Artists objected to the MCA role since it claimed that the agency violated Rule B-51 by acting as representative for talent and as a buyer at the same time. MCA said that it was acting within the agreement and that no violation existed. Union also objected to the fact that the Commission would pay the fee to the AGVA Welfare Trust Fund, which it said should be paid by the producer.

There was also opposition to MCA from local agents in Portland, who felt that they should have received a substantial part of the business and that the MCA bite should have been limited to 5% instead of the 10% allowed.

## DENVER HOT CONCERT TOWN; RUSSE, GRECO B.O.

Denver, March 10.

Concert grosses and bookings are on the upbeat here, as reflected in the healthy gates given the last two dates by the Ballet Russe de Monte Carlo and the Jose Greco Troupe. Another indication of optimism in the field is seen by the bookings during Holy Week, when between Victor Borge and "Look Back in Anger" the entire week will be set solidly.

The Monte Carlo terpers on their date in January hit \$14,850 at a \$4 top in the Auditorium Theatre. On Feb. 22 at the same top Greco took in \$10,310.

In addition, this month's bookings call for the Chicago Opera Ballet, March 14 and 15; Marian Anderson, March 21; "Anger," four shows March 26-28; a matinee and evening of Mantovani, March 29, with the Hugh Hooks Entertainment presenting that group in Colorado Springs on March 30.

The Witherspoon-Grimes management will present Enroll Garner on Friday (13) and Borge on March 23-25 for three performances.

## 'HOLIDAY WATERCADE' TOUR

A new water show is being produced by Jess Lyons for a bow in Greenville, S.C., May 20. "Holiday Watercade" will have both land-lubber and seafaring acts with dancer Martha Ann Bentley listed among the former. No names are set for the aquatic leads.

Lyons has also set the Southern California Exposition at Delmar in June, with the Great Western Dairy & Livestock Show in Los Angeles to follow.

## Inside Stuff—Vaude

There's more than adverted to last week in VARIETY re the significance of the Hollywood Mocambo purchase by the Cloister, Chicago, partners. It's no secret the latter would like to switch Ella Fitzgerald and other strong acts to their room from Mister Kelly's in Chi. Now, by assuring such talent an L.A. showcase, it's possible some of the Kelly's roster can be persuaded to make a pact for the Chi Cloister as well.

In short, Cloister's hand is strengthened by its ability now to guarantee talent as many as 10 or a dozen weeks a year split between Chi and L.A. The use of one Cloister to fulcrum the other could also affect another Chi intimacy, the Black Orchid, and conceivably could involve transfer of such Orchid regulars as Joey Bishop, Jack E. Leonard, Buddy Hackett, et al.

An item from Kansas City in the Feb. 18 VARIETY said that Hal Laxman organized Andrej's School & Model Agency. He became associated with the agency in September 1955, but sold his interest Feb. 6 to Dolores M. Gay. It is Miss Gay who is the originator of the organization, having established it several months before Laxman took an interest.

Don Seat, who has been acting as a personal manager for Conway Twitty and Dolores Hawkins, among others, has been authorized to conduct a theatrical agency in New York. Seat, through his attorneys, Halperin, Morris, Granett & Cowan, filed incorporation papers in Albany. Seat was at one time with General Artists Corp.

The St. Louis date of "Ice Capades," which had to be cancelled because of damage to the Arena by the recent tornado, will be played out in Cincinnati. The show goes into its new location next Monday (16) and stays until March 22. "Ice Capades" previously played Cincy this season, having done very well on its engagement last October. Since then, "Holiday on Ice" has played that city, thus the repeat of "Ice Capades" will mark the third iceer there this season.

Alex Sterling, still and motion picture photographer, is at Wilbur Clark's Desert Inn, Las Vegas, doing a series of commercial photos and films for the British Broadcasting Co. He told publicist Eugene Murphy that he thought he had accomplished a "photo first." He shot a picture at 9:30 a.m. in London, shot pictures in Central Park, New York, at 3:30 p.m. the same day, and that night at 11:30 p.m. shot one in Las Vegas.

## Dept. Store Gownsmanship

Atlanta, March 10.

Rich's, enterprising Atlanta department store and largest in the south, pitched a party last week titled "One Enchanted Evening" and provided music to regale customers who thronged store's four fashion (ready-to-wear) floors to witness 17 different couture shows.

More than 100 musicians were spotted in singles, groups and bands at strategic spots on these floors.

On first floor a 10-piece string ensemble held forth, a harpist did solo work out of their decibel range and a duo piano team did its stuff in the Store for Men.

Second floor's big attraction was 40-piece West End Elementary Band, under direction of Roy Lee, and rated as one of best school bands in Atlanta. Away across from this aggregation was a six-piece rock 'n' roll group that got plenty of attention, especially from teenagers.

A 20-piece Symphonetta, directed by Robert Harrison, concertmaster of Atlanta Symphony Orchestra, was spotlighted on third floor, plus a four-piece combo giving out with Latin Rhythms.

On Floor 4 a modern jazz group (5) enlivened activities, with an organist in lingerie, alternating with two electric guitars. Freddie DeLand's Dance Band rounded out the tunesters on this floor.

Albert Coleman, director of Atlanta Pops Concert Orchestra, was in overall charge of this mass musical entertainment, which lasted for three hours, 6 to 9 p.m. Store was decorated with 5,000 plants in Caribbean motif and 100 models took part in 17 fashion shows. Every show played to capacity and musicians not only performed for show but provided musical interludes in between. Event drew such throngs, store had no way to establish a count.

## Bagdad Gets the Veil In Conn. Sexotic Clamp

Hartford, March 10.

The State Liquor Commission has suspended operations of the Bagdad Restaurant, in nearby Farmington, for 30 days on charges of "an obscene, indecent, immoral and inure show." Commission claims that its inspectors found exotic dancers as the purveyors.

Bagdad has been featuring exotics for some time. Following SLC's decree, advertising art of Bagdad in the dailies put on new dress. Bagdad is taking an appeal.

## Roger Williams' 50-Date Trek from Bar in Balto

Atlanta, March 10.

Pianist Roger Williams, Kapp diskier, will play one-night stand here Thursday (12) at 5,200-seat Municipal Auditorium at scale ranging to \$4. He is on a 16,000 mile swing that will take him into 34 states for some 50 dates. His kickoff appearance was at Baltimore Friday (6). He also is scheduled for dates in Columbus, Ga., and Savannah and will dip into Florida.

Williams is being brought to Atlanta by Famous Artists, with Ralph Bridges as manager, and will be backed by a crew known as The Silent Men.

Bridges also is booking Jack Kramer's pro tennis matches for April 1 at the Aud. In troupe are Pancho Gonzales, Lew Hoad, Ashley Cooper and Malcolm Anderson. It's scaled to \$5.

# Cleve. U.S. Court Upholds Nitery In Not Collecting Tax Pre-Showtime

Cleveland, March 10. Herman Pirschner, former owner of Alpine Village here, won vindication and confirmation of a Federal Court ruling that he did not owe the Government \$30,204 in amusement taxes on his night club when it went broke in 1957.

Decision was made by Federal Judge James C. Connell in reviewing an early precedent-setting opinion by bankruptcy referee Carl D. Friebohn of Cleveland. Latter ruled Pirschner was legally correct in not collecting cabaret tax during a specified dinner hour when there was no floorshow.

When Alpine Village went into bankruptcy, the Internal Revenue Service claimed owner owed about \$56,000 in taxes. It received about \$20,000 of this when club was sold to new owners. Feds charged operator should have collected 20% tax during dinner hours as well as after.

Pirschner testified that to improve business, he presented dinner checks to customers a half-hour before showtime. If they changed minds and stayed for dinner show, a new check covering drinks and food bought from that time was issued with cabaret tax added.

Elated over Federal rulings okaying this practice, Pirschner and several other Cleveland nitery proprietors said they will not collect 20% cabaret tax on their dinner business any more. Dispute forced 26-year-old Alpine Village to go dark nearly six months until it was sold to owner's wife, Constance Pirschner, and Lawrence Higgins, who reopened it last year with Pirschner as manager.

## Dave Gardner Drug Case Holds Over in Atlanta; Medicos May Testify

Atlanta, March 10. Dave Gardner, 32, night club comedian, had his hearing continued in Atlanta Municipal Court last week for the third time on a charge of possessing dangerous drugs.

Judge James Webb granted continuance for one week after entertainer and his attorney, William Hall, said they would make arrangements to fly a New York physician to Atlanta as a witness.

Gardner was arrested in his hotel room on Feb. 13 while playing a date at Domino Lounge in the Imperial Hotel. He said that drugs seized at that time in his hotel room were from prescriptions written for him by Dr. Leo Ruskin, of New York, and a Birmingham, Ala., physician.

Attorney Hall told court he had attempted unsuccessfully to have photostatic copies made of the prescription issued in New York. He sought to introduce affidavits from both physicians that they had treated Gardner and given him prescriptions, but Judge Webb ruled them inadmissible.

Gardner made an impassioned plea before the court to have the charges dismissed, concluding: "I am not addicted to anything except the spirit of God."

## HARRIS COOLING OFF ON 'CAPADES' FOR USSR

Pittsburgh, March 10. John H. Harris was understood to have abandoned plans to take his "Ice Capades" to Russia for a brief tour early this summer. Harris was in Moscow a couple of months ago making tentative arrangements, but even at that time believed that difficulties of transporting the entire troupe there after regular season closed, and getting them back to Atlantic City in time for the annual warm-weather run, might be insurmountable.

The project hasn't been entirely dropped but may have to wait a year. Meantime, the USSR will see another skate show, "Holiday on Ice," starring Dick Button, who originally turned pro for Harris in "Capades." That revue will play Leningrad and Moscow late this month and early in April.

## Amato's Sold; Port. Cafe Sets Oriental Style Bills

Portland, Ore., March 10. George and Mary Amato have sold their Amato's supper club to Hoover Lee and Herbert Norris. The mainstemmer has been the showcase for many big names. The sale ends a nitery career of 25 years for the Amatos. Spot was remodeled last August from a big stage vaude type policy to an intimate one and two act layout.

New owners took over yesterday (Mon.) and started to remodel back to a vaude setup with large stage. Johnny Walker is in as house booker and will have a Chinese layout including an Oriental line and two or three variety acts. The Ho-Ti will be the name after relighting.

## Ohio Court OK's B-Girl If Sh's An 'Indie Contractor'

Columbus, March 10. In a case which may have many ramifications, a Franklin County jurist has ruled that if a dancer in a night club show is an "independent contractor," she is at liberty to accept drinks from customers. This decision virtually pulled a rug from under the State Board of Liquor Control, which had earlier found the Roxy Musical Bar of Cleveland guilty of having B-girls and suspended its license for 14 days.

The situation arose last summer when a dancer at the club asked a fan to buy her a drink, according to the patron, who turned out to be an agent of the liquor board. The State Board then found the Musical Bar guilty of using B-girls, thus violating its Regulation 59 that bans "the permit holder, his agents, or employees" from soliciting drinks.

However, the Musical Bar appealed the decision, denying that the dancer who accepted the drink was an employee or agent of the license-holders. Sanford S. Arnoff, counsel for the nightclub, said the girl was an independent contractor. "No withholding tax is deducted from her pay, and no social security, therefore she is an independent contractor. Most of the entertainers in night clubs probably are independent contractors," Arnoff said. "As far as I know, they are members of the American Guild of Variety Artists and are hired as independent contractors through booking agents."

It was said that the decision might bring a considerable boom in Ohio in what hitherto has been frowned on as B-girl activity. Whether the state liquor board would appeal was not made immediately known.

## Jail, Fine 2 Cafe Ops In Galveston; Contempt Rap

Galveston, March 10. Two local night club operators, Peter Athanasios and S. W. Nolan, were sentenced to jail and fined by Judge L. D. Godard who found them in contempt of court.

Athanasios, who operates the Band Box Club, drew six days in the county jail and two \$100 fines in two separate contempt citations. Nolan, who operates Stain's 88 Keys, was given a three-day jail sentence and was fined \$100 and costs on one contempt citation.

Special Assistant Attorney General Jim Simpson of Texas City filed the contempt motions against the pair for alleged violation of state injunctions prohibiting illegal liquor sales at the clubs.

Simpson still has about 30 other contempt citations against other local nitery operators pending in the three district courts here.

Most of the injunctions were issued against local clubs in the summer of 1957, when Attorney General Will Wilson staged a crackdown on vice and liquor violations in Galveston County.

## Ray Shaw Preps El Toro Latinitery on Broadway

A new nitery is being blueprinted for Broadway by Ray Shaw, one-time operator of the Living Room and the Jamaican Room, latter having been credited with starting the calypso vogue a couple of years ago. Shaw's El Toro will start on the site of the defunct Singapore restaurant, which closed a couple of months ago.

El Toro, as the name indicates, will be on a Latin policy. Spot will be built a la a bullfight arena with tiered boxes and tables.

Opening date hasn't been decided upon.

## See Another Try For New Frontier Via Richardson

Las Vegas, March 10. The New Frontier is reported ready to reopen under the aegis of Sid Richardson, who at one time operated the Royal Nevada Hotel here. Richardson is reportedly set with backing from a wealthy insurance executive.

The New Frontier was last operated by a combine following takeover from Jake Kozloff, and closed a little more than a year ago with heavy losses.

Both hotels have had a checkered history, both having been opened and reopened during their comparatively brief careers. There are several lawsuits pending against the former managements of both hotels. However, indications are that the past encumbrances against the New Frontier will not be held against the Richardson management if deal to take over is finalized.

The New Frontier some years ago was operated as the Old Frontier, with Beldon Kattelman as the major owner. With extensive renovations, the inn was retitled and was to have opened with Mario Lanza as the preem attraction. Lanza cancelled out because of laryngitis, and spot had one of the less distinguished openings in Las Vegas history.

## Strong Vaude Array Set For Blackpool's Summer With 'Big Show' Topping

Blackpool, Eng., March 3. A stronger lineup of vaude talent than last year is likely for the summer vaude season at Blackpool, northwest England show big mecca.

Main fare, "Big Show of 1959," opening under the George & Alfred Black banner at the Opera House, June 27, will star comedy duo Jewel & Warriss and singer Jill Day.

Two other George & Alfred Black shows being set are at the Winter Gardens Pavilion, opening June 20, and the Palace, June 13. Bernard Delfont, London impresario, has paced Charlie Drake, Edmund Hockridge, the Mudrarks, Three Monarchs and Doreen Hume, Canadian songstress, for his "Show Time," opening on the North Pier May 15. This looms as one of the stronger layouts, as does also the James Brennan revue starring Dickie Henderson, comedian, at the Queen's Theatre, May 16. Latter layout will also feature pop singer Ronnie Hilton, comedian Jimmy Clitheroe, and Dominique, conjuror and "pickpocket."

Morecambe & Wise, English comedy duo now in Australia for a vaude tour, will arrive in the U.K. to open for Peter Webster in "Let's Have Fun" at Central Pier Pavilion. Jimmy James & Co. will buttress the comedy side of this show, with other acts set including the Trio Vedette, acro and dancing humorists, and Vendrys, the Dove Man. This show runs twice nightly.

First Blackpool show to open, as always, will be the Tower Circus March 26. Other layouts are for the Royal Pavilion (a legit house), Ice-drome, the Grand (also a legit house, featuring a play with Thora Hird), the South Pier, and the Hippodrome.

Names mentioned for Blackpool include Jackie Dennis, 16-year-old killed rock 'n' roller, and the cast of tv show "The Army Game."

# George James Keeps Diamond B'ch Until Sale Authorized; Chi Group Upset; Other Wildwood Activity

## Lollipop Park Opens As Part of Dallas Market

Dallas, March 10. An amusement area called Lollipop Park has opened here as a basic part of Big Town, multimillion-dollar shopping centre in East Dallas.

Gerri Von Frellick, prez of the shopping centre, said that a normal traffic flow of from 25,000 to 35,000 persons per day is expected, with seasonal peaks of 100,000.

Allan Herschell Co. designed Lollipop Park which includes: miniature train, helicopter, roadway, rodeo, sky fighter, boats and Brownie tractors. A ferris wheel and hand cars complete the ride lineup.

A storybook theme is used featuring a magic mountain, Indian village, miniature farm and Birthday Land. The kid park will operate year round with hours from 10 a.m. to 9 p.m. Prices for the rides are 15c each or four for 50c.

## 'Clean AGVA' Unit Asks State Agency To o.o. Foundation

The Dept. of Social Welfare of New York State has been urged to investigate the AGVA Foundation by a group which signs itself "Committee for a Clean AGVA."

In a telegram to the department, sent last week, the committee stated: "As loyal members of the American Guild of Variety Artists we urge you not to permit its administrator Jackie Bright and his counsel Harold Berg to whitewash their improper representation to the membership as to the AGVA Foundation Inc. which is supposed to belong to the membership of AGVA, but legally does not. AGVA membership is unaware and never authorized soliciting of funds for foundation. We urge you to investigate thoroughly. Names are omitted because of retaliatory and dictatorial tactics of administrator. If you conduct an investigation, the members who want a clean union will volunteer their identities."

How the Dept. of Social Welfare will communicate with the committee isn't known. The address given is the same as AGVA's national headquarters. The senders of the wire will have to call at the AGVA office to find out if there's any answer, but it's figured that they won't do that, since this would reveal their identities.

Berg went to Albany last week to file for a certificate following a warning from the department that it would turn the matter over to the state's attorney general unless the foundation complied immediately. The department stated that it had come to its attention that the foundation had solicited funds, which is illegal without a certificate of registration from the state agency.

## Frank Fouce's Act Prowl In Mexico for L.A. Spots

Mexico City, March 3. Frank Fouce has arrived here on a talent hunt for night club and theatre acts for the Los Angeles area, and also to sew up tv shorts and musical programs for L. A. outlets.

According to Fouce, biggest conglomeration of Mexicans, outside of this capital, is to be found in L.A. This is why Mexican talent, while getting a spotty reception elsewhere, is well received in personal appearance and cafe dates in California.

Signed to appear in Los Angeles, among others, are Amalia Mendoza, Olga Guillot, comic Tin Tan, Silvia Pinal, Luis Aguilar, Lalo Gonzales, Lola Beltran—all kidded because of special appeal to Mexican public.

Wildwood, N. J., March 10. George James, owner of one of the world's largest theatre cafes (3,100 seats), the Diamond Beach club here, has forestalled creditors urging a bankruptcy sale for at least one more season.

Legal maneuvers have upset the sale to a Chicago syndicate headed by Dr. John Vermeren. Although another sale can be slated in June, it means that ownership operation of the Diamond Beach property will repose with James at least through the summer of 1959.

Although Dr. Vermeren has expressed a willingness to increase his bidding price to \$750,000 or \$800,000, which would cover all liabilities of Diamond Beach, he cannot enter the new bid until the next sale. His original bid was \$500,000.

Even if it were feasible for the Chicago group to gain control this year, it is much too late to schedule any conventions which are slated as much as several years in advance.

Singer Frankie Laine, with a \$16,000 mortgage, is listed among the creditors. Laine opened the club originally at a salary of \$40,000 for 10 days. During his engagement, the spot, handicapped by a Gulf Coast hurricane scare and lack of advance promotion, didn't even take in \$40,000. Immediately thereafter, Spike Jones did not appear as scheduled due to a tv series that he signed for after his Diamond Beach commitment. Ted Lewis was rushed in to sub for Jones and the bewildered public started buzzing the grapevine that the club was not successful.

The Lewis engagement was hastily concluded when the boxoffice foundered on his opening night. The cafe then tried a no-star policy with the Charlie Spivak band for dancing. This was a complete flop. Then the star policy was resumed with Martha Raye and the McGuire Sisters scoring resounding SRO (Continued on page 72)

## Texas State Fair Woos Dallas for \$2,500,000 To Build 'Western Town'

Dallas, March 10. The State Fair of Texas is seeking \$2,500,000 from the City Council to build a sort of Texas style-Disneyland on the fairgrounds.

James H. Stewart, executive vespee and general manager of the fair, made the request in a letter to City Park Director L. B. Houston and the City Park Board. Stewart suggested a revenue bond issue in that amount to finance construction of the western style village to be known as "Grand Old Texas."

The concession would be located on a six-and-a-half tract adjacent to the Fair Park Midway.

Stewart, in suggesting the bond route, said that the bonds should be issued only after plans had been drawn and bids taken, determining if the project could be built within the \$2,500,000 figure. In addition, Stewart said that lease contracts—minimum of \$150,000 per year for a five-year period—should be signed before bonds are issued.

He asked Park Board approval of a contract between the fair and Peter Wolfe Associates, which would direct the concession.

Houston said the Park Board would consider the request and later make a recommendation to the City Council.

## CHATEAU MADRID UPS BUDGET; CHAVALS SET

Angel Lopez's Chateau Madrid, N. Y., is increasing its budget considerably. Latin nitery has booked Los Chavales de Espana starting March 12 for six weeks. The Spanish song and instrumental group had been playing the Hotel Waldorf-Astoria as their regular assignment in N. Y.

Chateau Madrid has gone in for specialized Latin attractions periodically, having had the Carmen Amaya troupe recently.

## 'Budget' Festivals at Resorts - To Beat Rap on Rivals' Names

Solution for the smaller resort hotels in bucking name entertainment by their more well-heeled competitors lies in "festivals" according to writer-lecturer-publicist Irving Sattel. Miami Beach, with its "multiple star" plan and top names, is seen as the best possible example of what some inns with modest budgets are up against.

Sattel, who specializes in hotel public relations, claims that the festival idea is particularly appropriate at this time for a number of reasons. It's inexpensive to run, he asserts, and provides "new intellectual excitement for guests who may be weary of the usual 'resort entertainment'." As a third point he contends a festival "makes for excellent publicity and creates new advertising appeals."

While Sattel concedes that the festival idea isn't new, he feels that it has been a "badly neglected

area" in hotel resort entertainment. The writer-publicist, who's also a syndicated columnist, caters to small, non-competitive hotels.

Sattel cites an International Festival at the Sorrento Hotel in Miami Beach, which he's been conducting, as an example of a show that's been successful in attracting guests. Format utilizes foreign films, exhibits of foreign curios, native dances and entertainment, etc.

## Reinstate License Of Youngtown Burlesque; Civic Group Complains

Youngtown, March 10.

The Strand Theatre, a burlesque house, was closed by Police Chief Paul H. Cress, but the house's city license was returned four days later after the official said he was satisfied about the identity of the operators. The Strand reopened Feb. 20 with a nine-unit film show featuring burlesque-type reels. Chief Cress said he was satisfied that Robert Morris, Chicago, is the new owner of the theatre, and Leonard Adams the manager.

A city license for the Strand was issued Feb. 2 to Morris, who appeared there in a stagshow the weekend of Feb. 6-8. However, trouble began brewing when the musicians unions, AFM Local 86, began picketing the house, claiming a stagshow opened using recorded music. Cress said police were asked to investigate when posters were installed to announce the theatre was being operated by the Purple Heart Veterans. The Youngtown chapter of Purple Heart Veterans denied any association with the theatre. Cress decided to lift the license until the identity of the operators was clarified.

Upon returning the license, Chief Cress said, "I don't plan to take further action against the theatre, even though Mayor Frank X. Kryzan doesn't like a burlesque house in Central Square. No one seems to want to oppose it." Apparently the police chief was not aware of the Citizens Committee for Decency, whose president, Paul DeCarlis, said, "We certainly are opposed to it, and also to the Park (a burley house on South Champion St. nearby), and we want the mayor to know that this committee is being reactivated to give him the kind of support he is looking for. Our only purpose is to protect our youth from the filth that can be purchased at the corner newsstand or viewed at a theatre."

## Saranac Lake

By Happy Benway

Saranac Lake, March 10.

Joe Bishop, musician formerly with Woody Herman's band, was emergenced into the Will Rogers with a serious virus. This is his fourth time here, his first was about 20 years ago.

Joe LaPlante (Willie West & McGinty), who recently registered in here, rates a special mention with his progress. Charlie Frank, clown magician, also hit the above-par mark.

Leo Wottemoser, known professionally as Lee Roberts, vaude musician of yesteryear, in from Milwaukee.

Mac Whitney, legit comic formerly with Farragut Players, elated with his clinic report.

Irene Delaney, staffer with the Schine theatres in Malone, N.Y., for over 20 years, registered for a general o.o. and rest routine and has gone back to work with an all-clear.

Ben Bagley, producer, who recently registered in here, rated a good clinic report and has been upped for pictures.

Write to those who are ill.

## Sammy Kaye, Kingstons And Porpoises, Too, At Steel Pier This Season

Atlantic City, March 10.

Sammy Kaye and the Kingston Trio will be the Easter attractions at Steel Pier. Kaye comes into the big Marine Ballroom and the Kingston trio plays the 4,000-seat Music Hall. Grady & Hurst, whose record hops were a pier feature last summer, will come in for another session Easter.

Pier opens on the Easter holiday early this year (28-29).

George Hamid Jr., who with his father owns and operates Steel Pier, said that bookings for the summer are being rapidly completed. New this year is a tank being constructed on the end of the long structure in which trained porpoises will do their stunts.

Ricky Nelson, who last summer broke the standing one-day record of 41,000 when he drew 44,221 into the pier the Sunday before Labor Day, is being sought, as is George Gobel, who would make his first appearance here.

Booked for Marine ballroom include Tommy Sands, July 4 week; Stan Kenton, July 17; Tony Pastor, July 24; Neal Hefti, July 26. Chordettes have been booked into Music Hall July 7 week, with Frankie Avalon coming in Aug. 2.

## Motels Make Like Big Brothers On 'Package' Lures

Atlantic City, March 10.

Hotels and motels here, more than at any other time in their history, are offering package deals in an effort to get a bigger share of the off-season dollar.

For instance, for the long Washington's Birthday weekend of three days and two nights or four days and three nights, the resort's Holiday Motels, 10 of the newest, set a three-day \$35 or four-day \$45 two-in-a-room deal never tried here before.

Package included dinner each evening at one of six top resort restaurants, Bishops, Luigi's, Riptide room, Shumsky's Rumanian, Lew Tendler's or Hackney's sea food. An especially arranged evening included dinner at Paul (Skinny) D'Amato's 500 Club where Hale & Hayden, McHarris & Dolores, and other acts were featured.

Offer included use of a swimming pool, tickets for a first-run pic at one of five Hamid theatres, a box of salt water taffy, and a free boardwalk rolling chair ride. Included were free parking, hi-fi music and tv. Motels in the act are Algiers, Coronet, Crown, Diplomat, Dunes, Eastborne, Monterey, Seacomber, St. Moritz, and Tropicana.

The Ambassador, operated by the Tisch family, had a four-day, three-night \$42 deal including breakfast and deluxe dinner and free pool, outdoor ice rink, and choice of dinner one night at Hackney's. Booked for holiday weekend were Alan King and Joel Grey who were showcased in Renaissance Theatre. The pair also doubled at the Traymore (also a Tisch house) in the Submarine Room.

Senator Hotel offered night at 500 Club, free pix, horseback riding, bicycling, cocktail party, tv, and even free bingo plus new tropical swimpool four days, three nights for \$35.

With New York now only three hours away because of the Garden State Parkway, mo-hotelmén here are seeking more business from the metropolitan area and are advertising more extensively in N.Y. newspapers, plus the promotion material sent to all former visitors.

## New Nitery in Ottawa

Ottawa, March 10.

With a view to building it into an act-booking lounge, the Beacon Arms Hotel has premeed a small, intimate, nicely decorated and equipped basement room and called it The Supper Club.

Manager Albert Elovick is currently booking singer-pianist Yvon Lanauze, known locally on video and in lounges, and may add an instrumental group if business perks. Room serves meals and drinks.

## Tall Statistics Make Las Vegas Show Biz Capital of World

Las Vegas, March 10.

Las Vegas is sometimes referred to as "The Show Business Capital of the World" because of the perpetual appearance - simultaneously of some of the top stars.

It's not unusual for such as Joe E. Lewis, Marlene Dietrich, Red Skelton, Johnny Desmond, Jimmy Durante, Frank Sinatra, Jack Benny, Frankie Laine and Eddie Fisher to be appearing at the same time at various hotels along the Las Vegas Strip. And the resort continues to increase in importance as an entertainment centre, according to statistics released here last week.

Mike Werner, business agent

for the Musicians Protective Union Local 369, reports that there are 269 musicians who work here permanently in the house orchestras. In addition, Werner says that 172 traveling tooters brings the current total to 441. The travelers include those musicians working in temporary lounge, engagements and in specialty acts for main showrooms.

Wyatt Hall, business representative for IATSE Local 720, said that an average of 80 members are permanently employed here. This figure includes the stagehands, light men and sound men.

The Los Angeles office of the American Guild of Variety Artists estimates that an average of 350 members work here the year around, with the current figure being 446.

## Mpls. Builders Show With Paintings, Decor, Lookers and Lombardo

Minneapolis, March 10.

A novel feature of the Minneapolis Builders' silver anniversary show at the Auditorium here March 14-22 will be display of \$20,000 of local artists' paintings, comprising 100 oils, watercolors and prints.

It'll be the first time that any major trade show will have an art exhibition as one of its leading attractions, according to show manager H. H. Cory.

The art collection is being loaned by the local private Walker Art Gallery and all of the painting exhibited will be for sale or rent.

Another departure will be an exhibition of four settings of traditional and modern furniture gathered by experts. Called "Decorator's Showcase," it'll present four styles of bedroom, living room and dining room furniture in coordinated settings, sponsored by Homemakers Guild.

"Miss Minnesota" from 12 finalists will be chosen from the stage March 14 to represent the state at the Atlantic City pageant. Guy Lombardo orch will furnish the stage entertainment. A record amount of exhibition space has been sold.

## 'HAIL VARIETY' ALBUM BRITISH VAUDOGRAPHY

London, March 3.

Longplay disk, representing virtually a history of British vaudeville from the beginning of the century, has been launched here as part of Variety Club Of Great Britain's drive to provide its guaranteed \$56,000 contribution toward a new home for blind, deaf and dumb children near Shrewsbury. Album was devised and produced by Morris Levy, managing director of Oriole Records, and George Elrick, both of whom spent about two years clearing royalty and copyright details.

About 50 vaude artists are represented on the disk which is titled "Hail Variety" and which will be released worldwide. Sleeve carries Variety Club's insignia.

## Hartford Vaudeville

Hartford, March 10.

First vaude this semester takes place at the State Theater latter part of the month. House has been dark since last fall. Sked, still incomplete, calls for recording artists Tommy Edwards and Cathy Carr plus an amateur contest for the March 14-15 stance.

House has been subsisting the last few years on rock'n'roll and 1958-59 season has been the quietest for the vaudifilmer in many years. State is slated to be torn down to make way for an eastside development project in the near future.

## LOU WALTERS' FRENCH DRESSING

Exciting Parisienne Revue

EIGHTH SMASH WEEK

CARILLON HOTEL

Miami Beach, Fla.

Booked by -

HERBERT MARKS  
AGENCY

NEW YORK MIAMI BEACH  
113 W. 57 St. • 600 Lincoln Rd. Bldg.

## "THE COMEDIAN"

The Only Real Monthly  
PROFESSIONAL GAG SERVICE  
THE LATEST - THE GREATEST -  
THE MOST UP-TO-DATE  
Now in its 102d issue, containing  
stories, one-liners, poemettes, song  
titles, hecklers, audience stuff, monologues, parodies, double gags, bits,  
ideas, intros, impressions and impersonations, political, interruptions,  
Thoughts of the Day, Humorous  
Views of the News, etc. \$20 yearly.  
Introductory Offer: Last 12 issues \$15  
Single issues \$2  
Foreign: \$30 Yr.-3 Yrs. \$80  
Single issues \$4-No C.O.D.'s  
BILLY GLASON  
200 W. 54 St., New York 19

## YVONNE MORAY

American Legion  
Huntsville, Alabama  
(thank you Ross Russell)

ASSOCIATED BOOKING CORP.  
JOE GLASER, Pres.

## HARBERS

JUST CONCLUDED  
7 WEEKS  
MEXICO

and DALE

Announcing  
THE WIT SERIES  
One-liners Galore! Novel! Short, Fast  
and Funny! Sophisticated Gags  
Written by a comedian for comedians!  
"WIT FOR MODERNS"  
Regular \$3. Get Acquainted Offer \$2.  
RAY WENCIL • 2904 N. Keating Ave.  
Chicago 41, Ill.

## The DEEP RIVER BOYS


Starring HARRY DOUGLASS

International Tour

Opening Friday  
RANCHO DON CARLOS  
WINNIPEG, CANADA

Direction: WILLIAM MORRIS AGENCY  
Pers. Mgr.: ED KIRKBY





RCA-Victor Records  
Exclusively

# CAB CALLOWAY

Currently  
FLAMBOYANT CLUB  
San Juan, Puerto Rico

Mgt. BILL MITTLER, 1619 Broadway, New York

**CUSTOMERS  
ARE STILL**

# *Carol Channing's*

**BEST FRIENDS!**



## **1959 THE BIG YEAR**

Plaza Hotel, New York City  
(Jan. 1 through Jan. 27)  
Fairmont Hotel, San Francisco  
(Feb. 12 through March 11)  
Chase Hotel, St. Louis  
(March 14 through March 26)  
Shamrock Hotel, Houston  
(March 31 through April 12)  
Shoreham Hotel, Washington, D.C.  
(April 21 through April 25)  
Palmer House, Chicago  
(April 30 through May 27)  
Beverly Hills Club, Cincinnati—Newport  
(June 5 through June 15)  
3rd return engagement  
Tropicana Hotel, Las Vegas  
(July 22 through August '58)

*and then Miss Channing returns to Broadway*

## Florida's Boxoffice 'Bests'

Continued from page 1

mouth praise or nixing, that makes or breaks a run in a hotel cafe here, works its red-ink influences.

### Inventory on La Ronde

Illustration of this can be found in the Fontainebleau's La Ronde lineup. Polly Bergen opened the enlarged room for an aborted five-day deal—the spot wasn't ready for a longer stand—and clicked big, thanks to her revusical-themed canto. Red Skelton, in his first showing here, toted up a big pull and praise with a many-faceted display of clowning. Jack Benny arrived with Gisele MacKenzie and proved the factor of word-of-mouth in affecting patronage. His act was a pleasant one, but contained none of the high laugh points the capacious resort crowd seem to demand no matter who the name or what the reputation. Thus, with an act that had its share of solid humor angles, the lack of a peak sequence served to negate

any lavish post-show praise from the paying customers. End result was a fair two weeks that failed to carry the room's take into the plus column.

In the case of a Judy Garland, there were also other factors in decline of customers during her second week. Her opening night was one with a "we're with you" atmosphere that served to swing her into a big reaction wind. Her name held the crowd-pull, strong for initial seven nights, with grosses hitting toward the high pedestal set by Skelton. But in second week, the talk about a vocal lack as compared to her heyday; the physical factor that dissipated the preconceived image of the Garland seen in tv film revivals, and her by-rote manner of delivery worked their b.o. havoc to the point where the bigger had its "softest" week of the season.

Sinatra: \$275,000?

It took Frank Sinatra to bring the 750-plus seater back into sell-out status. Riding in on a reported 5,000 advance reservations figure, he's been playing to room-

### Sinatra All the Way

Miami Beach, March 10. Alltime hotel room records for the area (and perhaps else where) have been broken with Frank Sinatra's first week at the Fontainebleau Hotel here. He's estimated to have pulled in \$145,000 with more than 1,600 attending nightly. Average nightly take is more than \$22,000, opening night having a \$17.50 prix-fixe dinner plus a \$5 beverage minimum. The beverage minimums hover between \$5, \$7.50 and \$10.

It's believed that the second week will come close to the preem session's take.

Previous high this season was scored by the Joe E. Lewis and Eydie Gorme lay-out, with first week \$100,000 and about \$80,000 for the second frame.

fills for two shows nightly and will, if that continues, as expected, through current second week, ring up an estimated \$275,000 for the fortnight, with \$145,000 in the till on first week.

With Donald O'Connor, a big hit at the Deauville last season, arriving on the 17th, and then Johnny Mathis, who has been a heavy scorer elsewhere, the outlook is bright.

The Eden Roc had its troubles before the Lewis-Gorme zoomer-upper. Edgar Bergen bowed out after an unfortunate four nights that saw a record low in patrons. At the Deauville, a Cugat and Abbe Lane, with Buddy Hackett brought in at last minute, managed to rack a successful first stanza during a year-end holiday dating, but the falloff was noticeable when Hackett departed after an eight-day deal. Victor Borge had to pull the big spenders from the Ft. Lauderdale-Palm Beach area in order to end up with a gross near the break-even point for operator Morris Lansburgh.

The booking of "Newcomers of '28" for a five-week tenure in the hotel's Casanova Room proved a frustrating—and puzzling—one for all concerned.

The Jackie Barnett "Newcomers" package garnered the most enthusiastic critical praise of the budding season; had it's share of word-of-mouth and still failed to hit a click mark on the ledgers. Only in the latter part of its five-week stand was there a profitable seven nights. With Jerry Lewis arriving Friday (13), Lansburgh expects to recoup some of the losses.

### Other Rooms

The more modestly budgeted rooms are hitting a comfortable break-even or better margin. Lou Walters' "French Dressing"—the winter tenant of the Carillon's Club Siam—operating with a \$10,000 net, is serving the inn as a "free extra" attraction for guests, who are admitted for a performance on a specified night, as part of the overall rate. Obviously, management regards this as a part of its overall cost for the show, which is also pulling enough biz to warrant continued holdover through March. It opened during Christmas week.

The Americana's departure from the high-pay-for-attractions ranks to experiment with an original Sid Kuller-Selma Marlowe Harris revue, "A Rag, A Bone & A Pony Tail," is nabbing grosses satisfying enough for owner Larry Tisch to keep picking up the options on the production. Already in its 13th week, the revue is being held again for another two stanzas, with strong possibility it will remain longer. The nut for the package is estimated at \$8,000, a figure that can be easily reached with just strong dinner show business.

### 100-Week 'Mardi Gras'

The Lucerne's "Havana Mardi Gras" low-budgeter is another of the revues that can be held for a continuing stay actually, it's been in the hotel's Club Chalet for over 100 weeks. Although slow in biz pickup at first, it hit the solid draw pattern of its two preceding winters some weeks ago. The cost for this Selma Marlowe Harris package is reported at \$7,500 weekly, at most, with a lesser figure probably nearer the mark.

Of the indies, as noted in VARIETY last week, Copa City folded fast after trying a reopening with another Sid Kuller unit, "Jump For Joy," with Duke Ellington heading the cast. A \$100,000 loss was incurred during its brief run. Ciro's, just around the corner, tried again, with Alan Gale for the Xmas-New Year period (and profitable); then repeated with Gale in early February, but this time to in-the-red returns. It shut down, then reopened recently with a colored show consisting of talent from the defunct "Jump For Joy." Again, the resorters stayed away, forcing a shut down that included the adjoining lounge, which had been going along at an even keel but could not carry the entire operation.

### LQ and Schnozzola

The Latin Quarter has had its ups and downs; Sophie Tucker and then Betty Grable helping to at least defray costs during their respective dates. With Jimmy Durante currently drawing the patronage from hotel row in largest numbers of the season, the Palm Island landmark seems due to at least wind its winter run on a satisfactory note for its auditors.

End results and effects on the future for all are moot. But one thing is certain: the booking competition will be even fiercer next season. The failure of top names without a strong enough act to keep the show-wise cafe-goers in this area coming in heavy numbers, means a casting about for the vet nitery toppers with assured patron values. It's a small core of talent, at best, and lack of availability may mean a spreading out of the production idea in comparatively low-gear (\$7,500-\$10,000 weekly) budgets for the winter of '59-60, with occasional addition of money-in-the-bank topper such as a Joe E. Lewis, Sinatra, Davis, and the like.

### Fire Razes B. C. Arena

Vancouver, March 10. Fernie, British Columbia border town, is sans arena owing to its total destruction by fire eight days ago. Dominic Ferrarelli, a hockey player, perished in the blaze. Loss to community is reported around \$200,000.

## Vaude, Cafe Dates

### New York

Jack Carter inked for a Sept. 10 date at the Latin Quarter, his first at this spot. . . . Will Jordan follows his current Sands, Las Vegas, stint with the Ko Ko, Phoenix, March 13. . . . Bob Melvin into the Sands April 1. . . . The Wanderers hit the Apollo Theatre March 27. . . . Yma Sumac pacted for the El San Juan, San Juan, March 28.

### Chicago

Drake Hotel's Camellia House darkens for Holy Week following current stand of Roberta MacDonald. . . . Chi now has two femme impersonation shows in the nabes — "Jewel Box" layout at Herm Roberts' Show Club, and "Parisienne Jewel Revue" at the Mist. . . . Dorothy Shay, who started last week at Empire Room, opens at Shoreham Hotel, Washington, April 7, and goes back to the St. Regis, N.Y., April 30 for five weeks. . . . Hooper Eliza Jayne signed on for Brown Hotel, Louisville, March 26, with an April 13 bow at Buffalo's Town Casino.

### Detroit

Merri Leone at Club Cliche. . . . Chico Hamilton quintet in return stand at Baker's Keyboard Lounge. . . . Billy Webb, comic, and singer Gay Surkin headline Killarney Supper Club show across the Detroit River in Windsor. . . . T-Bone Walker celebrating his 10th engagement at Flame Show Bar. . . . Club Alamo is featuring song-and-dance impressionist Arnold Dover, Cherry Carlyle and Maureen O'Shay. . . . Billy Maxted jazz band is at Crest Lounge. . . . Eileen Barton winds at Knite & Fork Club and heads for N.Y. and a recording session, her first with United Artists label.

### Diamond Beach

Continued from page 69

and Eartha Kitt and Carmel Quinn in so-so engagements.

Last season, the club aided by considerable more public knowledge of its existence, accumulated much better returns with Martha Raye and Jonathan Winters as the season's blockbusters.

An attorney who represents one of the creditors claims that a representative who clocked persons entering the Beach Club last season found that as many as 8,000 paid the \$1 entry fee in a single night last summer.

The Diamond Beach motel itself, consisting of more than 100 units, was at least 80% occupied during the entire season.

With James retaining control, it is certain that the name policy will continue with engagements by Miss Raye and the McGuires said to be already in the works.

Meanwhile, center city clubs with more advantageous locations are continuing expansion operations. This is in strange contrast to last season's claim of below-par business by some of the bonifaces.

The Hurricane, which tried its wings with a name policy for the first time with Charlie Gracie last summer, its enlarging to include nearby stores in its property. Club is owned by the Berkowitz-Rosenfeld family. Sylvan Rosenfeld formerly owned the S. & S. Beverage Co. of Wildwood and Atlantic City, leading beer distributing firm in the area. He has already signed the Playboys and is seeking other talent.

The Grenoble hotel and cafe is also enjoying growing pains with a facelifting and expansion of the cabaret property.

Local cafe circles were saddened by the death of Harry Roesech, owner of the Beachcomber club, during the past winter. Since the club has not been sold, it is assumed that Mrs. Roesech will continue the operation. Steve Gibson & The Red-Caps will summer at the Schellenger Ave. spot.

### Hollywood

Mamie Van Doren opens a two-weeker at the Mapes Hotel in Reno July 23 immediately following completion of two Metro pix. . . . Gloria Wood has injected "I'm the Girl Who's Heard by Millions," tune penned by Larry Finley and Eddie Garrett, into her nitery act. . . . Actress-singer Erin O'Brien plays a one-niter at the Plamingo Hotel, Las Vegas, April 6, supplanting Burl Ives who takes time off to attend the Academy Awards presentation on that date. . . . Songstress Lisa Carroll holds over an additional two weeks at Milton F. Kreis' Signature Room in Palm Springs. . . . Gateway Singers join current show at Interlude which now features Earl Grant and Matt Dennis. . . . Johnny Otis doing one-niters in northern California.

## THE GOLDEN GATE QUARTET

(World Tour)

Currently

### KOREA

(Auspices ANTA)

AVAILABLE IN MAY  
Dir.: BIRNEY GOLDEN  
CIRCLE ARTISTS CORP.

48 West 48th Street, N. Y.  
PL 7-7100

SPECIAL LATE LATE  
SHOW AT 2:15  
No Min. - No Cover  
Appearing Nitely

## Bobby Short

'One of America's Great Singing Stars'  
Plus THE RALPH STRAIN Trio  
Continuous Entertainment Nitely  
From 9:30 P.M. to 3:30 A.M.  
Excellent Cuisine - Luncheon - Dinner  
The WEYLIN RESTAURANT  
40 E. 54 St., NYC PL 3-4907 Diners Club

## Seiler and Seabold

March 13th thru 22nd  
CLEVELAND SPORT SHOW  
Auditorium Cleveland  
March 23rd thru 28th  
HORIZON ROOM  
Pittsburgh, Penna.

FOR SALE  
2000 used upholstery theatre chairs  
good condition  
\$1.50 each  
1200 DROPS REASONABLY PRICED  
STATEN ISLAND THEATRICAL  
RENTAL SERVICE  
Staten Island, N. Y. Gibraltar 2-7475

NEW!  
Giant professional gag file.  
Over 1000 hilarious classified  
ad libitum Regular \$3.00 value,  
ONLY \$1.00! List free on  
request.  
EDMUND ORRIN  
Dept. G  
1819 Golden Gate Ave.  
San Francisco 15, California

Fred Petty Agency  
New England's Top Agency  
Little Bldg., Boston  
Liberty 2-2328

## Lucille and Eddie ROBERTS

Currently and Until April 1  
THE TROPICANA HOTEL, Las Vegas, Nev.  
April 16 to 29 HORIZON ROOM, Pittsburgh Mgt. M.C.A.

## BOSTON'S NEW HOTEL Avery

The completely new HOTEL AVERY, with private bath and TV in all rooms, will make your visit to Boston a memorable one. Located in the heart of the shopping and entertainment district. Children under 14 FREE. Parking facilities. Sensibly priced, too!



Avery & Washington Sts.  
Opposite Boston Common  
BU 2-9000

SEE YOUR TRAVEL AGENT

BILLY GLASON'S **FUN-MASTER**  
PROFESSIONAL COMEDY MATERIAL  
for all Theatricals  
"We Service the Stars"  
Big Temporary Special on All  
35 Gag Files for \$15. Plus \$1.00 Postage  
Foreign: \$1.50 ea., 35 for \$48  
• 3 Parody Books, Per Bk. . . \$10  
• 4 Blackout Books, Per Bk. . . \$25  
• Minstrel Budget . . . \$25  
How to Master the Ceremonies  
\$3 per Copy "Always Open"  
No C.O.D.'s  
BILLY GLASON  
200 W. 54th St., N.Y.C. 19 Circle 7-1130  
(WE TEACH EMCEEING AND COMEDY)  
(Let a Real Professional Train You)

## HARBERS

New 5th RETURN  
SHERATON-JEFFERSON  
HOTEL  
St. Louis, Mo.

## and DALE

DEEK WATSON'S

"ORIGINAL"

## INK SPOTS

Currently Breaking All Records

## DUNES HOTEL, Las Vegas, Nev.

Management: PAUL KALET

KNS Associates, Inc.

118 West 57th Street, New York City

Circle 7-1900

Plaza 7-0530

### Hotel St. Regis, N. Y.

Bill Hayes & Florence Henderson, Milt Shaw's orch and Ray Bari Ensemble; \$2 and \$2.50 cover.

Having nothing but youthful attractiveness and trained vocal talent it's not surprising that, on their first return to the St. Regis' Maisonette, the "singing sweethearts" were welcomed back enthusiastically anew. While that "ss" billing is kinda off-the-cob it's fittingly descriptive because their romantic good looks aptly fit the tag. Florence Henderson is a Broadway musically ingenue who belongs back in a sock legit musical, and pop singer Bill Hayes has progressed and seasoned well enough to rate a crack at those dual mass media, pix and video. Same goes for the femme.

Hayes opens with a quartet of ballads, including some specially written lyrics by Bobby Kroll who did an overall capital job in scripting the act. Hayes' stint is capped by "Wait 'Til You See Her," a flattering intro for Miss Henderson's entrance. For once a thrush matches the buildup. She soon manifests her vocal prowess with legit musical items ranging from "The Song Is You" to concurrent excerpts from "Redhead," "Music Man" and "Flower Drum Song" which lead into "My Hero," "Tea for Two Cha-Cha" (segueing from a yesteryear song-and-dance concept into the modern treatment). It's topped by a George M. Cohan medley, in itself a refreshing change-of-pace. Cohan isn't Rodgers & Hart and/or Hammerstein in sophistication but they give the "Yankee Doodle Dandy" authority and professional polish.

Season after season Milt Shaw is recognized by tradesters as a pro who gives some of the inadequately voiced albeit well-stacked Gallic chanteuses yeoman musicianly support; in this instance maestro Shaw and his orchestra do a yeoman job playing from a fully orchestrated and highly professional score for a couple of seasoned young pros who know their ways in the sharps-and-flats department. The orchestrations look like a legit production score, and the Hayes-Henderson vocal interpretations match the fastidious preparations of their vocal chores. Abel.

### Flamingo, Las Vegas

Las Vegas, March 5. Gisele MacKenzie, The Goofers (5), Mort Sahl, Barry Ashton Dancers (11), Jack Cathcart Orch (13); produced by Barry Ashton, costumes, Lloyd Lambert; Miss MacKenzie's arrangements by Axel Stordahl; lyrics, Ray Charles; staged by Jack Regas; gowns by Grady Hunt; \$3 minimum.

Gisele MacKenzie, one of the Flamingo Room's hottest properties, is presented this time with two strong supporting acts plus an engagingly provocative production number. The combo should do brisk biz for the next four weeks.

Miss MacKenzie brings with her again the small fry quartet known as the Curfew Kids, which no doubt is her delightful way of spoofing the other canaries who are backed by dancing boys. These youngsters, Mike McGreevey, Ricky Dorn, Phil Phillips and Jackie Berger, are a refreshing injection to the town's entertainment, and neatly embellish the star's songology. Jack Cathcart's orch (13) does the capable backing.

The Goofers (Jimmy Vincent, Jimmy Dell, Frank Nichols, Tom Terry, Jack Holliday) return with their solidly busy act, one of the hardest for any performer to follow. The vocal-instrumental comedy, which includes pogo stick and trapeze zaniness, is top rock stuff.

Curtain-raising "Girl Most Likely" production number concocted by Barry Ashton is a joy-a-lube at the Vegas nude shows. The girls (11) are ingeniously costumed, a Lloyd Lambert, giving them a layre-bosom appearance which is actually a surprise gimmick. The clever skit is certain to be the talk of the town.

Mort Sahl is the type of offbeat humorist Vegas producers have been reluctant to book, since the word has spread that he's the darling of the eggheads and his fandom is confined to a cult. First-nighters agreed that no one like Sahl has ever appeared here. His studied irreverence matches the casual sweater and open-necked shirt, but he can't be branded a beatnik, because he's much too commercial—after all, he works for a living, doesn't he?

It's true that Sahl has a limited audience, but he'd be the last one to be bothered by this fact. Only the sharpies dig his comments (not jokes) about current events, but

the laughter of such hippies is contagious, causing the squares to at least pay closer attention and perhaps learn something. Sahl is an angry young man who's not really that angry—he has a disarming smile about him. His turn of mind is the fact that he's intelligently funny—very funny—and his is the kind of act that is flexible enough to improve day by day. The Vegas bookers need not have worried. Duke.

### Mister Kelly's, Chi

Chicago, March 3. Kaye Ballard (with Arthur Siegel), David Allen, Marx & Frigo Trio; \$1 cover, 2-drink minimum.

Strong with the intelligentsia here per several previous stands, Kaye Ballard makes her latest Kelly's encampment a breezy romp that registers consistently. To me, she isn't a first sense of satire, but the material to match, and it's hand-in-glove fitting for a fast and delicious half-hour.

The Ballard manner is best described as energetic ease, with personality projection that sparkles even the oldest bits in her file. In this case, familiarity, in fact, is a big comfort, albeit the fresh items also set very well at show caught. The big payoffs remain "Milton Waltz," with zany prop and patter interpolations, and the malapropos cineminx longing for solitude. One of the newer parodies this visit is "Autumn Leaves," very funny, if somewhat heavy-handed. Though her Yiddish patois is so-so, Miss Ballard's comedic ken gets the most out of a couplea droll Fannie Brice songs; then she proves fine on straight chirping with "Love is a Simple Thing," a nod to her piano accomp of late, Arthur Siegel, who clefted the tune.

David Allen, jazz piper in the cool vein, is new to the room and of dubious value to it. Part of the fault is his own discomfiture on the stand; and vocally, apart from some sour-noting, he impresses as too preoccupied with style, which also sounds derivative at times. His conventional songalog only tends to raise invidious comparisons. Fortunately, the Marx & Frigo Trio, Sarah Vaughan repeats on March 24. Pit.

### Carillon, Miami Beach

(FOLLOWUP) Miami Beach, March 3. Lou Walters has kept pace with the upbeat in tempo at the peak weeks and come up with his best balanced edition of the "French Dressing" revue he has had in stalling as season occupant of this big hotel's 650-seater, the Club Siam.

Marion Colby, a local fave who has played the other class cafes on the Beach circuit, is one of the bright inserts. Miss Colby has herself a new act staged by Carl Haney. It's a light, airy and aud-winning concept that allows the brunet looker to give full play to a flair for tongue-in-cheek comedy. She garners chuckles with her "I Wanna Be a Bad Girl" special, belts out a driving beat with aplomb and distinction, then adds to the impact with multi-change in smart gowning. Her eye-catching topper has her doffing gown for limb looksee, and accompanying vocalists concentrate on a belting, strut delivery. She more than earns the big-mitt backfalls.

Noonan & Marshall played at one of the big indie clubs here several years ago, before splitting up; their reuniting is a happy one for the duo. Pete Marshall is a versatile straight who guides the lampooning Tommy Noonan along a hearty laugh trail in the forefront of act. The big roar bringer is their standard broad satirization of the tv chef programs that marks Noonan a prime clown.

Dominique has become a fixture in Walters production. In the closing slot he whips up a storm of godknouted indignation among his pickpocketing victims around the room. It's smart lead into getting a group of males onstage for the faster-than-the-eye tricks that leave willing stogees sans possessions including undershirts.

The group of showgirls and dancers are among the best lookers around, and work out their assignments with all the talented enthusiasm of an opening night. Jack & Marilyn Naga have set up taste-filled and colorful patterings that click. Piroksa adds some French dressing with his leaps and splits, and an unbilled near-nude Parisienne is an eye-filling and amusingly accented "mistress of ceremonies." Darryl Stewart makes his mark in the singing spot; he's a personable, well versed, handsome young Australian import who is a bet to reach the upper echelon of song salesman. Jacques Donnet and his orch are plusses for the overall revue. Larry.

### Fontainebleau, M. B'ch

Miami Beach, March 6. Frank Sinatra (with Red Norvo 5), Betty Kean & Lew Parker, Murray Schlamm, Sacacas Orch; \$7.50-\$10 minimum.

The high-gross mark that Frank Sinatra left last season in the old La Ronde will be easily topped this outing. Based on the Sinatra pull, owner Ben Novack enlarged the plushery from 450 to 750-plus capacity. With it he booked only the top names to insure fill-ups. That some did not come up to draw expectations facet is another story. With Sinatra riding in on 5,000 reservations in advance, Novack has himself a profit-in-the-bank two-weeker.

Sinatra has a revised act this trip. He's discarded the theatrics of former entrances down middle aisle, has shoved back, coat "carelessly" slung over one shoulder. He's also abandoned the use—until last sequence—of an expanded orch (20 last year) and brought in with him, instead, the Red Norvo quintet to set the soft backgroundings his new approach calls for. It's a concept that wins the auditors, holds their attention throughout and still builds devout attention despite departures from the Sinatra norm.

In this big room, only Sinatra could command such reaction—a tribute also to his magnetic quality and fine vocal-shape that embraces canny selection of effortlessly projected blues, torchants, record hits and driving-beat cleffings to change the mood. Norvo's key-keck backgrounds are artful moodsetters. Toward end, Sinatra hits the let-your-hair-approach that is his trademark. The lyric twists and added phrases of his "gasser" inserts zing up the session into continuing want-more plaudits that keep him on for over 60 minutes, with demands for still more long after he's departed.

Betty Kean & Lew Parker open the proceedings and quickly win their first yocks with her entrance that winds into the cigarsmoking briefie. They sail from then on in, sparking sustained howls with an act that is now a tight, musicomedy type concept. Standouts are their zany interps of "My Fair Lady," a "Hing lampoon on an Ed Murrow "Person to Person" segment and finally, their updated, highly topical dialog in trademarked "The Bickersons" reprise.

They rate the big reception, not only for the solid stint but for grabbing and holding the attention of a packed house waiting for the topline.

Norvo, as noted, earns kudos for his fine Sinatra backing. Arriving March 17 will be Donald O'Connor & Co. Larry.

### Le Cupidon, N. Y.

T. C. Jones, Jean Gibbons, Catun & Johnny Conquer Orchs; \$3.50 minimum.

In a bid for the chi chi trade Le Cupidon has brought in T. C. Jones, the bald, bewigged femme impersonator who has become a staple in the eastsideries. To the uninitiated, and there must still be a few, Jones initially gives the impression of being an overstuffied beldame with a good sense of humor and a high degree of sophistication. The illusion gains momentum until Jones takes off the rug.

Jones, per usual, comes in with a fairly sizable following and a batch of new material. However, the quest for the newies has not been too successful. It's only when he gets into his standbys, Bette Davis and Tallulah, that he reaches his peak. Otherwise, there are times when he appears to have been victimized by the scriveners, the material being so abstruse as to escape the majority of the patronage. However, the standbys bring back the T. C. Jones that the eastsiders know and love, and they applaud violently, especially when he doffs the transformation.

The other turn this session is Jean Gibbons (New Acts) and the musical backing is by Johnny Conquer Orch, while Catun provides the lull and terp music. Jose.

### hungry i

San Francisco, March 3. Lambert, Hendricks & Ross, Frank D'Rose, Frank Buxton, Bayya. \$2.50 admission.

The vocal jazz trio of Dave Lambert, Jon Hendricks and Annie Ross did a silent opening here with no advance ballyhoo at all, yet packed the house word of mouth and has repeated since with a strong, consistent draw.

The trio is a sensational act for a jazz-oriented audience and a solid one even for the square. They sing lyrics to big band jazz instrumentals such as "Jumpin' at the

Woodside," "Little Pony" and others made famous in the jazz world by Count Basie. Each of the tunes has words for the instrumental solos and for the section riffs. In effect, they are little ditties of jazz, with chorus-and-response all written in the vernacular and organized in intricate fashion. The calibre of lyric writing makes Hendricks, who does all the material, one of the top lyricists around with a fertile mind for rhyme and a great ear.

The numbers are delivered in exciting, swinging fashion by the girl and two boys. Annie Ross, a looker with a warm manner on a ballad and an exciting voice, sells strongly on "Fiesta in Blue." Lambert and Hendricks couple strong voices with a fair for comedy in intros and segs. Gush acts out some of the lyrics with charm and good projection, is smartly costumed and is slick. All and all, it's a topnotch act to headline this show.

Frank D'Rose, a smooth selling singer who is rapidly building into a strong local favorite; comic Frank Buxton and Israeli folksinger Bayya round out the bill. Buxton, who filled in on short notice for Mort Sahl, is a nice looking, youthful college type who does anecdotes and impressions in the Sahl let al.) fashion and is particularly good on sound effects. Bayya, a blonde looker, sings Israeli folk songs but this act needs tightening. It's overlong. Rafe.

### Statler-Hilton, Dallas

Dallas, March 6. Gretchen Wyler (with Shepard Coleman), Johnny Long Orch (11); \$2-\$2.50 cover.

A favorite here since her showing in "Silk Stockings" at the 1956 State Fair Musicals, talented Gretchen Wyler returns to frost the cake. At opening (5) she revved up the well-filled Empire Room with "It's Good to Be Alive" and kept the pace through the 35-minute show.

Sexily clad in black tights, well-stacked blonde animates the session with terp bits, high kicks and stage strolls during vocals which capably encompass lyrics from "Pajama Game" and "Damn Yankees." Highlights are her stints with "Mack the Black," "I've Got You Under My Skin" and an audience participation bellringer—Miss Wyler's slick takeoff on Ray Bolger, via song and dance, of "Once in Love With Amy."

She gets in the plug, natch, for her Jubilee album (out this week), with cozy lyrics of "An Occasional Man" and "You Got To See Mama Every Night" to raise the mitting. Fracture bit ("This is pretty cool and I hope you like it") is a little gal's vocal version of "Frankie and Johnnie" via hippped-up lyrics. Begoff bit is "Without You." Miss Wyler could have done more, but was exhausted after an exciting show during which she didn't favor a taped right foot. Shepard Coleman, who conducts the show, gets superb support from the Johnny Long crew for the intricate score. Long and his boys intro the show with a "Salute to Victor Herbert."

Miss Wyler winds March 18. Varel & Bailly, with Les Chanteurs de Paris, open March 19 for two weeks. Burk.

### Marie Antoinette Hotel

FT. LAUDERDALE, FLA. Ft. Lauderdale, March 8. Kay Martin and her Bodyguards (3); no cover or minimum.

New pollicy has upgraded acts for the Cote D'or Room of Jo Cunningham's Marie Antoinette Hotel this season. Kay Martin and her boys, here after a 16-week stint at the Sahara in Las Vegas, are in their second month here. The endowed redhead tops over her songs with considerable style and the body which her sidemen "guard" offers no apologies to either Jayne Mansfield or Jane Russell. Clad in black toreador pants and bra, the combination of talent and glamor is filling this posh niterly. When the group moves into the intimate atmosphere of the Parisian Left Bank bar for the late show it is difficult to get a toe-hold on the brass rail.

The singer's sidemen are Jess Hotchkiss (her husband) on bass and author of much of her special material; Tony Bellson who contributes rousing drum solo, and Bill Elliott, accordionist.

Act is toned down for diners, offering a group of standards, requests and a few dance sets. Later Miss Martin unfolds her special material, which is full of double entendre, but never offensive.

The group recently recorded eight sides for Decca plus a new album, titled "The Sophisticated Savage," featuring just Miss Martin and drums. Catm.

### Hotel Plaza, N. Y.

Diahann Carroll (Peter Matz conducting), Ted Straeter Orch, Mark Monte's Continentals; \$3-\$4 cover.

Diahann Carroll seems to have progressed and matured since her promising beginnings at the now defunct New View Theater. Singing in her bow at the posh Persian Room has attained stature and strength in the vocal department and a deeper understanding and respect for lyrics.

Miss Carroll, artistically, is a grown-up girl, and a welcome fresh face on the hotel circuit. There is a resemblance to Lena Horne in much of her material and delivery. However, Miss Carroll has a will and personality of her own, and further development of her own style and devices will aid her more than copying models.

Miss Carroll obviously has some excellent minds behind her for this date. Her work in the film version of "Porgy & Bess" has given her a more dramatic insight into this Gershwin opus, which she uses for her finale. She has also been waxed in this effort on the United Artists label, of which her husband, Monte Kay, is an executive. More than that, Phil Moore has been able to get added plusses with his masterminding of the turn, so that she's a more articulate and more developed artist at this point.

Miss Carroll was slated to open earlier, but went along on the junket to Cairo for the opening of the Nile Hilton Hotel. Her predecessor Lilo stayed on for 10 additional days. The Persian Room's plans are set for the rest of the season. Marie McDonald, Jane Morgan and a reprise of Lisa Kirk follow before the summer closing.

The singer is tastefully garbed in a flowing sarong colored empire gown, and delves into meticulous arrangements of standards plus "I Enjoy Being a Girl," which also has the potential of an evergreen, and a Spanish and French tune as well. At a late stage in her turn she changes into a short clinging dress and goes in for the "Porgy" medley, which makes for a high-point. She gives this group, strength and feeling and a lot of understanding. The applause was ample for several bows and a speech.

Her backing is by Peter Matz who augments the usual group of Ted Straeter's 80pers, with additional musicians. The music is a top-notch and Mark Monte's Continentals provide an incentive for terps and that additional drink afterwards. Jose.

### Beverly Hills, Cincy

Cincinnati, March 3. The Modernaires (5), Sammy Shore, George Tapps Dancers (5), Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; \$3 minimum, \$4 Sat., \$1.50 cover Sat. and holiday eves.

Current two-framer, with two new exposures for Greater Cincy cafe society, adds to the run of click floorshows at Beverly's swank theatre restaurant. Bowing are the Modernaires, starting a tour of class spots, and Sammy Shore, versatile comic. Bracketing is done by George Tapps & Dancers, already staple in the first half of a two-month engagement.

Fronted by Paula Kelly, sweet in a blue gown, the Modernaires are grooming in this session for the switch to rooms from long association with Bob Crosby's tv stint. Male supporters in vocals and on instruments are Hal Dickinson, Vernon Folk, Jack Travis and Johnny Drake. Ensemble grouping or mike placements marred reaction at opening Friday (27). Magic props and spinning of Japanese plates give a novelty belt to opening "Customer Is Always Right" song. Standouts in a 28-minute cycle are a barbershop and Glenn Miller medleys, the cute "Go to Sleep" duo special and "Juke Box Saturday Night."

Shore, opening loudly in a flamenco takeoff, warms up with topical and risque gags and hits paydirt with yocks of his western character impressions. Scores also with a dance school telephone comeon for pupils and trumpet goofing and hot licks. Can leave 'em hungrier by shaving a 35-minute routine.

Tapps and two young couples rack up tremendous mitting with top-flight diversified numbers in five time, modern jazz interps and union taps.

Gardner Benedict's combo backstops proceedings and plays for intermission dancing with Jimmy Wilber's threesome. Larry Vincent sings at the 88 in the lounge. Jack E. Leonard tops the session starting March 13. Koll.

**Latin Quarter, N. Y.**

Keefe Brasselle (with Al Foster), *The Happy Jesters* (3), *Karman Israeli Dancers & Singers* (10), *Romano Bros.* (3), *Pony Sherrill, Dick Curry, Joyce Roberts, Boubouka, Latin Quarter Dames* (18), *LQ Boys* (4), *Jo Lombardi and Buddy Harlowe Orchs*; \$6.50 minimum.

The E. M. Loew-Ed Risman management has retained the same winning "All About Dames" production setup shaped by Donn Arden's guiding genius and brought in three new acts topped by Keefe Brasselle. This lad has the necessary verve to lend class to the whole show. He has been on the scene for years, before but his present act looms as by far his best. Billed as having won top laurels for his portrayal of title role in the pic, "The Eddie Cantor Story," Brasselle in his N. Y. cafe debut plainly shows that he is a solid bet for future nitery bookings.

Brasselle has constructed his act about the theme of there being three stages of show biz—up stage, down stage and on stage—and then proceeds to relate, via tunes, how he finally made the grade, viz, into Hollywood pictures. Because he has done so nicely with this portion of his act, perhaps the introduction could be pared. Brasselle has loved the "You Don't Need a Voice," "You Need a Gimmick" to bring in emulations of Billy Daniels, which is excellent; Frank Sinatra, which is just routine and could be dropped; and Elvis Presley, which gives him a chance to go into a lowdown rock 'n' roll number.

The three stages of show biz drew great applause, with Brasselle returning to sing (he admitted it was true) to his mother-in-law in the audience. He was forced back to do "Al Jolson, Jimmy Durante, Eddie Cantor and Me." This permits an imitation of Jolson vocalizing "Dixie Melody." Tonight on mannerisms and putty nose, makeups is his takeoff on Durante warblers "Start Each Day With a Song." His Cantor portrayal is a natural for him, enabling him to do "If You Knew Susie," etc. This "Jolson, Durante, Cantor" routine was in his original act, and cleaned up here.

The Jesters, three male singers (one lad with a guitar), click nicely, largely through the clowning by the tall member. His versatility in making sound effects and extra-curricular ball-dancing makes the turn jell. He does Clyde McRay playing his coronet, and Harry James and his trumpet. He's also the tall, high-voiced member of the Ink Spots for rock results. As usual, he bows off as Popeye, the Sailor—pipe and swollen cheeks, et al.

The Karman Israeli Dancers & Singers are reviewed under New Acts. This group failed to impress in this room. The Romano Bros. have been held over and do solidly with their acrobatics and clowning. Surrounding show is much the same as the one which opened several months ago, with Boubouka, Oriental dancer; Pony Sherrill, Joyce Roberts and Dick Curry predominating.

Billy Jacobs (pianist in the orch) is leading Jo Lombardi's veteran outfit in playing the show expertly. Lombardi is away on tour with Danny Kaye. Buddy Harlowe's band plays for patron dancing as relief outfit.

**Black Orchid, Chi**

Chicago, March 3. Roberta Sherwood (3), Bill Daily, Duke Hazlett, Joe Parnello Trio; \$1.50 cover.

An otherwise fine two-weeker for this cozezy is marred by an overloaded bill, the management having added singer Duke Hazlett from its adjacent Junior room, presumably on the notion that tyro comic Bill Daily (see New Acts) isn't enough in support. Even if that had been so, any grumbling would long since have been silenced by the windup of Roberta Sherwood's 50 minutes.

The Cinderella lady of the biz, in her second stand-here, convinces she could be the room's whole money saving show, were the ops so disposed. It's not too analytical to suggest that such staid tramping and range of styling in her age is a fascination in itself. Basic virtues, however, certify her position in the trade, and these include a superb sense of rhythm, disarming simplicity of manner, and conviction that a lyric is only as good as the depth of its interpretation. In an age of many good voices, but only that, Miss Sherwood is an outstanding singer.

She's given solid backing over a 20-tune route by her steady ac-

comps, pianist Ernie De Lorenzo and guitarist Red Newman, working with Joe Parnello's sidemen.

Fedora-topped Hazlett is a Frank Sinatra copy in phrasing, manner and songolog. This may help Sinatra, but Hazlett can only suffer from the comparison.

Sheezy Greene and Ford & Hines are due on March 17. Pit.

**Henry Grady, Atlanta**

Atlanta, March 3. Olsen & Johnson, Marty May, Lolita de Carlo with Ramee & Kelly, June Johnson, Walter Shyretto, Eileen O'Dare, Don Grimes Orch (6); \$3 minimum.

Ole Olsen & Chic Johnson have been partners for 44 years and have been bringing their show to Atlanta for about 35 of them. That means they're playing nowadays to a second generation, progeny of those they were entertaining during the '20s. And it's the same old formula—hokum in large doses.

They have nine in the company and, as is customary in an O&J show, they double and move around so fast the audience is hoaxed into thinking the place is crawling with performers.

For instance, Eileen O'Dare, dressed in somber Quaker garb, warms up Paradise Room's audience with a deadpan search for "Oscar," before show starts. Later it develops that she is a shapely acrobatic dancer who does a terrific turn.

Marty May handles emcee role and keeps show moving at fast pace. He is husband of June Johnson, blonde daughter of Chic and a show biz vet in her own right.

Lolita de Carlo is a vivacious Latin-type song and dancer and with her partners, Ramee & Kelly, score in "Steam Heat" number.

May and Johnson get a big mitt with their "Flower Song" burlesque. May fiddling and Johnson playing tiny harmonica. June Johnson's Mrs. Gabbler takeoff also goes over big.

Adding variety is Walter Shyretto's bicycle-unicycle act, his riding made more difficult by postage stamp size of working area.

As noted, dissembling this show into segments is difficult as stage area is a veritable beehive of activity. The costuming is what one has come to expect of an O&J production, with peeling stressed. It isn't so much what they do as the nostalgic tie that the principals represent with the past.

In audience at show caught was Betty Mae Crane, member of O&J show in early days before they reached their "Hellzapoppin" heights at the Winter Garden in New York in the 1938-41 era. She was member of dance act (Crane Sisters) and now is wife of Maj. Jack W. Peterson, Army officer stationed in Atlanta. Johnson called her onstage for reunion with cast and to take bows.

Show came here from New Arena in Pittsburgh, stays here to March 14 and will open two-week run March 26 in Adolphus Hotel, Dallas. Lucc.

**Isy's, Vancouver**

Vancouver, March 5. Bill Kenny, Nina Ray, Richard Walters, Fraser McPherson Orch; \$2 cover.

Bill Kenny is no stranger here, but Isy's plush new saloon is, as witness sparse turnouts on weeknights. Singer is local fave, but the swankery is technically "dry." Forthcoming imbibing permit should swing Isy Walters' regulars (ex-Cave) plus others toward his mainstem boxoffice, and meantime receipts show solid at week-ends.

Kenny has changed. This prem night he betrayed weariness with own 'twentyness spicing, surely brief enough, yet handled his pipes with same trademarked artistry to elicit eloquent mits that kept the spenders pounding and brought 'em up on their gams apropos a finch-sweet trick of long-held notes at phrase-endings.

Songalog is the familiar nostalgic bingie of his familiar items and discilicks with bonus on "Charmaine" via Fraser McPherson's standout flute fills. Kenny built to encore demands which, at three-a-night stint, he declined; that's because of a regimen he's been keeping since recent neck injury hexed his pipes for four months. He closes here March 14.

Nina Ray is a youthful blonde looker with pleasing tunefest on the marimba as apt opener. She reaps plaudits. Richard Walters gains on the emcee chores and orch lends topdrawer support to show and dancing. Jay.

**International, N. Y.**

Joey Adams, Al Kelly, Lou Willis Jr., Jacqueline Fontaine, Lane Bros., Michael Durso Orch, Charles Palmieri Rumba Band; \$6 minimum.

The International has an entertaining show this session. Joey Adams is headliner and he's in action most of the time. The comedian works solo or with the other acts, all of which are good.

This uptown version of Jack Silberman's former downtown Old Rumanian is tailored for Adams. His material is targeted at the predominately Yiddish-American clientele, who go for the spot's seltzer-on-the-side cuisine. However, some of the lines are too special considering there may be some in the audience raised on Irish stew rather than matzoh ball soup.

Adams, who has a winning way with the customers, scores with some stories and misses with others. His involvement with the various acts provides some funny bits, but the friendly face-slapping routine is overdone to such an extent that it becomes irritating. At the opening show, he also went overboard in a lengthy introduction of the newsmen, columnists and celebs in attendance. This was done while the other acts remained onstage, probably twiddling their thumbs.

The pleasant-to-look-at chorus line, aided by some male singers, gets the ball rolling with a satisfactory kickoff. The mike volume, however, should be reduced since the vocalling is ear-shattering. Adams also utilizes the chorines for an audience participation gimmick that's sure to warm up the customers.

The Lane Bros., a vocal-instrumental trio, score with some straight songstering and frantic rock 'n' roll instrumentalizing. They've a pleasant manner and perform well. Lou Willis Jr., a personable dancer, gives a stand-out acro-terp performance and singer Jacqueline Fontaine employs a sexy approach for good results. Miss Fontaine also gets the audience on her side by tossing off some remarks that could easily backfire if handled with less poise.

Al Kelly, second-billed, is the last performer to take the spotlight and clicks with his double-talk artistry. The show wraps up nicely with the entire group parading around the tables to a rousing rendition of "When the Saints Go Marching In." The Michael Durso orch backs the acts neatly, while the Charles Palmieri band dispenses terp tunes for those customers with a Latino bent. Jess.

**Shamrock Hilton, H't'n**

Houston, March 5. Fontane Sisters (3), Carl Sands Orch (9), no cover or minimum.

The Fontane Sisters lean heavily on the oldies, for who can get harmony out of rock 'n' roll? Their voices blend perfectly on such as "When You're Smiling," "Does Your Heart Beat For Me," "Once In A While," "I Don't Know Why" and, going 'way back, "Let The Rest of the World Go By."

Girls get a bit of bland comedy in their "Side By Side" number, donning patched coats, topkats and carrying canes. In "Tenderly," brunet Bea takes turn at the piano, joins redhead Geri and blonde Margie in their nearly faultless close harmony. A comic bit, "Cinderella Work Song" gets only average reception, but their special material in a medley of "Together," "Without You" and "Mention My Name" is better received.

It isn't easy to fault the trio, for the 40 minutes they're onstage doesn't seem that long, but the act seems to need a bit more drive.

The Carl Sands orch is again more than capable in its backing. The Fontanes give way to Jack Durant on March 19. Skip.

**Village Vanguard, N. Y.**

Dinah Washington, Red Garland Trio; \$3.50 minimum.

Dinah Washington played the uninhibited imp at her Vanguard opener last week (3), to the delight of her entourage and to the distress of those who came to hear her sing. After a first set, which was reportedly straight and sound, Miss Washington started "acting up" in her midnight show, throwing all pro rules to the wind. She's been away from the New York nitery scene for more than two years but that's still no excuse for turning an opening night into a private party.

When she stuck to her singing she was fine, but the trouble was that she interrupted herself too often to bring her "friends" into the act. For example, she broke

into her song set to introduce her table of supporters among whom were her manager, her manager's wife, her pressagent, her pressagent's husband, her dentist, her dressmaker, her recording boss, and a man from New Orleans who gave her "the finest necklace she ever received."

After that lengthy credit list she went back to singing again, but not for long. The next break in her songalog came when she pulled on Ernestine Anderson to warble a couple of tunes. (Miss Anderson, incidentally, is due to headline the Vanguard bill beginning March 17.) Miss Washington took over again but again not for long. For the next interruption she nabbed comic Slappy White who wasn't shy about holding the stage for a gag turn of nearly a quarter-hour. Humor was strictly offish and rang a wrong note in the Vanguard surroundings. She closed after a hassle with her manager who said she ought to sing one more song while she insisted that she didn't.

It's probably safe to assume that once she got the opening night frivolities out of her system that she was able to turn in a good show because when she belts she definitely hits a striking note. "I Get A Kick Out Of You," "I Thought About You," "Till Close My Eyes," "Somewhere Along The Line" and "All Of Me" are some of the numbers that she can really sweep across.

Spelling Miss Washington is the Red Garland Trio (piano, bass, drums) who lay down a debt but not demanding beat. Gros.

**Sahara, Las Vegas**

Las Vegas, March 3.

Kay Starr, Leo De Lyon, Four Step Bros., Stanley Boys (4), Saharem Dancers (12), Louis Basil Orch (12); produced by Stan Irwin; productions by Shaw-Hitchcock; \$3 minimum.

Kay Starr, who broke attendance records at the Sahara last time she was here, is teamed with one of the most refreshing comedians to hit Vegas in a long time, Leo De Lyon, plus the always-reliable Step Bros. in a well-balanced show which was rewarded with maximum mitt action opening night. Since Miss Starr is a favorite with the gaming set, she should be happy three weeks for the Sahara. Her distinctive styling is fortified on certain numbers by the fine-blended voices of the Stanley Boys (4), adding up to a sock turn.

De Lyon's vocal gymnastics interlaced with bright comedy lines put him in an exclusive category—a sort of combination of the old and new schools of funnymen, which is a welcome change from the standard standuppers who shuffle and deal gags from a master file. His unique talents, from the simultaneous humming and whistling to the oral impresoes of musical instruments, brought prolonged laughter from first-nighters.

The Four Step Bros., who have mastered the science of fancy footwork, blend their terping with both visual and vocal comedy which pays off. It's an act consistently topnotch.

"Choo-Choo-Cha Cha-Cha-Cha," production number with original music, lyrics and choreography by Sonia Shaw and Bill Hitchcock, is a springy intro for Miss Starr, featuring the Saharem Dancers (12), set by Fred Pons, and costumes by Lloyd Lambert. Louis Basil and orch (12) are capable backers for the package, produced by Stan Irwin. Duke.

**Drake Hotel, Chi**

Chicago, March 3. Roberta MacDonald, Jimmy Blade Orch (6); \$2 cover.

Roberta MacDonald, who chirped in Broadway's "South Pacific," makes her maiden Chi stint, in the plush Camellia House, a satisfying one on all counts—voice, catalog and appearance. Her preem found her tending to be a bit too arch on some of the lyrics, but the overall impression is a solid talent of good taste.

Her contralto seems right at home torching or music-halling. In the former groove, and a high spot of the show, is a sensitive limning of the oldie "Musli, Maestro," is bigger, it even has a Helen Morganish quality on this one. Singer gives a particularly fine accounting, too, on a Latino "Come Closer to Me." Miss MacDonald is a poised stroller on the small floor here, and with her strong pipes could have forsaken the mike on one or two occasions, chiefly with a begoff "The Party's Over" that could have finished dramatically with her belted Good backing, per usual, from the Jimmy Blade crew.

Fran Warren opening April 2 after a week's darkening of the room over the Holy Week lull. Pit.

**Blackhawk, S.F.**

San Francisco, March 3. Modern Jazz Quartet; \$1 admission.

A capacity crowd of loyal jazz buffs beat their way through the worst storm of the winter to pay homage to the top small combo in the jazz world.

Opening on the night that saw empty seats at all clubs and theatres, the MJQ nevertheless demonstrated the power of its draw by filling this club to capacity for all shows.

Opening for their longest run on the Coast (a six-week frame), they serve up familiar fare to delighted fans. Top hands for the evening go to MJQ specialties such as "La Ronda," on which drummer Connie Kay gave a slick exhibition of brush work; "Bluesology," on which the more earthy aspects of the group are accentuated, particularly in the vibes solo work by Milt Jackson; "Golden Striker," on which bassist Percy Heath is featured, and "Fontessa," and "Willow Weep for Me," featuring the pianist and musical director of the group, John Lewis.

MJQ sells its quiet jazz strongly, shapes up as one of the strongest draws on the jazz circuit and impresses as being able to work a variety of clubs including the more intimate rooms. The audience, a mixture of crewcut and graybeards, was universally appreciative, receptive and enthusiastic. It looks like a solid six weeks. Rafe.

**Latin Quarter, M. B'ch**

(FOLLOWUP) Miami Beach, March 3.

Jimmy Durante & Co. may be the balancers who'll tip this indie. cafe landmark into the profit side this season for ops E. M. Loew and Eddie Risman. It has become an obvious fact along the circuit here that only a powerful name with an act that "turns talk" can lure the tourists away from the oceanfront line to this plushery's mid-Bay, island location.

Last season, Milton Berle caught the town's fancy and they flocked to the L.Q. in the droves that dragged it into winning returns. Durante, this time out, away from the hotel run where he's been playing, may duplicate that b.o. feat, for he's come in with probably the best set of mayhem-comedy routines purveyed in some years. Utilizing the fine talents of Sonny King, his younger vis-a-vis throughout, the vet master of frenzied incoherence works as though he'd found Ponce de Leon's fount on Palm Island.

Hot at his strutting, language-mangling funniest, clipping off at piano, mixups with looting aides Jules Buffano (at 88) and Jack Roth at the drums. The mixture is as before, but with the big laugh difference of new inventions, and a heavier duo assignment for King. Latter's dynamic vocalistics are given full play, but this time with the "boss." They become involved in pseudo-wrangling to constant audience delight, then wind in the trademarked strutways that bring the mitting for more. Use of a group of talented lookers from the Donn Arden collection in an extensive series of lyric work-ins, is another plus. They help to cap matters with a new routine, a spoof on the French and "can-can" that has Durante in wacky getup, complete to beard. It's a howler.

There's another fillip in the easy, effective cane-appearings from nowhere dances of Johnny Mack who later joins with Durante & King in another rouser, a soft-shoe workout. Sally Davis, the oversized gal of the act, adds another mad touch. But it's Durante and King who carry the whole into the click-aura realm. Durante does not, as in other dates here, mention his old partners. Perhaps it's just as well—it's a new act, now, going on the impact of show caught —Duran and King, with the latter taking the beatings and happy-talk bombardments of the boss as though he'd been with him all of his young life, a sock combo that has all the impact of the original of years ago.

Don Arden's production stagings are as ziftful and zingy as when first seen at beginning of season. New dance duo of Tanya & Biagi are a smart booking. Their dance spoofs winding into a comedy of errors are a solid forerunner to the Durante wackiness. They're classy looking team, the femme eye-catching with her all-girl proportions, their legit stuff smoothly and effectively done, to add to the surprise laughs when they become comedy.

If Durante doesn't bring them down from hotel row with this outing, then Loew & Risman will face next season with apprehension. He's their last best bet, for a good one his winter. Larry.

**Blue Angel, N. Y.**

Shelley Berman, Ruth Olay, Fay DeWitt, Los Indios Trajajas (2), Jimmy Lyon Trio; \$6 minimum.

The Max Gordon-Herbert Jacoby formula of comedy-sung blending gets an okay display in the current bill at their Blue Angel eastside. It's a two-hour session, including those long lulls between turns, and it'll suit the tastes of the Blue Angel clientele.

For those whose dish is comedy, there's the lofty Shelley Berman and the earthy Fay DeWitt. And for the music lovers there's Ruth Olay, making her N.Y. debut after stirring up some noise on the Coast and on Jack Paar's NBC-TV show. There is enough there to keep the crowd guzzling and grinning.

Berman played it safe at show caught (5), sticking to his tried, tested and familiar material. Even so, his "conversations" re airplane travel, phoning a department store and talking to children on the phone pick up strong reaction in the yock department. He's of the far-out school of comedy but there apparently is enough of a crowd on that cloud to keep him going for some time to come.

Miss DeWitt, on the other hand, plays her comedy broad, building to a high score via mugging, built-in sound effects and some snappy special material and throwaway gags line.

Songstress Ruth Olay shows plenty of style in her segment, perhaps a bit too much. She's got a strong piping way but she tends to go overboard on "style" which very often stretches her vocal cords beyond their natural length. However, she does manage to stir up interest and attention as she works through "Do You Know What It Means To Miss New Orleans," "Slow But Sure," "After You've Gone," "Love For Sale" and "Shimmy Like My Sister Kate."

Holding over are Los Indios Trajajas, two guitars and voices, who serve as a likable opener, with some Brazilian material. Chopin, samba and community sing Jimmy Lyon's boys do their usual topnotch backing job. Gros.

**Crescendo, Houston**

Houston, March 3.  
Whitney Carson, Jose Ortiz Orch (5); no cover or minimum.

Western singer Whitney Carson, booked into Club Crescendo to coincide with Houston's annual Fat Stock Show & Rodeo, roams a wide and pleasant 25-minute vocal range.

To scattered cowboy whoops from the aud, Carson rides from such alfalfas as "Happy Texas Cowboy" and "Rose of San Antonio" to such oldie pops as "Any Time" and "Has Anybody Seen My Gal?" Surprisingly, there's little corn in this harvest. Carson plays a capable guitar and displays a pretty fair yodel.

He gives impression of several C&W singers, including Eddy Arnold, Gene Autry and Tex Ritter, and while he captures the style of each, the carbons point up the fact that one western singer sounds like every other.

Jose Ortiz and his old vaqueros surprise with a smooth transition from samba to sagebrush beat in another top backing job. Vicki Benet opens March 11 for two frames. Skip.

**EWIGE Lampe, Berlin**

Berlin, Feb. 24.  
Stachelschweine (Porcupines) production, "Den sie wissen, was sie tun" (Since They Know What They Are Doing), in 19 numbers, written by Rolf Ulrich, Eckart Hachfeld, Thierry, with additional contributions by F. K. Kelling, Ralf Wolter, Dieter Finnnern, Alex and Wolfgang Gruner; directed by Horst Braun; features Edith Elsholtz, Wolfgang Gruner, Achim Strietzel, Inge Wolberg, Jo Herbst, Joachim Roecker; music, Klaus Becker; sets, Werner Victor Teoffting; costumes Rotraud Pielh-Braun. Opened Feb. 13, '59; \$120.

Every year or so, W-Berlin's "Stachelschweine" (Porcupines), city's best known literary cabaret ensemble, comes along with a new program and is always a must item with the local cabaret clientele. Some identify the Porcupines with the best cabarets in the land. Group appeals also to those who normally don't go much for this sort of entertainment.

New program is again surefire. Although some of the 19 numbers are not exactly exciting, all are done competently and there is hardly ever a dull moment in the two hours.

Greater part of the presentation addresses itself to political themes.

Curiously, Berlin's current No. 1 topic (the menacing Soviet attempt to drive the West out of the city) hardly gets mention. Formerly, the Porcupines were always up-to-date when it came to hitting political subjects; it looks as if they were beating about the bush this time.

There are the usual attacks against the current regime, corrupt politicians, old and new Nazis, etc. As per tradition, local performers are always repping opposition via their topics. After all, it's more rewarding to poke fun at the men on top. It must be said, however, that not all the jokes are funny and/or imaginative. The German "Wirtschaftswunder" (economical miracle), a favorite subject with German cabaretists, for example, has become a corny item.

Of excellent quality are those numbers not related to politics: the Hula Hoop craze, the juvenile problem, the camping trend, marriage problems, etc.

Best performance is turned in by Wolfgang Gruner who, long with this group, has sort of become its star. Although the show is primarily an ensemble achievement, Gruner rates tops as an individual performer. He appears in sundry functions (and in nine of the 19 numbers), as capitalist, proletarian, politician, tourist, driving examiner—always a howler.

Another topflight performance is turned in by Jo Herbst. He too is seen in nine numbers and also knows how to make the most of his material. Inge Wolberg is at her best when giving out with her "Anti-Lysistrata," a solo number, and hardly less impressive in the various ensemble numbers. Achim Strietzel and Joachim Roecker are very good, as usual. New to the group is Edith Elsholtz who has long opportunity to reveal her remarkable abilities. Direction by Horst Braun is excellent. Other credits bear the usual dependable standard.

Title, incidentally, is an adaptation from "Denn Sie wissen nicht, was sie tun," German title of the James Dean pic, "Rebel Without a Cause." The "nicht" has been skipped and now the whole thing reads: "Since They Know What They Are Doing"—a reference to some responsible men on top. Hms.

**Holiday, Reno**

Reno, March 3.  
Nick Lucas & Troubadors (3), Edmond Sisters (3) and The Fun-Atics (5); no cover or minimum.

Nick Lucas' nitery appeal is evident: it's his stylizing and choice of titles, and he can do no wrong with either. Aud reaction for his playback in this room indicates the veteran minstrel will undoubtedly become an annual returner. Backing him is a capable trio he calls his Troubadors—three guys who play exclusively for the long-time singer guitarist. Filling out the current offering are the Edmond Sisters, blonde triplets with looks to match the talent.

Lucas makes no attempt to latch on to the updated titles, but wisely offers those associated with his name. The years haven't changed his style or voice, and his looks belie his age.

With full and effortless command of the cords, he wins top approval with such as "Tip Toe Through Tulips," "Red, Red, Robin," "Four-Leaf Clover" and "Those Old Photograph Records," among others. On some he joins the trio with either guitar or banjo, and elsewhere the boys back with vocals as well as instrument. Lucas' most ardent fans are in the older set (with more money to drop at the tables) but he's also winning admirers from the younger salooners.

The Troubadors (Mel Obsen on drums, Hank Keen on piano, Jo Herbst on string bass) show much accord with the Lucas style, but prove individual talents on turns upstage. Repertoire is varied from Latin rhythms to the jump stuff.

Edmond Sisters, in show biz for less than a year, prove themselves potential top league with a mélange of mostly pop titles and variety numbers that show much study and rehearsal. The gals, near-identical lookers, suggest a delivery akin to the Andrews Sisters, but make no attempt to mimic the veteran trio. Most control comes on the better tunes, but the trio (Bonnie, Lynn and Gay) vocal snips harmonies on the slower titles. Costuming is smart.

The Fun-Atics back the girls in good manner, and rate approval on turns up front. Their best is on the novelty and jump numbers. Max Doffner is on drums, Vince James on trombone, Frank Mayo on sax, Tony Carle on trumpet and Tom Cavanaugh on piano. Show runs through March 11. Long.

**Eden Roc, Miami Beach**

Miami Beach, March 7.  
Sammy Davis Jr. (with Mort Stevens), Hal Loman & Playmates (3), Walter Nye Orch, Jackie Heller; \$5-\$7.50-\$10 minimum.

Sammy Davis Jr. hasn't been seen in these parts since he worked at a local indie, (Ciro's) several years ago. Going on the impact made on opening, the reluctance to play a hotel cafe, a fact which kept him away, was ill-advised. The standing ovation he got was a tribute to an electric performance by Davis, working without Uncle Will Mastin and his Dad, in what amounts to virtually a new act as compared to that turned in during his last stand here.

Sparking immediate big reception was surprise intro by Tony Martin, himself ovationed on closing night by virtually the same audience. Martin's remarks were delivered in a quietly sincere and glowing manner that had them ritting before he brought on Davis. From there in, the click aura was always present.

Davis is singing more, but sets that segment in the forefront of the act. His vocal approach is a strong, assured one, purveyed in full-throated style that rings up approval for that expanded facet of his talent. Big items are "When I Fall In Love With You" with strings backing that ups values, and attention grabbing "Where Is My Bess" excerpt from the pic version of "Porgy And Bess" in which he plays Sportin' Life.

When Davis hits the mimicry trail he generates constant excitement. Always a deft carbon cutup, he has now added a broad satirical base that sharpens the sequence and gives it solid laugh dimensions. With a verbal bow to Sinatra, he sets off his rundown on how sing ing contemporaries would handle a Sinatra song. The basic premise is aimed for laughs; with the workouts contain canny duplications of the vocal tricks and delivery used by Tony Martin (who howled that one up), the Martin called Dean, Nat Cole, Tony Bennett, Vaughn Monroe and Louis Armstrong. He tops it off with a powerful Lanza high-tenor intoning, then wraps it all up with his Jerry Lewis. The pounding began long before he'd reached the midway point in the routine.

His hoofery is now an added bit; once he disposes of feathery precision tappings, Davis embarks on a newie that is a class addition. It's a spoof on flamenco dancers, brought off with an authentic flavor and capped by a comedy highlight bit that contains Amos 'n' Andy type asides for more yocks. His 50-plus minutes onstage build into a begoff.

Question now is: how's he going to fare in the b.o. sweepstakes against Sinatra next door? If the word-of-mouth plugging that makes an act—big or small—in this resort works true to its first-night indicators, he'll continue the pack-'em-in pace set by Joe E. Lewis and Tony Martin.

Hal Loman and his two leggy, talented blonde aides set the tempo of the layout at a zingy pace with some colorful dance patterings, of which their "Dragnet" standard is again the best of a soundly conceived group. Jackie Heller emcees in bubbly effective manner. Mort Stevens, Davis' longtime conductor, keys up the excellent Walter Nye orch to the top-talent exhibition. The room shutters on the 20th until Maurice Chevalier arrives on the 25th. That's a matter of unavailability of an act with the draw to enter in the strong competish this month. Larry.

**Lauderdale Beach Hotel**

Fl. Lauderdale, Fla. March 2.  
Jimmy Jett Quintet, with Sherry Martin (5); no cover or minimum.

Among the fugitives from Vegas come to bask in the Florida sun this winter, Sherry Martin and her merry men from The Dunes have established a rapport with the conservative clientele in the Caribbean Room of this long-established beach hostelry.

The radiant redhead has a wide repertoire of standards ranging from ballads to blues. His combo of four men, among them, play eight different instruments adding up to a fair dance band for the terp sessions.

Group holds the spot until Easter when the Southern Colonels are due to return for the short season. Cdm.

**Cork Club, Houston**

Houston, March 3.  
Beverly Richards, Freddie Gibbons Orch (5); no cover or minimum.

A tall-redhaired stunner, Beverly Richards, despite the handicaps

of a cold, quickly warms to her job as the audience warms to her in her second appearance at this nitery. Openings with "It's A Most Unusual Day," thrush moves into "I've Got a Crush On You," "I Can't Give You Anything But Love" and "My Funny Valentine." She then displays an effective change of tempo with "After You're Gone," and perhaps hits her high spot with "Over The Rainbow," a fine showcase for Miss Richards' good voice. She closes with "Thirteen Men" and the beg-off, "The Song Is You."

In keeping with club manager Don Stone's policy of keeping the acts short, the canary hardly wears out her welcome with 20 minutes onstage.

Freddie Gibbons' combo gives its usual good backing and keeps the customers on the floor between shows. Tommy Zang comes in for a pair March 16. Skip.

**Gay 90's, S. F.**

San Francisco, March 3.  
Bee & Ray Goman, Ray K. Goman, Diamond Lil, Joy Healy Dancers (4), Dik Keesing Orch (4) with Elliston Ames; \$1-\$1.50 cover.

Fast, sharp vestpocket show opens with dance specialty, "Widow from Amarillo," and "Diamond Lil," a very hefty blonde with nice smile and lots of empathy, then comes on to do a series of ragtime numbers—"Let's Bring Back the Good Ol' Days," "Ragtime Cowboy Joe," "Won't You Come Home, Bill Bailey." Lil has good, gutsy voice, belts songs well and gets excellent crowd response.

Ray Goman follows with banjo-and-song medley, including "Grizzly Bear" which generates much enthusiasm, and Bee Goman then knocks out three blue but amusing songalongs.

Ray K. Goman, a sure, swift standup comic, takes over for 20-minute stint and whole cast does a "Floradora Sextet" finale which includes a couple of laugh-provoking pratfalls by Diamond Lil. Audience gets a big kick out of unsophisticated and "non-sick" 50-minute show. Stef.

**Ye Little Club, L. A.**

Beverly Hills, March 3.  
Marilynn Lovell, Joe Felix, Roger Nichols; 2-drink minimum.

Latest songstress showcasing at the Ye Little Club is Marilyn Lovell, a tall, attractive brunet under pact to Jubilee Records and just signed as a tyro by the Desilu Workshop Theatre.

Miss Lovell's opening show in the tiny room brought out a capacity crowd which reacted with heavy mitt action, indicating that proprietor Marshall Edson will have a good two weeks.

Miss Lovell handles "Come Rain Or Come Shine," "My Love Is A Wanderer," "To Love And Be Loved," "Happines Is Just A Thing Called Joe" and "That Old Black Magic"—all stylized individually. Singer scores better on ballads than jump tunes.

Joe Felix on the 88 and Roger Nichols bassing continue their top musicianship. Kafa.

**Dunes, Las Vegas**

(FOLLOWUP)

Las Vegas, March 3.  
The current, "Nuit de Paris" nudie brings in some new acts which keeps the revue rolling in the best Minsky tradition.

Frankie Marlowe clicks in his Vegas debut with a very funny standup comedy routine that will have the advantage of being different at each performance. Because he goes on for 15 minutes, he is physical a la Mack Sennett—he takes pratfalls and tears off his shirt—and all of it, including the songs, one-liners, and im-preshes, is highly acceptable for this room.

Dolifoff and The Raya Sisters (4) is a novelty act with good response from first-nighters. Dolifoff, in black velvet garb, is invisible against black curtain as he tosses the three femmes around for uncanny effect. Knockabout team of Latona, Graham & Chadele gets yocks with fast-moving pantomime. Production numbers and several acts from initial "Nuit de Paris" hold over for neat integration; show, in for four frames, is capably backed by Cee Davidson orch (11). Duke.

**Romanoff as Parisian**

Hollywood, March 10.  
Restaurant Mike Romanoff, whose face is nearly as wellknown as the next one in American mags, will make his tv bow in "Five Fingers," projected 20th-Fox tv series. He's cast as owner of a Paris cafe in first segment of series. In real life, of course, he operates Romanoff's, in Beverly Hills.

**Bon Soir, N. Y.**

Jimmie Daniels, Three Flames, Phyllis Diller, Don Adams, Tony & Eddie, Murray Grand; \$5 minimum.

The Bon Soir can be relied on to provide a fine evening's entertainment. Current bill is a comedy click. It's played mostly for laughs, with the exception of host Jimmie Daniels' savvy songstering and the between-acts keyboarding of Murray Grand. Working the yock angles are Don Adams, Phyllis Diller, Tony & Eddie, and the Three Flames.

Adams, who last week joined the other acts at the club, is perfect for such intine spots as the Bon Soir. His dry delivery and excellent timing give nifty dressing to top-draw material. A satire on a sexy novel and another on stock Bengal Lancer films are standouts. Miss Diller also comes through with some clever material. She knows how to put over a laugh line and her designedly clumsy execution of a partial strip is funny, as is her takeoff on an elderly lady and the bit in which she borrows a comb from a male ring-sider.

The Three Flames, regulars at the spot, are a sock instrumental-vocal group. They run through a 10-minute session at a fast and humorous pace. Tiger Haines, who handles most of the vocals, and his confreres gag it up on several numbers, neatly arranged and sharply executed.

Tony & Eddie, who play the Bon Soir often enough to be classed as regulars, continue to break up the customers with their zany record pantomiming. The duo, taking a cue from "My Fair Lady," are doing their own musical version of Shaw's "Major Barbara" as part of the act. It's an okay item, with music and lyrics from "Call Me Madam."

Daniels, as usual, opens the show with a splendid songaloo and Grand's handling of the piano is pleasant. Jess.

**Industrial Show Review****Chrysler Corp. Spring Festival**

Montreal, March 6.  
Jane Morgan (with Ernest Bragg), Alphonse Berge & Co. (5), Honeydreamers (5), Charles Danford, Art Morrow Orch (15), lyrics and music, Bob Hahn; produced by Jim Nicholls; free admission.

With the motor and other major industries highlighting their new-line presentations with live entertainment, another lucrative facet of show biz for both sides becomes apparent if the smash success of Chrysler's Spring Festival at the Queen Elizabeth Hotel is a criterion.

Produced by Jim Nicholls of the May Johnson office in Montreal for Harold Jackson, general manager of the Chrysler ad agency, Ross Roy of Canada, this three-day layout played to capacity every night. Although the crowds far exceeded expectations, a star such as Jane Morgan, a solid newspaper campaign, plenty of editorial breaks and radio interviews, plus okay plugging by local de-jays of Miss Morgan's latest waxing for Kapp, did much to build the attraction.

Working on a basis of five shows a day, producer Nicholls assembled a neat 30-minute package that was ideally suited to the atmosphere of a new car display. Teeing off with the Honeydreamers who introduced with a number describing the new cars. Alphonse Berge took over with his quick fashion vignettes as he draped five attractive femmes in various lengths of material, simulating (natch) the new Chrysler colorings.

In the starring slot, Miss Morgan, backed by her own pianist Ernest Bragg and the big Art Morrow orch, wowed with a group in both French and English. As per usual, thrush packed a visual wallop, adapted nicely to the situation and generated enough person-ality to keep a standing audience attentive throughout session. Charles Danford handled emcee chores in an able manner with Morrow's band giving adequate support to all performers.

Newt.

**Danny Kaye, 53½ C, S. F.**

San Francisco, March 10.  
Danny Kaye show grossed a near-sellout \$53,500 in its third week at the Curran Theatre. Figure is up \$1,200 from previous frame.

# OBITUARIES

## FRED STONE

Fred Stone, 85, yesteryear musical and film comedy star, died March 6 in North Hollywood, Cal. Full story in legit section.

## LOU COSTELLO

Lou Costello, 53, who launched his Hollywood career as a studio laborer and skyrocketed to one of the top comics of the screen, died suddenly of a heart attack March 3, after having been hospitalized for five days.

Seen on the screen only spasmodically after splitting with his oldtime partner, Bud Abbott, in 1957 over financial matters, Costello's last picture, "Lou Costello and His 30-Point Bride," which he produced as an indie with his manager, Edward Sherman, for Columbia Pictures release, was completed only last Dec. 19, and still is to be released.

With Abbott, he made 40 films, mostly at Universal, where their second, "Buck Privates," launched them to immediate stardom. Their pix are said to have kept studio in the black. Their final film there was "Abbott and Costello Meet the Keystone Kops," in 1954.

Born in Paterson, N.J., Costello, whose real name was Louis Francis Cristello, went to Hollywood first in the late '20s, had worked with the labor gang at both Warner Bros. and Metro. He became a stuntman for a time, a calling he followed until injured while doubling for Dolores del Rio in "Trail of '98."

Returning east, he went into burlesque and eventually teamed up with Abbott, whom he met while appearing on the same show. With Abbott, he appeared in the Broadway musical, "Streets of Paris," in 1939, and at the Atlantic City Steel Pier, and they also guested on several Kate Smith radio programs, as well as with Edgar Bergen, before going to Hollywood again in 1940. It was on one of the Kate Smith programs that the partners staged their "Who's On First?" routine, which Costello had authored some years before.

Partners' first picture in Hollywood was in Universal's "One Night in the Tropics," starring Allan Jones, followed by their "Buck Privates." Infrequently they left Universal to make pix at Metro, RKO and the Nassour Bros. After splitting with Abbott, Costello starred in "Dance With Me, Henry," for United Artists release. Surviving are his widow, Ann, and three daughters, Carole Lou, Patricia and Christine.

## GIL BOAG

Gaillard T. (Gil) Boag, around 78, a giant in the Manhattan nitty scene during the Prohibition era and manager (later husband) of "shimmy queen" Gilda Gray, for whom he got \$5,000 and \$10,000 a week in an era when that compares to today's Las Vegas-style salaries, died suddenly of a cerebral hemorrhage March 8 in the Queens General Hospital. He was nearer 78 than the published 73 age, according to his third wife, the former Crystal Klippert, who survives. There were no children.

With the Salvins (Paul and Sam), Gil Boag was prominently identified as operator-partner of such Prohibition era spots as the Montmartre, Rendezvous, Palais Royal (where he first brought Paul Whitehead to Broadway from Atlantic City, out of San Francisco), Little Club, Folies Bergeres, Club Royal, Piccadilly and the Pavilion Royal (John & Christo's) on the Merrick (L.I.) road.

In the post-World War II era, when Volsteadism created the device of playing "musical padlocks," as the sundry class speaks risked getting "knocked off" for scowling violations, Boag was intimately associated with a cavalcade of band and other entertainment names who were to the fore in that period. As Miss Gray's manager (he later married her in 1924 and divorced four years later) he set a showmanship mark by getting unprecedented sharing terms for the shimmy exponent in her personals in picture houses and elsewhere. He was also a legit producer with John Murray Anderson's original 1929 "Almanac," "City Haul" and others. Like the late Sam H. Harris and William A. Brady, who graduated to legit impresarios, he also managed boxers in his formative career.

Agent Annie Laurie Williams currently has his memoirs, tentatively titled "King of the Cabarets," with McGraw-Hill for publication, a day before his death Mrs. Boag received a wire from a Coast independent in connection with

filming Boag's biopic. Dorothea Bobbe collaborated on the Boag memoirs.

Mrs. Boag's belated romance dates back 40 years when, as a Charleston winner in a pioneer marathon dancing contest, Boag presented her with a cup at the old Club Sans Souci, New York. They have been married 10 years and she adds, in the last decade "he found the tranquility which was his heritage." She points to Boag's pre-Revolutionary heritage when his family, as French Huguenots, first settled in Charleston, S.C., in the early 1600s. Her brother is a Jesuit priest and Boag became a Catholic convert before his death.

## MRS. WILLIAM MORRIS

Mrs. Emma Morris, 86, widow of the late William Morris, founder of the talent agency of that name, died March 6 at the family home, Camp Intermision, Saranac Lake, N.Y. Mr. Morris, active in the affairs of the Will Rogers Memorial Hospital in that town, and patroness of the free library at Saranac Lake, also donated theatrical memorabilia to the N. Y. Public Library. She was active in numerous theatrical charities including the Jewish Theatrical Guild of which her late husband was a founder.

Mrs. Morris, known as "Mother" Morris, kept constant open house in the Lake Saranac. Acts driven up to Canada frequently stopped to pay respects to the Morris family. The road to Canada was especially well travelled during the Prohibition era. She was a constant companion to the agency's founder during the formative days of the office. She provided a personal touch to both clients and employees that aided in the growth of that office.

Survived by her son, William Morris Jr., who retired a few years ago as president of the agency; daughter Ruth Morris White, formerly of the legit department and widow of William C. White, author and columnist on the N. Y. Herald-Tribune, and an adopted grandson, William C. White Jr.

All theatrical guilds as well as the Will Rogers Memorial Hospital will be represented at the services. The eulogy will be delivered by the present head of the agency, Abe Lastfogel, who started as an office boy under "The Boss" (Bill Morris Sr.). The recessional music will include "Scottish Song to the Isles" in commemoration of the lifetime friendship between the Morris family and that of the late Sir Harry Lauder, whom the elder Morris represented on the hooten comic's many tours in America.

Services, scheduled for today (Wed.) at 2 p.m. from The Church of the Transfiguration (Little Church Around the Corner), with burial in the family plot at Westchester Hills Cemetery, Hastings, N. Y.

## JOSEPH CONWAY

Joseph Conway, about 70, former circus owner and veteran theatre manager, died in a hospital in suburban Philadelphia on Feb. 28 after an illness of several months.

He began his career in supporting roles in silent films for studios then in his native Philadelphia. Later he was a motion picture distributor. For 25 or more years he managed film houses in the Philadelphia area. At the time of his death he had an "art house" featuring foreign films.

When he managed the Egyptian Theatre at Bala Cynwyd, Pa., he was among the first to use "Bank Night," sponsor jitterbug contests on stage, etc. He used lots of live talent including circus presentations at children's matinees, introduced the Trapp Singers to the Philadelphia area.

It was the showman who had free Thanksgiving birds one year and advertised on his marquee "Two turkeys at every show."

In the 1930s, he put on the road both the Reo Bros. and the Dix Bros. circuses. Among the attractions of Reo Bros. was the Male Nelson Elephants with Louis Reed.

Surviving are his widow and one son, James, three brothers, two sisters, and two nephews.

## STANLEY WOOLF

Stanley Woolf, 59, legit producer and former vaude agent, died of a heart attack Feb. 28 aboard the SS Homeric during a 16-day Caribbean cruise.

Woolf produced low cost companies of legit and musical comedy hits which he toured in the Catskill Mountain belt and elsewhere. He was known as the "bargain basement impresario" because of his ability to trim casts and costs

down to bare essentials and sell the end product for little cost. He was able to bring legit shows to places which would ordinarily use other types of shows. One of the consequences of his operation were frequent hassles with Actors Equity. Nonetheless his troupes were a proving ground for many actors who later made good on Broadway and in Hollywood. Among those who served in Woolf troupes were Cliff Robertson, Tony Curtis, Tommy Noonan, Ray Spain and others. He was a vaude agent at one time.

As a sideline, Woolf was an amateur film producer. His recent travelog, "Isle of Ceylon," won the George Stevens award. Survived by wife and two daughters.

## NELL BALLANTYNE

Nell Ballantyne, character actress and an early member of the Scottish National Players, died Feb. 19 in Glasgow. Her last stage appearance was on tour with the Edinburgh Gateway Company in "The Penny Wedding." She also had a part in the film, "The Bridal Path."

Miss Ballantyne was familiar to audiences in Britain for her stage and film roles, one of her best thespian honors being as Mrs. Glendy in John Brandane's "The Glen Is Mine." During World War II she worked in London, taking part in the radio series, "The Robinson Family."

At the International Edinburgh Festival in 1957 she played a leading part in the Gateway Theatre's presentation of "The Flowers of Edinburgh." When she became ill a few weeks ago, she was preparing to appear in the current Edinburgh Gateway production of "Lace on her Petticoat." One of her last films was "Rockets," in 1953, "Rockets Galore."

## EMIL A. GUNTHER

Emil A. Gunther, 87, former president of the music publishing firm of Schroeder & Gunther, a division of Associated Music Publishers, died Feb. 26 in the Northern Dutchess Health Center, N.Y. For the past 12 years, he had been editorial consultant for the music company which specialized in piano-teaching material by U.S. composers.

Born in Germany, Gunther came to the U.S. when he was 16. He worked with various music companies and at one time was sales manager for the Summy Co. in Chicago. He co-founded the firm of Schroeder & Gunther in 1914 and was waxy until his retirement in 1955. At that time, the firm became a division of AMP, Broadway Music Inc.'s longhair subsid.

His son survives.

## JACK MCLEROY

Jack McElroy, 45, vet radio-TV performer, died of lung cancer March 2 in Santa Monica, Cal. He had been ill for the past six months.

Prior to going to Hollywood to take over as regular announcer on Tom Brennen's "Breakfast in Hollywood" radio show, McElroy worked in radio and the theatre in Kansas and Missouri following Brennen's death two years after he joined him. McElroy inherited the show and remained its head for three years.

From 1946 through 1951 he was announcer-vocalist on ABC's "Bride and Groom." As a reporter he covered two Florence Chadwick Catalina Island swims for NBC. Entering television in 1951, he acted as host for the "Jack McElroy Afternoon Movie," "Week End" and "Vacation Time," all telecast over KRCA, Hollywood.

Surviving are his parents and three children.

## VAUGHAN GLASER

Vaughan Glaser, 86, veteran actor died Nov. 23, 1958 in Van Nuys, Calif. and was not at that time reported to VARIETY.

He began his career as a leading man in the Eugenie Blair stock company. He later joined Mrs. Patrick Campbell's company appearing on the New York stage. In 1904, Glaser organized his own company, appearing at the Colonial Theatre in Cleveland for more than 1,000 stock performances. Long engagements in stock at the Adelphi in Toronto and Montreal followed.

His Broadway appearances included "Many Mansions," in 1937, and "What a Life" in 1938. Others were "John Doe" and "Saboteur." His films were "What a Life," "Rulers of the Sea" and the "Henry Aldrich" series.

His son and daughter survive.

## JOHN N. SPEARING

John N. Spearing, 59, an international representative of the International Alliance of Theatrical Stage Employees, died March 3 in (Continued on page 86)

# VARIETY BILLS

WEEK OF MARCH 11

## NEW YORK CITY

**MUSIC HALL 12**  
Richard Heyman  
Schaller Bros.  
Corps de Ballet  
Robt. Boucher Oro  
H. Paige Oro

## AUSTRALIA

**MELBOURNE**  
Tivoli  
Brazilian Dancers  
Johnny Lockwood  
Martha & Adolfo  
E. & Carley  
Len Lowe  
Sue Peters  
Barton & Stuchb'y  
Lloyd Ward  
Frank Ward  
Deirdre Green

## SYDNEY

Tivoli  
Sabrina  
Andrea Dancers  
Horrie Dargie 3  
S. M. Harrison  
Billy Baxter  
Missin Juniors  
Nicoli Bros.  
Jack Donner  
Edit Jubaz  
Jeff Parker

## BRITAIN

**BIRMINGHAM**  
Hippodrome  
Marini 4  
Petula Clark  
Carmel & Mills  
Joe Black  
Kemble & Christine  
Tommy Kelly  
EDINBURGH  
Empire  
Jack Miller  
Robert Wilson  
Grace O'Connor  
Cortess  
Sydney  
Crotchet & Jeannie  
Will Starr  
ASGOW  
Empire  
Connie Francis  
Clarkson & Leslie  
Weir & Oro  
Mongadors  
Savens  
Norman Vaughan  
MANLEY  
Royal  
Oreste Kirkop  
Orchid Dancers  
Savens  
Josephine Anne  
Terry Scott

## Cabaret Bills

## NEW YORK CITY

Blue Angel  
Shelley Berman  
Fay De Witt  
Ruth  
Jimmy Lyon 3  
Bart Howard  
Phyllis Diller  
Mae Barnes  
Kane & Broes  
Jimmy Daniels  
Three Flames  
Murray Grand  
Savens  
Jose Duval  
Alex Rosati  
Joe Chau Madrid  
Los Chavales de  
Espana  
Rafael Oro  
Panchito Oro  
Candi Cortez  
Cocapabana  
Al Bell  
Sammy Davis Jr.  
Zeme North  
Ron Stewart  
Lou Dona Oro  
Pagan Oro  
Alfred Room  
Demi Doren  
Jean Arnold  
Jane Connell  
Jack Cohen  
George Hall  
Harold Foville  
Joe Madison  
Hotel Astor  
Irving Fines  
Guy Lombardo  
Hotel Plaza  
Diahann Carroll  
Ted Streeter Oro  
Mark Monte Oro  
Wilbur Evans  
Betty Madigan  
Stan Grover  
Alfred Room  
Alan Logan Oro  
Vince Loria  
Hotel St. Regis  
Bill Hayes  
Florence Henderson  
Ray Barl Oro

**Black Orchid**  
Roberta Sherwood  
Bill Daly  
Joe Zambello (3)  
Blue Angel  
Phyllis Branch  
Osborne Smith  
Gloria  
Elena Espart  
Camille  
Lord Christo  
Blue Note  
Gerry Mulligan  
Al Van Damme  
Chez Paree  
Eddie Gorme  
Joe & DeWood  
Geo. Cook Oro  
Chez Adorables (3)  
Clayton Allen  
Corbett Monier  
Laurie Bunter  
Sammy Lewis Trio  
Conrad Hilton  
Helga Neff

**"Frosty Frolics"**  
Farra & Carter  
Ben Gee & Bernie  
Joe Zambello (3)  
Jack Kodell  
Eddie Ash  
Mando & Del Toro  
Ken & Gordon  
Ken Harris Oro  
Camille  
Roberta McDonald  
Jimmy Blaine Oro  
Gate of Horn  
Ben Barl  
Leon Bibb  
London House  
Jenny Jones  
Mister Kelly's  
Dave Ballard  
David Allen  
Bob Hunsbtein 3  
Marz & Frigo  
Palmer House  
Dorothy Shaw  
Ben Arden Oro

## HAVANA

Godino Singers  
"Dancing Waters"  
Hotel Riviera  
Ramon Vela  
Rene Cabel  
D'Aida Q  
Gina Martin  
Boris de Mesa  
F. Guerrero Oro  
Liduvino Oro

## LOS ANGELES

Ben Bive's  
Ben Bive  
Helen Boice  
Roberta Lee  
Sally Blythe  
Charles Vespa  
Sammy Wolf  
Dick Bernie  
Richard Cannon  
Jan Lane  
Cocacut Grove  
Sophie Tucker  
Freda Martin Oro  
Crestendo  
Count Basic Oro  
Dave Lambert Sngrs

**Desert Inn**  
McGuire Sisters  
Paul Gilbert  
Art Johnson  
Donn Arden Dncrs  
Carlton Hayes Oro  
Dunes  
Frank E. Marlowe  
Latona, Graham &  
Dolnoff & Rya Sis  
Curtis Finnell  
John Karmura  
Gwen Harmon  
Bob Kennedy  
Jimmy Cavanaugh  
Cee Davidson Oro  
Champ Butler  
Dunobnet Trio  
Edie Bush  
Versa  
El Rancho Vegas  
"La Nouvelle Eve"  
Dick Rice Oro  
Flamengo  
Gisele MacKenzie  
Mort Sahl  
Don Kirk  
Flaminio Kootes  
Jack Vancut Oro  
Fremont Hotel  
Honeycombs  
Jackie Bell  
Gayle Walton  
Mae Believes  
Arthur Nugget  
Harry Ranch  
Lee & Faye May

**Interlude**  
Earl Grant  
Gateway Singers  
Matt Dennis  
Marilyn Rouse  
Donald O'Connor  
Sidney Miller  
"Wonderful World"  
Sister Hotel  
Tito Guizar  
Ed Bergman Oro  
Little Little Club  
Marilyn Rouse  
Joe Felix  
Roger Nichols

## LAS VEGAS

Ray Sinatra Oro  
Dorothy Dorben Des  
Sabra  
Kay Starr  
Step Bros  
Leo De Lyon  
Stanley Boys  
Sahmet Dancers  
Louis Reed  
Sands  
Johnny Mathis  
Sur Sultans  
Steve Rossi  
Texas Copa Girls  
Anita Harris Oro  
Showcast  
Sons of Pioneers  
Hank Morton  
Johnny Cayne  
Merle Travis  
Silver slipper  
Miss Yum Yum  
Dick Weston  
Peggy Day  
Tom & Harry Wham  
Mark Hall  
Spike Jones  
Red Marshall  
Denny Jacobs  
Geo. Redman Oro  
Jackie Rogers  
Lido De Paris  
"Ces" Magnifique  
Vagabonds  
Wingy Manone  
Thunderbird  
Chubby Bell Revue  
of '49  
Charlie Ventura Oro  
Spike Jones  
Tropicana  
Helen Gracy  
Johnny Puleo  
Dionne Warwick  
Nat Brandwynne Oro  
Gene Austin

## MIAMI - MIAMI BEACH

Marlowe-Kuller Rev  
Blackburn Twins  
Jerry Collins  
Frank Sinatra  
Rafael & Niki  
Mara Lynn  
Mark Reddy  
Nina Roman  
Balmoral  
Dick Stinson  
Marta & Tobey  
Rodriguez Revue  
Gloria  
Arthur Black  
Guy Rennie  
Harvey Bell  
Tara & Coby  
Carillon  
Lou Walters Revue  
Tommy Simpson  
Tun Tun  
Darryl Stewart  
Doris & Niki  
Dominique  
Judy Reese  
Jacques Connet Oro  
Sally Blair  
Dimita Joy  
Chris Columbus Oro  
Blanco  
Fausto Curbelo Oro  
Joe Zambello  
Eddie Schaffer  
Napoleon Reed Rev  
Buster Keaton  
Billy Gilbert  
Kitty Muldoon  
Larry Grayson  
Roy Raby  
Leta Martin Oro  
Freddy Bell B'Boys  
Dream Lounge  
Joe Zambello  
Rosette Shaw  
Willie Restum  
Marty  
Diplomat  
Kerry LaRosa  
Kitty Stone  
Brasilia & Tybee  
Mal Malkin Oro  
Elen K  
Sammy Davis Jr.  
Hal Loman Play  
mated  
Wendy Lane Oro  
Jackie Heller

## SAN FRANCISCO

Dick Keegan Oro  
Hansover  
Earl Hines  
Joe Sullivan  
Muggsy Spanier  
Frank Sutton  
Batya  
Frank D'Ona  
Bats  
Jazz Workshop  
Mastersounds  
Kewpie Doll  
Marty Vancut Oro  
On the Loose  
Kid Oro  
Carol Channing  
Rita Hayworth Oro  
440 Club  
Largo Winters  
Joe Zambello  
Walter Hart  
Gay 9's  
Diamond & Dicks  
Joy Healy Dncrs  
Bee & Ray Gorman

## RENO

Mapes  
Mason & Nixon  
Janie McAdden  
Low Styles  
Powell Twins  
Riviera  
Frank Libuse  
Margot Brander  
Doris & Niki  
Lida Quadro  
Jo Ann Jordan  
Nicky  
Edmonds Sis  
Harry Ranch  
Ed Fitzpatrick Oro

## New Acts

**KARMAN ISRAELI DANCERS & SINGERS (10)**  
Folk Singers-Dancers  
16 Mins.  
Latin Quarter, N.Y.

Colorfully garbed, this singing-dancing group of young folks from Israel has the energy and ability to go places. But not as presently constituted. Dance combo lacks the routine and variety to make a big impression in most N.Y. spots. In a much smaller room, the Karmar troupe perhaps would appeal to a greater degree. At the Latin Quarter, the 10 youngsters failed to make much of an impression at the opening show.

Even though starting out fast-moving with sort of folksy dances, this soon tires from lack of variation. Group drew only polite applause.

Youngsters work strenuously, with lots of hand-clapping with the audience invited to join in (with lukewarm results) and obviously are well-trained dancers of their sort. But they are on far too long—six minutes would be plenty. Entire act needs sharp routine to hold interest if it's to last in N.Y. cafes or night spots. All 10 dance barefooted. The attempt to emulate cowboys and cowgirls, back-grounded by typical U.S. western music, is the weakest part of the turn, and should be dropped pronto. Wear.

### BILL DAILY

Comedy  
20 Mins.  
Black Orchid, Chicago

Ranks of offbeat funny-men should easily accommodate Bill Daily, a low-key type whose stuff is largely situational. This is his maiden nitery stand, and he betrayed remarkably little nervousness at the initial spotlighting.

Promising as he is, with undeniable talent for the gentle whimsy, there is a disturbing derivativeness about the act, a factor that could hinder him less if he brought to his portrayals a strong personality characteristic or a deep-impressing material gimmick. Neither of these identifiers is present, so that much of the time Daily is reminiscent of established comedians in the same general genre.

For example, his soft-spoken "H'lo" gambit and subsequent meandering patter harks of Herb Shriner, including a quip about a plush restaurant where "you have to audition to eat there." One of his funniest sketches has to do with a shy guy new to the formal banquet circuit, and his attendant perplexity re apparel, which cutlery to use for what course, etc. This one, as it plays, evokes the sturdy image of Sid Caesar.

Daily flashes a particularly keen imagination with an impress of a newborn just home from the hospital. It's a delightful bit, but again invites comparison, this time to Jonathan Winters.

Yet, for all the suggestion of personalities in the same orbit, Daily is a sufficiently attractive and fertile performer to rate attention by the small rooms and tv potentates, especially for guesting on the variety formats.

Video, in fact, is familiar ground for Daily. He's a floor director for NBC-TV, Chicago, and made occasional appearances on the web's short-lived "Club 60" daytime stanza. He has a good "feel" for his stuff, and may in time give his own character the sharper definition needed to spell the difference between fair success and the upper rungs. Pit.

### BARBOUR & BILLIE

Still-Walking, Puppets  
10 Mins.  
Empire, Edinburgh

Barbour & Billie, mixed pair, have an offbeat angle with combo of stunts and puppet manipulation. Male towers above female partner on stunts, then pair drop cloth covering to achieve a three-tier effect for operation of puppets, chopping false bodies to enlarge head effect on small bodies.

Routines include distaffer working out movements as leg-twinning acrobat to tune of "Pretty Girl Like Melody," and also a cancan bit. Wind with male moving around on high stilts while female, brunet and vital, does a big-boot dance onstage.

Win palming for cleverness of conception, and exit solidly. Okay for most vaudevies and high-domed niteries. Gord.

### JEAN GIBBONS

Songs  
12 Mins.  
Le Cupidon, N.Y.

Jean Gibbons, who is making a return to the business following a long absence, has an excellent voice and a soothing demeanor. Dressed in a flowing gown of Grecian lines, Miss Gibbons announces that she will dwell on works of the staples of the song-writing industry listing Porter, Kern, Romberg, et al, and she keeps her word.

Miss Gibbons goes through "So In Love," "Gianina Mia," "Kiss Me Again," "Lover Come Back to Me" and "Make Believe" before encoring with "Mighty Lak a Rose." She has an excellent voice which is strong enough to be heard sans mike, and there is lotsa appreciation for the inherent quality in her offerings. However, she needs an infusion of more color and spirit, which will probably be forthcoming when she feels at home again in the medium. Jose.

### RUSTY WARREN

Songs, patter  
55 Mins.  
Beach Club Hotel, Ft. Lauderdale

Blue material has proved the formula for this previously difficult room. Current salesman is Rusty Warren who nightly conducts a primary class in the care and feeding of the love life of genus homo.

Miss Warren has only lately switched to the raw and raucous as better-paying fare. Her approach to the whole man-and-women business is as direct as a sidewalk-hawker's bark, her repartee a monument to the lack of innuendo.

Originally booked for two weeks in January, her holdover booking is making a previously empty room into a personal parlor for her purple patter. She is equally adept at smoky, sultry ballads and songs with a punchline, running narratives with piano accomp, and audience participation "Roll Me Over."

Miss Warren stresses sex with a "treater" the older type routine and gently mocks "fig-leaf philosophy." Her Miami Beach bit is a howl with north-of-the-border Lauderdale. Versatile singer also plunges occasionally into piano blues and is past-mistress of rhythm. She does two shows nightly in the colorful Lulu Belle Room, night club adjunct of the Beach Club Hotel, and looks likely to become a steady annual attraction.

Her Jubilee "Songs for Sinners" is a LP coverage of her show routine. Culm.

### GLORIA LYNNE

Songs  
25 Mins.  
Storville, Boston

Gloria Lynne, statuesque Negro jazz vocalist, is going to be a name to reckon with in the jazz world on the basis of her fine showing here at George Wein's Storville where she's singing up a storm. From the vocal group and one-nighter circuit in New York, and with a new album, "Miss Gloria Lynne," on Everest, she's essaying the jazz nitery time.

She scores solidly with supple pipes and firm control on "New York Medley," "Shootin' High," and "I Don't Know Why." For the comparisoners, she's somewhere around the Carmen McRae and Dakota Staton techniques, but works arresting timbre on such fare as "They Didn't Believe Me" and "Perdido," which she scats. Miss Lynn comes across in solid fashion from bow to bow and fills the stage with her presence.

On "They Didn't Believe Me," she does a surpriser opening starting an octave higher than orig key and from then on nobody knows what's going to happen next. She projects in soulful fashion, and her gospel music background is evident. She has tremendous jazz talent and power and with exposure she should climb rapidly to the front ranks of her contemporaries. Guy.

### TRACEY SISTERS (2)

Singing, Instrumental  
10 Mins.  
Empire, Edinburgh

Tracey Sisters are an attractive new singing and trombone-playing duo with potential. Two cute misses harmonize to open with "Everybody Loves a Lover," segue with "Pretty Baby," then into "Never Been a Night," both playing trombones. Offer a neat Flanagan & Allen impression with "Underneath the

Arches," catching much of spirit of the English vaude comedy two-some. Follow with a Frankie Vaughan impression in "Give Me The Moonlight," wearing top hats, then give out with "We Think You're Wonderful" and wind with "Saints Go Marching In."

One distaffer has her coiffure tinted gray, the other is a red-haired looker, exudes similar smiling personality, and both gals have quality. Act has heavy potential, and is okay for tv and stage market, both in U.K. and U.S., although would have to be further sharpened for latter. Gimmick of two trombones is distinctive. Gord.

### TEDDY RENO

Songs  
55 Mins.  
Bobino, Paris

Teddy Reno is a top singing star in Italy who shows versatility in singing primarily in French for his first Parisian stint. His lilting bonhomie is not lost in the transition, and he displays an agreeable pair of pipes, savvy showmanship and the right cross between downright sentiment and bouncy impertinence. This indicates he could register in special U.S. spots and has the right national and international qualities for video.

Reno lacks the belting, raw showmanly qualities of a Domenico Modugno, but makes up for it by his pro aplomb and ease. Mosk.

## 250 Miles From Atlanta To the Sea, So Boat Show Pulls 'Em (With Acts' Help)

Atlanta, March 10. Situated some 250 miles from the sea, Atlanta probably is the most nautical-minded landlocked city in the United States. Two reasons: Allatoona Lake, some 35 miles from here, and Lake Lanier (named for the famed Georgia poet and flute player), just now coming into its own as a watery recreation centre hardly more than 20 miles from city.

Martin P. Kelly, fronting for United Sports & Vacation Shows, of St. Paul, has been producing the Southeast Boat & Vacation Show for nine successive years at Atlanta Municipal Auditorium.

Long ago he found out customers wouldn't come out just to see boats alone (at \$1 for adults and 50c for kids). So he has been putting together unit shows to entertain the patrons who pay to gaze at boats, fishing and camping paraphernalia and all the appurtenances that appeal to the outdoorsy set.

This show as a crowd pleaser moved fast and tunelessly and laced with comedy. Opening night audience of close to 2,500 showed appreciation of performers' efforts.

Opener, the Wazzans, is a fast turn of seven whirling, spinning, tumbling colorfully dressed French Moroccans climaxed by understander supporting all six of his partners at once.

Grimaldis, man and wife team present a novelty music act. British duo style their turn on the English musical pattern. Femme comes out in clown rig, but sheds it to reveal a "built" that gets the male customers on her side. Pair are talented musicians, playing, between them, xylophone, banjo, accordion, trombone and sax. Male plays sax and slide horn simultaneously. Femme climaxes with blindfolded stunt as she does split in front of instrument and never misses a note. It's sock stuff and they get big mitt.

Dieter Tasso, juggler, has a top-drawer act, mixing a little foolishness with his skill in tossing of cups and saucers from foot to head while balancing on slack wire. His bride of a few months, a blonde looker, gets wolf whistles although she does nothing but hand him the tools of his trade.

A special act is spotted in Walter G. Cross, national duck calling champion who won his crown recently in competition at Stuttgart, Ark. Turn is so realistic patrons duck glancing around expecting ducks to come flying in through the auditorium's doors.

Lewis & Van, tap dancers, step lively and rhythmic and scamper swiftly up and down miniature stairs. They encore with fine soft-shoe number.

Smeed Trio (Willie, Werner, Claire) are Swiss-born chirpers who mix yodeling, dixieland, hilly-billy, calypso and cha cha. Willie, in addition to talents as clarinetist and pianist, gets guffaws for comedy antics and Liberace takeoff. Good reception. Luc.

## House Reviews

### Seville, Los Angeles

Los Angeles, March 3.  
Lester Horton Dancers, Marquee, Al Escobar Orch (7); no cover, 2-drink minimum.

Harry Schiller's Seville nitery should show a profit during the coming weeks with the booking of the Lester Horton Dancers—a gyrating group of terpers enunciating modern progressive dancing in an exciting Afro-Caribbean flavor. This plus the Latin notes of the Al Escobar band make this Santa Monica Blvd. nitery a good bet for those seeking unusual entertainment.

The Horton group swivels on to the boards in colorful island garb to the rhythmic beat of a conga drum. A mixed racial group of attractive boys and girls who show a lot of class in a sexy way, they score best in a "Bamboo Alley" routine performed by Misaye Kawasumi, Jeanna Limyou, Don Martin and Val Goodrich, and "Cuba Antigua," a satiric treatment of the rhumba displayed by James Truitte, Miss Limyou and DeeDee Young.

Patrons are treated to a plus by the vocal contributions of Marquelita, Escobar's band chirp, who knocks out a Latin tune like Abbe Lane—worth seeing by itself. Chacha enthusiasts get their chance to play Arthur Murray via Escobar's inviting dance music. Current show is in for an indefinite stand, depending on business. Kafa.

### Bobino, Paris

Paris, March 3.  
Patouchou, Ted Reno, Joel Holmes, Marottees (4), Andre Robert, Mady Rougey, Saitano, Renald & Rudy, Jean Harold; \$1.75 top.

Patouchou, besides her electric stance, is in fine voice and exudes the right mixture of healthy cynicism and rugged individuality, tempered with a knowing humanity, to wrap her savvy songalo into a buff appearance. She's plussed in being surrounded by an excellent show which should have this bill in for a solid two weeks of biz.

Patouchou belts over her tales of Paris gangsters, the streets, love, interspersed with folksy ditties, in a knowing manner to make for socko reaction. Teddy Reno, an Italo crooner, backs her up in second slot with ease in delivery and his personable projection (see New Acts).

Joel Holmes displays a pleasing aggressiveness as he authoritatively gives out self-cleffed songs on old, memory-evoking music. He is budding into a regular staple and, with the right roadwork and launching, should eventually emerge as a star here.

Mady Rougey also shows future stellar possibilities in a voice with fine nuances, substance and projection. There is still too much dependence on known dramatic ditties. A songalo of her own, and a channeling of her knowhow into a more personalized stint could turn her into an important new chanteuse here.

Marottees (4) have delightful, button-eyed, puppets doing folk dances or indulging in rib-tickling scenes to make this an excellent filler and ripe for U.S. video.

Renald & Rudy are muscle men with rippling, hand-to-hand from prone positions. This is graceful and made to look easy by expert showmanship. It is heavily miffed. Jean Harold shows slides putting known heads in unusual positions and on strange bodies, for a clever offbeat.

Andre Robert is an agreeable patter comedian and Saitano glibly chatters while performing some clever magic bits and getting a good hand on his transformations in shedding and putting on clothing while firmly tied up. Mosk.

### Empire, Glasgow

Glasgow, March 5.  
Robert Wilson & White Heather Group (Gordon MacKenzie, Will Starr, Sydney Devine, Tommy Loman, Terry O'Duffy), Billy Crochet with Jeannie, Joe Gordon Folk Four, Andy Stewart, Angus Fitchet & Cornkisters (4), Scottish Country Dancers (8), with Isabel James, Desmond Carroll and White Heather Girls (12), Bobby Douds house orch.

Family fodder, attuned to Auld Lang Syne tastes, offered here by the White Heather Group, headed by fave Scot tenor Robert Wilson, kilted warbler who specializes in flitting heather-and-loch melodies. He adopts novel policy of linking

traditional Scot ballads with modern rock 'n' roll, thus guaranteeing juve interest as well as appreciation from the oldsters.

Wilson has assist in the song department from Gordon MacKenzie, rotund kilted tenor, and in musical backing from his long-time accordionist, Will Starr. Terry O'Duffy attends to the ivories, and Angus Fitchet, Scot fiddler, leads the Cornkisters' musical group. Sydney Devine, in tartan trews, is a Scot-angled rock 'n' roller. Wilson himself wins miffing for his rendition of faves like "My Ain Hoose," "Maggie Lauder" and "The Northern Lights of Aberdeen."

Tommy Loman, Scot comedian, has a too-slow act and ho'ds up pace of layout, but Billy Crochet, a clown using lot'sa props and other business, wins yocks for his crazy interruptions. The Joe Gordon Folk Four are a folksinging and instrument quartet of young males who exit to good palming, while Andy Stewart, a Mickey Rooney type of comedian, comes up with gag fodder and some Scot country ballads with a beat. Isabel James, brunet looker, dances freshly with the Scot Country Dancers, and Desmond Carroll leads a better-than-average native troupe of chor'ns (from the May Moxon stable) in te'ping.

Layout, with final lineup of varied performers, is surfeited by Scot music which, nevertheless, has strong appeal on patriotic grounds to local outfronters. It is offbeat stuff after normal run of routine vaude acts. Gord.

### L'Olympia, Paris

Paris, Feb. 24.  
Gilbert Becaud, Brenda Lee, Colette Marchand, George Reich Ballet Ho (10), Maria Lerma, Jean-Marie Proslier, Linon, Jo Jac & Johnny, Jacques Bodoin; \$2 top.

Gilbert Becaud is in good form and has come up with a new group of catchy, frenetic, self-cleffed songs. He has a tendency to strain his voice at times but brings it off by sheer workmanship. Less mannered than before, he now gives a fine production backing to his songs, and looks right for specialized boite booking in the U.S.

Brenda Lee, the 14-year-old American rock 'n' roll singer, is relaxed and shows off her pro airs well. After Paul Anka's hit with his breezy aplomb, she is more-as-a curio, as rather than for her solid abilities. But French were quite impressed by her showmanship and ease.

Colette Marchand, a classic ballerina who has had some musical experience with Roland Petit, manages to mix well with the house atmosphere by playing up her so id legs and playing down her classical background. It almost comes off, especially in her cancan foray with the George Reich Ballet Ho, the regular house dance group.

Jacques Bodoin is a clever impressionist who gives pop singers a going over by uncanny imitations underlined by deft satirical shifts. Maria Lerma belts out some Hispanic ballads but overdoes both voice and bodily movements for house presentation. It makes her mannered and more for intimate boites than the more relaxed musical boards. More ease and less forcing of her pipes could make her an okay staple, but the spark of individuality is missing.

Jean-Marie Proslier patters fairly risibly on current events and Jo Jac & Johnny do a whimsical comedy dance act in for laughs. They utilize slow motion terp and erratic movements well, as well as trick breakaway musical instruments to make this a diverting entry.

Linon is an oldtimer who brings a fine breadth of classical vaude. Dressed as clown, he cavorts on a tightrope and belies his mimed falls and fears by exemplary prowess. He gets big miffs.

Show shapes for a good five weeks of b/z if Becaud can hold out in his strenuous hour onstage. Two years ago he collapsed on the board, but came back the next day. He is a showman and looks to parlay this entry into top biz. Mosk.

### J. L. Lewis' 1-Niters

Jerry Lee Lewis is set to resume theatrical engagements starting with a series of one-nighters March 26. He'll head a package which will be booked by Circle Artists Corp. Surrounding cast is still to be set.

Engagement marks a switch from the William Morris Agency which had been handling Lewis until now.

# CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway touring, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.). The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a lengthy list of blind items.

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (Rep) Repertory, (DR) Dramatic Reading.

## Legit

### BROADWAY

"Flight to Matia" (MD). Producer, Jamieson Productions, 350 W. 57th St.; Director, Clay Yurden; musical director, Alfred Ricky. Available parts; female lead, 20-28. Spanish type singer, female lead, 16 singer, American teenage type; male singer, 38, American, slim, Don Ameche type; male singer, 45-50, Spanish-dicta-type, stocky; male, 17, American teenage singer; female singer, 28-30, beautiful, sophisticated; male singer, 19, Latin appearance, Ivy League manner; two male character comedian-singers. Mail photo and resume to producers.

"Flower Drum Song" (MC). Producers, Richard Rodgers, Oscar Hammerstein 2d & Joseph Fields. Male and female dancers-singers-actors of Oriental appearance for the contemplated touring and English companies. Mail photo and resume to Eddie Blum, c/o Rodgers & Hammerstein, 488 Madison Ave.

"He Who Gets Slapped" (Opera). Producers, City Centre Opera Co. 130 W. 56th St., N.Y. Available parts for two clowns, one tall, one short, preferred knowledge of comic pantomime. Mail photo and resume to Michael Pollock, c/o City Centre.

"My Fair Lady" (MC) Producer, Herman Levin. Equity call for replacement dancers, today (Wed.) at 11:30 a.m. Mark Hellinger Theatre, 237 W. 51st St.

"Sure Sign of Spring" (MC). Producer, NET Production, 234 W. 44th St., director, John Stix; choreographer, Matt Mattox. Parts: Female lead, French, early 20's, sensitive, lonely; male, co-lead, middle-aged ex-bootlegger, ex-car-nival man; male, co-lead, Scot, late 20's, dour, proud, hunky fisherman; female comedy lead, middle-aged, realistic "silly" businesswoman; male comedy lead, Scot, boastful affable, middle-aged retired sea captain; male, late 40's, French village priest, strong, raw-boned; female singer, early 30's, hard-talking; male, gentle, close-mouthed, glant; also, rugged fishermen, elderly villagers, innocent young people and children of all ages. Mail photo and resume to producers.

"West Side Story" (MD). Producers, Robert Griffith & Harold Prince. Auditions will be held every Tuesday, 2 p.m., at the Winter Garden Theatre, 1643 Broadway, for replacements of the Broadway and London companies. Apply for appointments, stage door at 2 p.m. or 8 p.m., to Lo Hardis or George Eckert. Calls for male singers, March 12, Equity 11 a.m. Open calls, 12 noon. Auditions at Winter Garden.

### OFF-BROADWAY

"Chic" (R). Producer, Peter Pell, 148 W. 10th St. Parts: young tenor, William Tabbert type; sexy comedienne. Mail photo and resume to producer.

"Father" (D). Producer, Living Theatre, 530 Sixth Ave.; director Julian Beck. To be presented in repertory with the current "Many Loves." Parts, experience required: male lead, classical style, for 100-year-old; female, white or Negro, brooding, powerful physically and in speech; male, to appear 15 and able to age as play progresses. Mail photo and resume to director.

"Happy Town" (MC). Producers, B & M Theatre Productions. Equity ensemble call for April 13-14. Open calls for ensemble April 16-17. Theatre and time schedule for auditions to be set.

"Once Upon a Mattress" (MC). Producers, T. Edward Hamblenton, Norris Houghton, Phoenix Theatre, N.Y. Casting through agents only. "Season of Choice" (D). Producers, Bowden, Barr & Bullock, 137 W. 48th St. Available parts: southern girl, 18, personality; millworker, 20, forthright; character juvenile, southern, weak but likeable; female character, neurotic,

most be able to portray ages of 25 to 45; male character, southern weak, to play business man 30 to 50; female character 35, southern aristocrat, warm but weak, drinks; male Negro servant, to play 40 to 60. Accepting photo and resume by mail.

"Separate Tables" (D). Producer, Equity Library Theatre; director, Lee Foley. Casting, 11 W. 18th St. March 16 & 18 at 10 a.m. 4 p.m. March 17 at 7-10 p.m. Applicants bring membership cards. Standard stage diction desirable. Available parts: male lead, early 40's, rugged appearance, quiet manner, Northern accent, (also to double as jovial, shallow, extreme-ly neat, middle 50's); female, tact-turn, gloomy, dependable, servant; female 60-70, widow, colorless, impeccably dressed; female about 65, snobbish, intolerant matriarch; female, 55-60, matter-of-fact character, horse-playing addict, sprightly dresser; young woman, talkative, undependable servant, cockney; male, 60-70, ex-school-master, quiet, impassive; female, 40-ish, quiet, natural manner, sympathetic, warm, manlike efficiency; male, handsome, medical student; female, good-looking ingenue, romantic.

Untitled Musical. Producers, Joseph Beruh & Peter Katz; director, Lawrence Carra. Parts available. Male comedian, 20's; comedienne, 20's; male, 20's healthy extravert; few small parts; chorus of singers and dancers (Equity and non-Equity) and few character roles. Phone producers at CH 2-9609 for appointment.

### OUT OF TOWN

"Li'l Abner" (MC). Producers, Guber, Ford & Gross; general manager, Marvin Krauss, 136 W. 55th St., N.Y.C. Will accept photo and resume of candidates for a new company and replacements for the current touring troupe.

"Music Man" (MC); producer, Kermit Bloomgarden. Available parts immediately for two top sopranos, for the Chicago company. Auditions at the Majestic Theatre, 245 W. 44th St., N.Y. March 12, at 6 p.m.

"The Law and Mr. Simon" (C). Producers, Guber, Ford & Gross. Available parts: (character parts are Jewish); 50-60, character mother; good hearted but nagging, dominating; 22-25, female attorney, brilliant, attractive; 30-40, unimaginative divorcee with daughter seeking husband; boy, 7, Quix Kid type, unspoiled; male, 50-60, character, successful manufacturer; male, lead, early 30's romantic interest, lawyer; male, 35-45, character, romantic, department store buyer, male, mid 20's, camp counselor type. Rehearsals start early May. Summer tryout tour for Broadway entry in fall. Mail photo and resume to Marvin A. Krauss, 136 W. 55th St., N.Y.C.

### STOCK

Guber, Ford & Gross; general manager, Marvin Krauss, 136 W. 55th St., N.Y.C. Candidates submitting resumes and photo should indicate for which of the following projects they're applying: as replacements in current "Li'l Abner" touring company, regular parts in the forthcoming stock-touring packages of "Li'l Abner," "Bells are Ringing," "Say, Darling," etc., or the tryout production of "The Law and Mr. Simon." Mail to general manager above address.

### TOURING PACKAGES

"Bells are Ringing" (MC). Producer, Stanley Prager, 47 W. 44th St., N.Y.C. accepting photo and resume by mail; casting all parts. "Li'l Abner" (MC). Same casting setup as for "Bells are Ringing" (see above).

### ALLENTOWN, PA.

Guthrie Playhouse, P. O. Box 1125; Producer-director, John Cameron. Equity, non-Equity players and apprentices sought for 18-week season; mail photo and resume to producer, c/o theatre. Casting April 24-25 in New York.

### ATLANTA, GA.

Theatre-Under-the-Stars (Municipal Theatre, Inc.); producer-

director, Eric Mattson, 35-15 75th St., Jackson Heights, N.Y. Accepting photo and resume of Broadway and stock credits. Mail to producer.

### BEVERLEY, MASS.

North Shore Music Theatre. Producer, Stephan Slane. Call for Equity singers March 31; female, 1 p.m.; male 3 p.m. Open calls, April 1: same schedule as Equity at the Showcase, 950 Eighth Ave., N. Y.

### BLAUVELT, N.Y.

Rockland County Playhouse; producer, Alwin Leber. Mail photo and resume to the theatre, 474 Greenbush Road, Blauvelt, N.Y. Casting to start in May.

### BOILING SPRINGS, PA.

Allenberry Playhouse. Planning 28-week season, including two musicals. Mail photo and resume of Broadway and stock credits to managing director, Richard N. Gage, c/o Allenberry Playhouse.

### BUFFALO

Melody Fair; producer, Lewis T. Fisher. Equity calls for dancers March 17: male, 10 a.m.; female, 12 noon. Equity calls for singers same date: female, 2 p.m.; male, 4 p.m. Open calls March 18, same schedule as Equity; March 19 finals. Audition held at Showcase Studios, 950 Eighth Ave., N.Y.C.

### CANAL FULTON, O.

Canal Fulton Summer Theatre. Producers, David Fulford & William Dempsey, 60 W. 45th St., N.Y. Mail photo and resume to producers.

### CAPE MAY, N.J.

Cape May Playhouse. Producers, Thomas White & Reid Perry, 159 W. 49th St., N.Y.C. Accepting photo and resume of stock credits, by mail only.

### CHICAGO

Drury Lane Theatre. N.Y. Representative, Floyd F. Ackerman, 576 Fifth Ave., N.Y. 36; PL 8-2000. Usually books stars only from N.Y. office, agents or packagers with available, boxoffice names contact Ackerman at the above address and phone.

### COHASSET, MASS.

South Shore Music Circus. Producer, Ray C. Johnson. Prefer casting principal roles through agents, but candidates may obtain parts or phone Jack Yorke, CI 5-4042, after March 19. Equity call for singers April 2: male at 10-12 noon; female at 1:30-4 p.m. Open calls for singers April 3, same time schedule as Equity. Auditions at Showcase Studios, 950 Eighth Ave., N.Y.C.

### COLUMBUS, O.

Playhouse-on-the-Green (Columbus Theatre Co.). General manager, Joseph K. Weaver; director, Phillip Pruneau. Seeking Equity company, appointments and agents. Mail photo and resume to general manager, Box 306, Worthington, O. Casting in April.

### CONCORDVILLE, PA.

Brandywine Music Circus. Producer, St. John Terrell. Same casting setup as for Music Circus, Rosecroft, Md. (see above).

### DAYTON, O.

Dayton Theatre Festival. Producer, Douglas Crawford, 40 W. 55th St., N.Y. Mail photo and resume of Broadway and stock credits to producer. (Equity and non-Equity). Will alternate six straight plays and six musicals.

### DEVON, PA.

Valley Forge Music Fair. Producers, Guber, Ford & Gross; general manager, Marvin A. Krauss, 136 W. 55th St., N.Y.C. (Same management also operates Had-donfield, N.J.; Springfield, Mass., and Westbury, L.I.—see below). Scheduled productions include "Bells are Ringing," "Li'l Abner," "Say, Darling." Mail photo and resume to Krauss, at above address. Equity and open calls for singers March 24. Equity male, 10 a.m.-12 noon; female, 12 noon-2 p.m.; open calls male, 2-4 p.m.; female, 4-6 p.m. Equity and open calls for dancers March 25, same time schedule as singers. Finals for singers April 6 and dancers April 7. All auditions, Nola Steinway Studios, 113 W. 57th St., N.Y.C. in the Concert Hall. Production personnel needed (stage managers and assistants, house managers, treasurers, technical directors, directors, choreographers, musical directors). Address inquires to Krauss. Companies will tour including ensemble, principals, stage managers and assistants, musical directors.

### HADDONFIELD, N.J.

Camden County Music Fair. Producers, Guber, Ford & Gross; general manager, Marvin A. Krauss. Same management and casting procedure as for the Valley Forge Music Fair, Devon, Pa. (see above).

### HIGHLAND PARK, ILL.

Music Theatre. Producer, Herb Rogers. Ensemble call for Equity and non-Equity, April 3-5: 3-10 p.m., at Patricia Stevens Agency, 22 W. Madison, 6th floor, Chicago. Equity call for dancers April 7: male at 1-2 p.m., female at 2-3

p.m.; open calls, male at 3-4 p.m., female at 4 p.m. Equity calls for singers April 8: male at 10-11:30 a.m. female at 11:30-1 a.m. 1 p.m.; open calls: male at 2-4 p.m., female at 4-6 p.m. Auditions at the Variety Arts Studios, 225 W. 46th St., N.Y.C. Mail Broadway and stock credits to producer, 57 W. 45th St., N.Y.C.

Tenthous Theatre. Producer, Herb Rogers. Mail photo and resume of Broadway and stock credits to Producer, 57 W. 47th St., N. Y.

### HYANNIS, MASS.

Cape Cod Melody Tent. Producer, Ray C. Johnson. Prefer casting principals through agents performers who wish principle roles phone Arnold Goodman, CI 5-4042 after March 19. Ensemble call for Equity singers April 2: male at 10 a.m.-12 noon, female at 1-3:30 p.m. April 3, same scheduled as Equity. Auditions at the Showcase Studios, 950 Eighth Ave., N.Y.C.

### JONES BEACH, N. Y.

"Song of Norway" (MD), to be repeated from mid-June through Sept. 7 at Jones Beach, N.Y. Producers, Leonard Ruskin & Guy Lombardo, 730 Fifth Ave., N.Y.C. Parts available for leading and ensemble singers, ensemble dancers. Mail photo and resume to above address.

### LAMBERTVILLE, N.J.

Music Circus. Producer, St. John Terrell. Same casting setup as for Music Circus, Rosecroft, Md. (see above).

### MILBURN, N.J.

Paper Mill Playhouse; producer, Frank Carrington; choreographer, Anthony Nelle. Equity call for dancers, March 9 at 2 p.m. Equity calls for female singers March 10, at 1:30 p.m.; Equity calls for male singers March 11, at 11 a.m. Auditions Variety Arts Studios, 225 W. 46th St., N. Y. C.

### NEPTUNE, N.J.

Neptune Music Circus. Producer, St. John Terrell. Same casting setup as for Music Circus, Rosecroft, Md. (see above).

### NEW HOPE, PA.

Bucks County Playhouse; producer, Michael Ellis. Mail photo and resume of Broadway and stock credits to Jack Lenny, c/o Lenny-Debin, 140 W. 58th St., N.Y.

### PINE BROOK, N.J.

Pine Brook Show Tent. Producers, Jerry Wayne & Paul Branne. Equity call for dancers March 16: male, 10 a.m.; female, 12 noon. Equity call for singers same day: male, 2 p.m.; female, 4 p.m. Open calls for dancers and singers March 17, same schedule as Equity. Auditions held at the Nola Studios, Steinway Hall, 113 W. 57th St., N.Y.C.

### ROSECROFT, MD.

Music Circus. Producer, St. John Terrell. (Same management also operates Lambertville, N.J.; Neptune, N.J.; Rye, N.Y., and Concordville, Pa.—see below). Equity calls for singers, March 18: male, 10:30 a.m.; female, 2:30 p.m.; open calls 4 p.m. Equity call for dancers March 19, same schedule as singers. Auditions at the Variety Arts Studios, 225 W. 46th St.

### RYE, N.Y.

Rye Music Theatre. Producer, St. John Terrell. Same casting setup as for Music Circus, Rosecroft, Md. (see above).

### SPRINGFIELD, MASS.

Storrornton Music Fair. Producers, Guber, Ford & Gross; general manager, Marvin Krauss. Same as Valley Forge Music Fair, Devon, Pa. (see above).

### STOCKBRIDGE, MASS.

Berkshire Playhouse, executive director, Nikos Psacharopoulos. Tryouts for two resident companies and jobbers to be held in New York late in March. Auditions and interviews by appointment only. Mail photo and resume to Psacharopoulos, c/o Yale School of Drama, New Haven.

### TORONTO

Music Fair; producer, Lewis T. Fisher. Same casting schedule and place as for the Melody Fair, Buffalo (see above).

### WALLINGFORD, CONN.

Oakdale Music Theatre. Producers, Ben Segal & Robert Hall. Same casting time place and schedule as Warwick (R.I.) Musical Theatre (see below).

### WARWICK, R.I.

Warwick Musical Theatre; producer, Burton L. Bonoff & Ben Segal. Equity calls for dancers March 24: male, 10 a.m.; female, 12 noon. Equity calls for singers same day: female, 2 p.m.; male, 4 p.m. Open calls March 25, same schedule as Equity. Auditions held at Showcase Studios, 950 Eighth Ave., N.Y.C. Finals, March 26.

### WESTBORO, MASS.

Red Barn Theatre. Producer, Bill Barn, 124 Remsen St., Brooklyn 1, N.Y.; manager, Wilton E. Lafferty. Planning 26 week season. Mail photo and resume of Broadway and stock credits to pro-

ducer. Casting direct and through agents.

WESTBURY, L.I., N.Y. Westbury Music Fair, Producers, Guber, Ford & Gross; general manager, Marvin Krauss. Same as Valley Forge Music Fair, Devon, Pa. (see above).

WILLIAMSTOWN, MASS. Williamstown Theatre Foundation, executive director, Nikos Psacharopoulos. Same casting procedure as for Berkshire Playhouse, Stockbridge, Mass. (see above).

### BALLET

Ballet Florence & Frederic De Paris, c/o Music Corp. of America, 598 Madison Ave., N.Y. 22. Available parts for female dancers, 5' 5½"-5' 6½" (without shoes); modern ballet essential. For tour of U.S. and Europe. Mail photo and resume.

"Ballets: U.S.A." Producer, Leland Hayward in association with International Cultural Program. Director - choreographer, Jerome Robbins. Parts for dancers expert in classic, jazz and comedy techniques. Mail letter detailing qualifications, background and experience, address, Jerome Robbins, c/o Leland Hayward, 655 Madison Ave., New York 21.

### FUTURE SHOWS

"And So Farewell" (D). Producer, Norman Twain (no production office set).

"Before the Fall" (D). Producer, Betty Lee Hunt & Ira Cirkner (no production office set).

"Happy Town" (MC). Producers, B & M Theatre Productions, 140 W. 58th St.

"Lend An Ear" (MR). Producers, Stephan Slane & Jenny Lou Law, (no production office set).

"Let's Go Steady" (MC)—producer Edward Padula (1501 Broadway, L.A. 4-4860).

"Purging of Simon Madden" (C). Producer, Norman Twain (see above).

"Satin Legs Smith" (MC). Producer, Warren Coleman, 729 Seventh Ave.

"Skin Deep" (MC). Producers, P. R. B. Productions. "Tobacco Road" (CD). Producer, David Moss Productions, 580 Fifth Ave.

### SHOWS IN REHEARSAL

#### BROADWAY

"Gypsy" (M). Producers, David Merrick & Leland Hayward, 246 W. 44th St., LO 3-0830. "Katakis" (D). Producer, Jay Garon, 224 E. 33d St.

#### OFF-BROADWAY

"Come Play With Me" (MC). Producers, Helen Bonfils & Halla Stoddard, 16 W. 55th St. "Innocents" (D). Producer Henry Cort c/o Richard Horner, 165 W. 46th St.

"Our Town" (CD). Producers, Leigh Connell, Theodore Mann & Jose Quintero, c/o Circle in the Square, N.Y.

"Ping Pong" (C). Producers, Edward Hochman, 2 Broome St., WA 9-1122.

"Trial of Mary Dugan" (D). Producers, New Evening Workshop Production, 15 Second Ave.

### SIGNED

#### BROADWAY

First Impressions: Christopher Hewett (succeeding Hiram Sherman).

Grasy: Ery Harmon, Lenay Lewis, Billy Summer, Don Zima, Karen Moore, Jacqueline Mayro, David Winters, Ian Tucker.

West Side Story: Devra Korwin (succeeding Muriel Bentley).

#### OFF-BROADWAY

Ole: Victoria Flores, Osvaldo Baez, Maria Melendez, Ann Nelson, Robert Goss, Evelyn Joyce, Edmund Rose.

Our Town: Richard Dysart, Martha Greenhouse, Harrison Dowd, Aina Niemela, Daniel Keyes, Dana Elean, Marjorie Nelson.

Single Man at a Party: Constance Carpenter, Ron McNeil.

#### OUT OF TOWN

Garden District: Charles Leslie, Richard Gardner.

Stafford (Conn.) Shakespeare Festival: Inga Swenson, Richard Easton.

## Television

"Camera Three," educational, drama, CBS; producer, John McGiffert. Submit photo and resume for consideration, Nat Greenblatt (524 W. 57th St.).

Dela McCarthy Assoc., 515 Madison Ave. Casting, Colin D'Arcy. Submit photo and resume for consideration.

Grey Advertising, 430 Park Ave. Casting, Jim Kaye. Submit photo and resume by mail only.

Huntington Hartford Agency, 18 (Continued on page 84)

# Gurian Sought TG-ATS Subscription, 'Peninsula' Thrives on It, Says Caro

New York.

Editor, VARIETY:

The road production of "The Warm Peninsula," starring Julie Harris opened Monday night (9) in Chicago, where it has already banked a check from the Theatre Guild-American Theatre Society for \$52,300 covering the guaranteed advance for the three weeks' subscription. When it completes its tour this season, this show will have had the benefit of a total of about \$238,400 (net, after taxes) in advance-guaranteed grosses from the TG-ATS. Subscription has supplied approximately 37% of all boxoffice grosses for this attraction in TG-ATS cities to date.

At this juncture, Manning Gurian (Miss Harris' husband, who is presenting this play as his first producing venture in the theatre) has issued an effusion of inflammatory and irresponsible utterances about the TG-ATS and the subscription programs organized by it under the auspices of the Council of the Living Theatre, and it appeared in VARIETY last week.

In applying for subscription in January, 1958, Gurian wrote the TG-ATS,

"I would like the benefit of subscription at all play dates where subscription is in effect. Much of my plan depends on whether the play will have Guild subscription on tour."

This January, one year and many thousands of subscription dollars later, Gurian, apparently having decided that subscription was now expendable, cancelled, without notice to us, three subscription engagements. They were for Philadelphia, Cincinnati and Pittsburgh, and had been reserved for this production and held throughout the season as per contract of July 11, 1958, between him and the TG-ATS.

The contract made subscription available as he had requested. His cancellation without notice meant:

1) Holding the subscription for "The Warm Peninsula" from July, (Continued on page 83)

## Chi Local Legit Spotty; 2 Off-Loop Groups Fold Loft Troupe Prospering

Chicago, March 10.

Two off-loop local ventures have folded, both after short runs. Theatre 270, a musical stock group playing in semi-arena style at the Belmont Hotel, expired after three lean weeks of "Damn Yankees." A few weeks earlier, Art Peterson's American Cavalcade Theatre, which had been using the 11th St. Theatre, caved in after reducing its operation to week-ends only. ACT had started with Arthur Miller's "The Crucible" and followed it with a production of Maxwell Anderson's "Both Your Houses."

In contrast, Bereniki Robbins' Stage '59, which has been giving its performances in the loft of Riccardo's Restaurant, appears to be expanding. Group is planning a move to larger quarters and has become a subsidiary, along with Videostage '59 and Workshop '59, of a newly formed non-profit corporation, Chicago Foundation for Theatre Arts. Board of directors now consists of Miss Robbins, Frank Reed, and Herman Kogan, the latter formerly Chicago Sun-Times drama critic.

Current production is a program of three one-act plays by Tennessee Williams, "Lady of Larkspur," "Mooney's Kid Don't Cry," and "Auto-da-fe."

## Plan BTA Subscription Next Year, Columbia, S. C.

Columbia, S. C., March 10.

The first Broadway Theatre League in South Carolina has been organized here by the Broadway Theatre Alliance (BTA). Plans call for promoter Henry M. Marcus to present four touring shows here next season on a subscription basis, under local charity sponsorship. Charlotte and Greensboro, N. C., presented similar subscription set-ups last season.

## Songs for Strawbatter

### Return as Film Stint

A summer theatre association with Philip Barry Jr. had a delayed payoff for the songwriting team of Charles Strouse (lyrics) and Lee Adams (music). Barry, who knew the clefters from having co-produced a 1957 stock tryout of a musical for which they had written the songs, gave them the assignment of providing title tune for the new picture, "The Mating Game," produced by him for Metro release.

Besides being used in the film, the number has also been recorded by Debbie Reynolds, costar of the Barry production. Incidentally, the stock property, "A Pound in Your Pocket," is being presented this week at the Royal Poinciana Playhouse, Palm Beach. S. I. Abelow and Robert Cenedella wrote the book for "Pound," based on their play, "Small Servant," which was tried out in 1956 in Dallas.

The musical was tried out in 1957 by Barry, in association with Ron Rawson at the latter's John Drew Theatre, East Hampton, N.Y.

## Set Pkg. Prices

### On 'Babes,' 'Abner'

The package revival of "Babes in Arms," which Lee Guber, Frank Ford and Shelly Gross are producing in association with Richard Rodgers, is being offered to stock managers for \$8,650 per week, plus 10% of the gross over \$15,000. "Li'l Abner," which Guber, Ford and Gross are also packaging for stock, is being sold by them for \$7,250 weekly.

"Babes," the Rodgers & Hart musical, has been revised, with a new book by George Oppenheimer, and is scheduled to open March 30 at the Royal Poinciana Playhouse, Palm Beach. After one week there, it moves to the Coconut Grove (Fla.) Playhouse for a fortnight. Julie Wilson is starred in the production, which is geared for proscenium and tent showcasting.

The "Abner" package will be in addition to the current bus-and-truck touring edition of the musical, which Guber, Ford and Gross are also sponsoring. The road company opens next Monday (16) at the Blackstone Theatre, Chicago, then goes to New Orleans, Los Angeles and San Francisco for seven weeks, beginning April 27. Subsequent dates are also being planned.

The packages will also play the four tents, which Guber, Ford and Gross will be operating next summer. They are the Valley Forge Music Fair, Devon, Pa., Camden County Music Fair, Haddonfield, N.J.; Westbury (L.I.) Music Fair, all previously run by them, and the new Storrtown Music Fair, Springfield, Mass. Marvin A. Krauss is general manager for the producers.

The producing trio are also planning a summer tryout tour of Julie Berns' "The Law and Mr. Simon," which they have under option. Menasha Skulnick is scheduled to star in the presentation, which is slated for an eight-week tour of the four tents.

## Sked Osborne Musical

### For West End Showing

London, March 10.

David Pelham, in association with Leon Heppner and Cedric Levitt, is to present John Osborne's first musical, "The World of Paul Slicker." It goes into rehearsal next week and will have a short provincial tour before opening May 7 at an unspecified West End Theatre.

Pop singer Dennis Lotis will play the leading role of a daily newspaper columnist in the satirical musical.

Arthur Cantor is pressagating "Calculated Risk," which Irene Mayer Selanick plans for Broadway production next season.

## Equity Stiffens Rules On Nitory Legit Shows

Actors Equity has revised its rules for legit shows in night clubs. The regulation requiring furnishing of "all necessary clothing" now applies to actors earning \$350 or less, instead of \$250, as previously stipulated.

Payment for injury under the "extraordinary risk" clause has been raised from \$250 to \$350 and payment of contractual salary for vacation has been hiked from \$250 to \$350.

## Equity Forbids Moving of B'way Shows Off-B'way

Actors Equity has imposed a ban on quick transfers of Main Stem and road productions to off-Broadway. The regulation prohibits the reopening of a show under an off-Broadway contract during the same season as produced under a standard contract on Broadway or out-of-town.

The rule also stipulates that in no case may such a reopening occur within six months. The situation stems from attempts by some managers to present certain shows off-Broadway shortly after their Main Stem or road closings. The union had been approached in this respect on "Epitaph" for George Dillon and "Candide" following their Broadway closings, and "Enrico" after it collapsed during its out-of-town tryout.

The new regulation does not affect the off-Broadway presentation of a show that exits Broadway to tour, however, as was the case earlier this season with "Look Back in Anger." The play was produced off-Broadway several weeks after the Broadway edition had embarked on a road hike.

The union's attitude in such cases is that the off-Broadway presentation, rather than representing a possible attempt to continue a show in New York at lower off-Broadway wage scales, provides added employment for performers, since the original production is still in operation.

## 'FELONS' SHORT PAYOFF BY FORD'S, IN BALTO

The management of "Gay Felons" and Morris Mechanic, operator of the Ford's Theatre, Baltimore, are in dispute over the amount of money due the production for its eight-performance run at the house last week. H. Clay Blaney, co-producer of the comedy with Geoffrey Jones, claims that the theatre's payoff to "Felons" was \$2,500 short of a \$14,000 guarantee.

Mechanic acknowledges that the show was guaranteed 70% of a minimum \$20,000 gross, which accounts for the \$14,000 figure. The gross for the week, however, was only \$12,600 and of that amount, \$11,500 was paid to the producers. Mechanic asserts that the \$2,500 balance on the guarantee, which he's withheld, relates to certain adjustments. Blaney, however, feels the show is entitled to the full guarantee.

Mechanic says he's holding the money in escrow and will abide by the decision of any disinterested mediator. The Joseph Carole comedy, costarring Denise Darcel, Jacques Francois and George Tobias, is current at the Locust Theatre, Philadelphia. It's due to move to New York next week, but, as yet, a theatre hasn't been booked.

## Raze Badin (N.C.) House, Former Touring Stand

Greensboro, N. C., March 10.

The razing of the 40-year-old Badin (N. C.) Theatre marks the demise of onetime stand for touring shows. The two-story structure, built in 1918 by the Aluminum Co. of America primarily to provide an entertainment spot for its local employees, cost about \$160,000.

The house seated 600 in the orchestra and 150 on the balcony.

## Figure This as Do-or-Die Summer For Outdoor Historical Pageants

### Re-Elect Herbert May

#### As Pitt CLO President

Pittsburgh, March 10. Herbert A. May, local industrialist, has been re-elected president of the Civic Light Opera Assn. Others named in the annual election included Orphans County Judge A. L. Wolk, a co-founder of the CLO, as honorary board chairman, and E. Earl Moore, Birger Engstrom, Dale McFeaters, Paul B. Reinhold and Mrs. William Rockwell Jr., vice-presidents.

Newly elected to the board were Jerome R. (Tad) Reeves, general manager of station KDKA-TV, and Benton W. S. Dodge and Nicolas Unkovic. William Wymetal returns as managing director for the 1959 season, but Edward H. Young has resigned as executive-secretary.

After 13 years, the CLO is moving its shows this summer from the Pitt Stadium to a showtent downtown. The new site is near the future Civic Auditorium, now under construction and due for completion in about two years, when the CLO operation will shift there.

## Univ. Tours For Off-B'way Shows

By LES BROWN

Chicago, March 10.

The appearance of the Irish Players to Chicago Univ. for eight performances March 17-22 is seen as a possible forerunner of a "road" of college dates for off-Broadway productions. The initial attempt will be to arrange a tour for the New York troupe at mid-western schools. If arrangements similar to those at Chicago Univ. can be swung elsewhere, the project is seen as economically feasible.

Local backers of the Irish Players' engagement here are taking a shorter-than-usual percentage, but their investment is only in the production, talent and transportation. The college is donating the theatre, 1,000-seat Mandel Hall. The student organization, as part of its training, is building the sets and is handling boxoffice and promotion, thereby ducking union demands in those areas.

The total investment by the Chicago angels comes to around \$10,000 for the eight performances. The house can gross \$19,000 at capacity, at a \$3.50 top. The actors are getting a minimum of \$150, slightly over road scale. "Playboy of the Western World" and a triple-bill of J. M. Synge one-acts will be the alternative bills.

Backers will get first operating profits, and after repayment of the investment the university takes out its expenses, and thereafter the profits are to be divided between the investors, the university theatre, and New York and Chi agents of the company.

## Rodgers to Palm Beach, Hammerstein Vacations

Richard Rodgers, composer-producer of "Flower Drum Song," leaves next Sunday (22) to attend final rehearsals of the stock-touring edition of his and the late Lorenz Hart's "Babes in Arms." He'll be present for the show's March 30 opening at the Royal Poinciana Playhouse, Palm Beach, and will remain for the week's run there and accompany the troupe to Miami, where it plays a two-week engagement at the Coconut Grove Playhouse, April 6-18.

Rodgers is due back April 12 in New York, but then goes to St. Louis to conduct a concert April 18, with the St. Louis Symphony Orchestra.

Oscar Hammerstein 2d, co-producer, lyricist and co-librettist of "Flower Drum," leaves today (Wed.) for a vacation in Jamaica, B.W.I., but is due back first week of April to resume collaboration with Rodgers and Howard Lindsay and Russell Crouse on their forthcoming musical about the Trapp Family singers, to star Mary Martin.

The upcoming summer looms as decisive for several outdoor historical dramas. A substantial attendance decline last year for most of the major all fresco operations has put several spots in an edgy position. In line with the b.o. drop, two of the nine entries on tap last summer will be dark this year.

The two bow-outs are Paul Green's "The Founders" and "Wilderness Road." However, two new entries are slated for the forthcoming semester and the number of historical entries on the outdoor circuit may possibly again total nine. Scheduled to join the repeaters are Green's "The Stephen Foster Story" in Bradstown, Ky., and a Pittsburgh bi-centennial drama by Kermit Hunter for presentation in that city.

The overall 1958 attendance drop from 1957 was 27% according to a report in the Southern Theatre News, a quarterly publication of the South East Theatre Conference. The productions involved in last summer's comparative statistics include four by Green, "Lost Colony," Manteo, N. C.; "Common Glory" and "The Founders," Williamsburg, Va., and "Wilderness Road," Berea, Ky.

Also four, written by Hunter, "Unto These Hills," Cherokee, N. C.; "Horn in the West," Boone, N. C.; "Chucky Jack," Gainburg, Tenn., and "Thy Kingdom Come," Salem, Va. The ninth show running last summer was Green's "The Confederacy," in its first season at Virginia Beach, Va.

According to the STN report, of the eight repeat productions last year, "Chucky" registered the only attendance increase, with a jump of about 40% over 1957. "Hills," which had a 6½% attendance drop, remained the top-attendance puller with a total of 113,748 patrons. The (Continued on page 83)

## Fred Stone Dies at 85; Versatile and Perennial, Career Spanned 64 Yrs.

Hollywood, March 10.

Fred Stone, 85, musical comedy and occasional silent film star of yesteryear, died Friday (6) at his North Hollywood home after a two years' illness. A celebrated performer and personage to earlier generations, Stone's theatrical career spanned 64 years. He lost his sight two years ago following a heart attack. This indirectly stemmed from injuries sustained in a 1928 airplane accident.

Funeral services were held here Monday (9) with interment in Forest Lawn Hollywood Hills Memorial Park. Surviving are his three actress-daughters and a brother, Paul. The daughters are Mrs. Dorothy Stone Collins, Mrs. Paula Stone Sloan and Miss Carol Montgomery Stone. His actress-wife, Allene Crater, died in 1957.

For more than a half century Stone was a pillar of American musical comedy, both artistically and boxoffice-wise. He scored his first major stage success in 1905 as the straw man in the original version of "The Wizard of Oz." In the years to come he was hailed as "a great American institution" and at his peak had no peer at the box-office.

Born in a Longmont, Colo., log cabin, the son of an itinerant barber, Stone showed a flair for audiences and the theatrical at the age of 10 when he and his brother, Eddie, did a tight-rope act. They soon joined a circus and Fred later teamed with David Montgomery in a blackface song and dance turn.

Regarded as a key to Stone's unfailing appeal to audiences was his versatility. (Joe Cook was a younger entertainer of same sort.) Not only was he an accomplished (Continued on page 84)

## Light Music Box, H'wood; Now Has Equity Policy

Hollywood, March 10.

Stan Seiden, who presented "Pajama Tops" at the Civic Playhouse here last year, has taken over the Music Box, formerly the Sartu Theatre, and will reopen April 1 with "Good Night, Ladies."

House, which previously operated on a non-Equity policy, will now be fully professional.

## Inside Stuff—Legit

Shirley Booth, in the title role, wisely takes it easy in the early scenes, scoring bullseyes with the O'Casey lines of wifely sarcasm and getting through her numbers passably. As the story becomes more serious her playing acquires greater stature and emphasis and

Contrary to the dire preliminary tips, "Juno" is a reasonably distinctive musical with the merit of improving as the evening progresses. It's dubious as boxoffice, however, and offers little for films or even stock. Hope.

Noel Coward, whose expertly sentimental comedies were a glittering manifestation of the 1920's and '30's, has had leaner pickings as an author in recent years. For the moment, at least, he has abandoned original writing and turned his craftsmanship to adaptation, apparently with not much better prospects.

Tammv Grimes, as the vacuum-headed Parisian cocotte who obviously never think of saying "no" to anyone (or, for that matter, any) including her own unpredictable inspirations, gives an amusingly free and easy performance, the limits of the unbelievable jape. There's a barely-perceptible suggestion of director Richard's imitative style in her comedy readings, but the performance, her first lead role on Broadway, offers promise for Miss Grimes, not only as a actress but as a personal one. She's the one who's Roddy McDowell and George Baker are primarily straight for the comm-

There's reportedly a large advance sale for "Lulu," including numerous theatre party bookings, but it still doesn't add up to promising boxoffice. *Hobe.*

Cronyn's direction and the David Hays scenery are excellent, the "I Spy" setting being particularly effective with its three spots, a lawyer's office, the terrace of the inn, and the seaside.

The competent supporting cast includes Helen Seamon a cook and a postoffice clerk, Francis Compton as the lawyer, Geoffrey Lumb properly stuffy as the discarded husband and as a policeman, and Biff McGuire as two types of playful drunks.

Culm.

Clay Yurden has been signed to stage "Flight to Matia."

"Stage Scenery and Lighting" by Samuel Selden and Hunton D. Sellman (Appleton-Century-Crofts; \$7.50) is third edition of this standard book of stagecraft which has attracted students and many pro technicians since first publication in 1930. Thirty pages of text have been added; 18 new line drawings; and a revamp of photographic material complements this issue. Topics covered include designing, planning, constructing and painting scenery; lighting, lighting instruments and terminology; a discussion of experimental staging; a directory of manufacturers of stage equipment. Selden continues as head of Drama Dept. at U. of N. Carolina; Sellman is in charge of Speech Dept. at San Diego College. Tome remains virtually indispensable to staggers, new or experienced.

"The Contemporary French Theatre" by Joseph Chiari (Macmillan; \$6.50) is a study on the "flight from naturalism" of France's dramatists, beginning during the last century with Rostand and Claudel. Book 2 analyzes the works of Copreau, Cocteau, Giraudoux, Sartre, and Anouilh among other playwrights and also contains a list of the works of the dramatists discussed. Author is a critic, who penned the play, "Mary Stuart," which was acted at the Edinburgh Festival, 1954. Work is scholarly; more for the library than the shelf of popular stage works.

Stone, Tyndall  
 Stage Driver  
 Ming Li  
 M. J. Claggett  
 Bailey  
 Dimples  
 Bart  
 Joan, dancers, others; Lydia  
 Broderick, Joan Broderick, Shelia  
 Reiko Sato, Sharon Shore, Carol Stevens,  
 Lillian, Lily, David  
 Hopkins, Jillana, Andrina Miller, Shiraz  
 Nelson, Adriane Rogers, Carol Warner  
 Sheri, Jack Beaser, Chad  
 M. Davidson, Al. Lanti, Karl Malone,  
 Frank Pitt, John Ray, Larry Roquemore,  
 Keith Thompson, Maria Graziano, Betty  
 Crabtree, Mathew, David  
 Crabtree, Lanier Davis, Ralph Farnsworth,  
 David London, Ray Mason, Oran Osburn.

Musical numbers: "Bottleneck," "La-  
 dies," "Hoop-De-De," "Tomorrow  
 "Ball of the Sun," "The  
 "Think," "The Social," "I Know You're  
 "Hate Him," "Paradise Alley,"  
 "The World Love You Inside of Me,"  
 "Falling," "Every Once in a While," "Fair  
 as a Warning," "Are You Ready, Gyo Vato  
 "Only," "Time Will Tell," "I  
 "Hello," "Rings" on Her Finger, "I Say

That calls for mention of Harold Rome's score, which is varied, frequently off-beat and filled with surprises as well as some sure-fire pop candidates, stirring choruses and a number of novelties. However, some of these may have to be cut in the trimming process.

Michael Kidd has done a masterful job as director and choreographer. The former assignment has tempo and vigor and excitement, and the dance routines include a number of delightfully unconventional touches.

here in years. There is even one group of the men that does fine harmonizing as well as lusty hoofing. The femme chorus is also mettlesome.

Outstanding supporting performances are given by Jack Prince, who brings the hero to Bottleneck and is then shocked at his seemingly timidity; Scott Brady as the heavy and Libi Staiger is excellent featured soubrette.

In most respects the plot follows that of the three film versions, and the fast action takes place before stunning Oliver Smith settings. It's going to take more than routine attention to cut "Destry" down to size, but the show is eminently worth it. With two outstanding leads and a lively book the show is clearly too good to let slip.

New Haven, March 5.

Tad Danielewski, in association with Morris Field, presentation of three-act production, "Drama, Drama, Drama" (direction, Tad Danielewski; scenery and lighting, Howard Bay; costumes, Ann Bay; musical arrangements, Mickey Leonard. Features Shepperd Strudwick, Sylvia Kane, Paul Reebing, and Camille Cavanaugh. Producers, Morris Field and Tad Danielewski. Opened March 4, '59, at the Shubert Theatre, New Haven: \$4.80 top.

Daniel P. O'Connell, "The Great Pokey" Challender Jones  
Angela Ashley Mary Susan Locke  
Robert Ashley Ronnie Turoso  
Mrs. Elmor Ashley Sylvia Danes  
Gen. Endicott Lynne Forrester  
Shepperd Strudwick John Heldabrand  
Shepperd Strudwick  
Sid M. Grahame Paul Reebing  
Camille Cavanaugh  
Tom Truender Philip Kennedy  
Mrs. Horton Dorothy Blackburn

Howard Bay's handsomely designed and lighted desert living room setting is one of the production's best assets. Ann Roth's costumes, too, are attractive. *Bone*,

(Theatres Set)  
**BROADWAY**  
 Masquerade, Golden (2-16-59).  
 First Impressions, Alvin (3-19-59).  
 Desert Incident, Golden (3-24-59).  
 Circle Play, Elmo (4-1-59).  
 Destry Rides Again, Imperial (4-23-59).  
 Gypsy, Broadway (5-14-59).  
**OFF-BROADWAY**  
 Ping-Pong, Arts (ok.) (5-15-59).  
 Geranium Hat, Orpheum (4-27-59).  
 Ole, Greenwich Music (3-18-59).  
 Our Town, Circle in Square (3-22-59).  
 What's Up, World (4-1-59).  
 Come Play With Me, York (4-7-59).  
 Season of Choice, Barbizon (4-8-59).  
 Smokeweaver's, 4th St. (4-14-59).  
 The Last Days of Doan, 4th St. (4-12-59).

# Road Weak; 'Desert' 10G in 5, N.H.; 'Dark' \$20,000, Det., 'Girls' 13G, Chi; 'Felons' 12½G, Balto; 'Star' 7G, Hub

Business was generally meagre on the road last week. 'Li'l Abner,' 'Music Man,' and 'My Fair Lady,' all musical tourers and the tryout 'First Impressions,' also a tuner and 'Raisin in the Sun,' a straight play, were the top grossers.

'Lovely Star, Good Night' cut short its scheduled two-week pre-Broadway run in Boston to a single frame ending last Saturday (7) and moved to New York where it opens next Monday night (16) at the Golden Theatre under a new title, 'Masquerade.' The 'Romanoff and Juliet' company, starring Bert Lahr, ends its tour next Saturday (14) in Rochester.

**Estimates for Last Week**  
Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net, i.e. exclusive of taxes. Engagements are for single week unless otherwise noted.

**BALTIMORE**  
Gay Felons, Ford's (C-T) (\$4.88; 1,918; \$45,000) (Denise Darcel, Jacques Francois, George Tobias). Over \$12,500. Previous week, \$14,500 at the Wilbur, Boston.

**BOSTON**  
Lovely Star, Good Night, Shubert (CD-T) (\$4.40-\$4.95; 1,717; \$44,500) (Donald Cook, Glenda Farrell). Opened March 2 to one affirmative review (Maloney, Traveler), one yes-no (Maddocks, Monitor) and four negative (Doyle, American; Durgin, Globe; Hughes, Herald; Norton Record); about \$7,000. Previous week, \$9,100 for five performances at the Shubert, New Haven.

**CHICAGO**  
Girls in 509, Civic (C-RS) (2d wk) (\$4.95-\$5.50; 910; \$28,500) (Peggy Wood, Imogene Coca). About \$13,000. Previous week, overquoted, was \$14,200 for seven performances and one preview.  
Music Man, Shubert (MC-RS) (4th wk) (\$5.50-\$6.60; 2,100; \$71,458). Nearly \$68,800 with Guild subscription. Previous week, \$67,500.

Raisin in the Sun, Blackstone (D-T) (4th wk) (\$4.40-\$4.95; 1,450; \$36,947) (Sidney Poitier). Over \$36,900. Previous week, overquoted, was almost \$36,000.

Two for the Seesaw, Todd (CD-RS) (11th wk) (\$5.50; 1,090; \$34,461) (Ruth Roman, Jeffrey Lynn). Almost \$16,600. Previous week, \$17,600. Exits April 11 to continue tour.

**DETROIT**  
Dark at the Top of the Stairs, Shubert (D-RS) (2d wk) (\$4; 2,050; \$31,000). Over \$20,000 with Guild subscription. Previous week, \$20,000.

My Fair Lady, Riviera (MC-RS) (4th wk) (\$5; 2,700; \$100,000) (Michael Evans, Diane Todd). Nearly \$69,400. Previous week, \$69,200.

**MILWAUKEE**  
Warm Peninsula, Pabst (CD-T) (Julie Harris). Over \$26,000 for seven performances. Previous week, \$43,500 at the State, Minneapolis.

**NEW HAVEN**  
Desert Incident, Shubert (D-T) (\$4.80; 1,650; \$26,000). Opened last Wednesday (4) to two unfavorable notices (Johnson, Journal-Courier; Leeney, Register); about \$10,000 for first five performances.

**PHILADELPHIA**  
First Impressions, Forrest (MC-T) (4th wk) (\$6-\$6.60; 1,763; \$62,511) (Polly Bergen, Farley Granger, Hermione Gingold). Over \$56,500 with Guild subscription. Previous week, \$58,900.

**ST. LOUIS**  
Look Back in Anger, American (D-RS) (Donald Harron, Pippa Scott). Almost \$15,800. Previous week, \$14,200 at the Shubert, Cincinnati.

**SPLIT WEEKS**  
Li'l Abner (MC-RS, bus-and-truck). Totalled \$42,000 for six performances, as follows: Pershing Municipal Aud., Lincoln, Neb., Monday (2), \$6,400; old Broadway Theatre, Legu subscription; Orpheum, Sioux City, Ia., Tuesday (3), one, \$7,300 on BTL subscrip-

tion; Univ. of Kansas Aud., Lawrence, Wednesday (4), one, \$7,700; Topeka (Kan.) Highschool, Thursday, one, \$7,900 on BTL subscription; Arcadia, Wichita, Friday-Saturday (6-7), two, \$12,700 on BTL subscription. Previous week, \$38,200 at the American St. Louis.  
**Romanoff and Juliet** (C-RS) (Bert Lahr). Totalled \$14,000 for six performances, as follows: Municipal Aud., Charleston, W. Va., Monday (2), one, \$2,200; Virginia, Wheeling, Tuesday (3), one, \$1,000; Community, Hershey, Wednesday (4) one, \$1,700; Bushnell Aud., Hartford, Thursday-Friday (5-6), two, \$7,600; N.Y. State Teachers College, Geneseo, Saturday (7), one, \$1,500. Previous week, \$22,700 for six-performance split.

## Only New Rep Co. and Off-Stem 'Gunman' in Hub

Legit is at the slow point of the season here, with only the Wilbur, lighted with the new Repertory Boston alternating revivals of "Six Characters in Search of an Author" and "The Importance of Being Earnest," at a \$3.80 top. The Shubert, where "Lovely Star, Good Night" closed Saturday (7) a week ahead of schedule, remains dark until April 1, when "Destry Rides Again" opens for three weeks. The Colonial continues dark until March 30, when "Triple Play" opens for a two-week pre-Broadway tryout. The only other legit fare, "Shadow of a Gunman," continuing at the 300-seat Charles Playhouse, a reconverted nitery in back of the Shubert. The Little Opera House, which housed the Irish Players in "Playboy of the Western World" for two weeks, exiting Sunday (8) remains dark for a few weeks.

## Touring Shows

(March 8-22)  
Bells Are Ringing (Judy Holliday)—National, Wash. (G21).  
Dark at the Top of the Stairs—Royal Exchange, Toronto (G-14); Facet, Tokyo (G-16-17); Hammer, Bol. (G-21).  
Dear Liar (tryout) (Katharine Cornell, Brian Aherne)—Univ. Aud., Tucson, Ariz. (G-14).  
Four Arts, Palm Beach (G-16); Palm Tree Playhouse, Sarasota, Fla. (G-21).  
Desert Incident (tryout)—Walnut, Philly (G-21).  
Destry Rides Again (tryout) (Andy Griffith, Dolores Gray)—Shubert, Philly (G-21).  
First Impressions (tryout) (Polly Bergen, Fred Astaire)—Glenview, Ill. (G-19).  
Forest, Philly (G-14, moves to N.Y.).  
Reviewed in VARIETY, Feb. 4, '59.  
Gladys Cooper, Sam. (G-16).  
Nebitt-Diana Barrymore)—Warren, Atlantic City (G-14); Shubert, New Haven (G-21).  
Jacques Francois, George Tobias—Locust, Philly (G-14, moves to N.Y.).  
Reviewed in VARIETY, Feb. 18, '59.  
Girls in 509 (Peggy Wood, Imogene Coca)—Civic Aud. (G-21).  
Good Will Ambassador (tryout) (Dennis King, Correll, Cline, Martin, Green)—Olympia, Dublin (G-14).  
Li'l Abner (bus-and-truck)—Municipal Aud. (G-14); Robinson Aud., Little Rock (G-13); Shrine Mosque Aud., Springfield, Mo. (G-14); Cline, Kan. (G-16).  
Look Back in Anger (Donald Harron, Pippa Scott)—City Aud., Topeka (G-14); Cline, Kan. (G-16).  
Musical, Indpls. (G-18); Memorial Aud., Louisville (G-21).  
Music Man (2d Co.)—Shubert, Chi (G-21).  
My Fair Lady (2d Co.)—Riviera, Det. (G-21).  
Romanoff and Juliet (Bert Lahr)—Stanley, Utica (G-10); Proctor, Schenectady (G-10).  
Two for the Seesaw (2d Co.) (Ruth Roman, Jeffrey Lynn)—Todd, Chi (G-21).  
Warm Peninsula (tryout) (Julie Harris)—Erlanger, Chi (G-21) (Reviewed in VARIETY, Nov. 5, '58).

## London Shows

(Figures denote opening dates)

**LONDON**  
At Drop of Hat, Fortune (1-24-57).  
Audience Name, Adelphi (1-24-57).  
Blossoms in the Bath (2-19-59).  
Breath of Spring, Duke York's (3-26-59).  
Chrysanthemum, Apollo (1-13-58).  
Cinderella, Croydon (2-16-59).  
Clown Jives, Vic. Palace (3-5-59).  
Day in Life of Savoy (1-15-58).  
Unexpected Party, Victoria (1-15-58).  
Five Fingers Exercise, Comedy (7-16-58).  
For Adults Only, Strand (6-25-58).  
Grass Is Greener, St. Mark's (12-2-58).  
Hook Line, Sinker, Piccadilly (1-18-58).  
Irma La Douce, Lyric (7-17-58).  
Living for Pleasure, Garrick (7-10-58).  
Long Short, Trafalgar (1-13-58).  
Repertory, Old Vic (7-17-58).  
Mousetrap, Ambassadors (11-25-52).  
My Fair Lady, Dury Lane (3-1-59).  
Not in the Book, Criterion (4-2-58).  
Roar Like a Dove, Phoenix (9-25-57).  
Rose Tattoo, New G. (1-16-59).  
Said Days, Vaudeville (6-5-56).  
Simple Symphonies, Whitehall (3-19-59).  
Tales of the City, Strand (2-19-59).  
Traveler LUGGAGE, Arts (2-29-59).  
Two for Seesaw, Haymarket (12-17-58).  
Unexpected Party, Victoria (1-15-58).  
V.I. Private, Saville (7-27-58).  
West Side Story, Majestic (12-12-58).  
\* Transfer

**SCHEDULED OPENINGS**  
Comedie Française, Princeps (3-16-59).

## African Ballet \$24,700 In Third Week on B'way

The general b.o. dive on Broadway last week also affected "Les Ballets Africains," which grossed nearly \$24,700 at the 1,402-seat Lunt-Fontanne Theatre. The African troupe moved to the house March 2 after two weeks at the 1,280-seat Martin Beck Theatre, N.Y., where the grosses for the first and second frames were \$36,900 and \$41,500, respectively.

The presentation, which was originally scheduled for just the two weeks at the Beck, is now slated to close March 28, then tour. The show is scaled to a \$5.75 top.

## Equity Teams With USO To Send Reading Caste Overseas as Test Run

Actors Equity has joined USO Shows in an effort to stimulate employment of professional actors. The two organizations will launch a concert reading tour of U.S. military installations in Europe later this month to determine the feasibility of sending such units overseas. It's figured that if the hike is successful other troupes will be sent out by independent managements.

A company of seven Equity members, will tour the Western European Command for 10 weeks in a repertory of "The Fourposter" and "Angel Street." The unit will carry four music stands, two stools and about 10 pounds of props. There will be no scenery, although the readings will be given more than the customary staging.

Prior attempts in recent years to send over productions under Equity-approved conditions have been hampered, principally because of limitations on scenery and props. The upcoming project, which has been in the planning stage since last June, has been approved by the Equity council.

Equity executive secretary Angus Duncan, a member of the USO Entertainment Committee, emphasizes that the purpose of the upcoming tour is to "find out if such programs are practical. If the project succeeds and creates a demand for more units of this type, the field is wide open. We just want to point the way, if possible. If we succeed in doing that, then anybody who can convince the USO that they have a sound production plan can take it from there, and we hope they do."

Members of the touring unit, which will rehearse two weeks in New York before embarking March 23 for Europe, include Staats Cotsworth, Louise Latham, Muriel Kirkland, Stanley Tackney, Natalie Ross, stage manager Pat Chandler and director Dick Moore, who's also editor of Equity, the union's official publication.

## Off-Broadway Shows

(Figures denote opening dates)

**Boy Friend, Cherry Lane** (1-25-58).  
**Buffalo Skinner, Theatre Marquee** (2-19-59).  
**Clearing in the Woods, Sheridan Square** (2-12-59).  
**Crucible, Martinique** (3-11-58).  
**Enemy of the People, Actors Playhouse** (2-24-59).  
**Golem, St. Mark's** (2-25-59).  
**Hamble of Stepmother Green, Cricket** (11-13-58).  
**Heloise, Gate** (9-24-58).  
**Ivanov, Renata** (10-7-58); closes next Sunday (15).  
**Man Who Never Died, Jan Hus** (11-21-58); closes next Sunday (15).  
**Many Loves, Living Theatre** (1-13-59).  
**On the Town, Carnegie Hall Playhouse** (1-15-59).  
**Quare Fellow, Circle in Square** (11-27-58); closes next Sunday (15).  
**Royal Gambit, Sullivan St.** (3-5-59).  
**The Shall Have Music, 41st St.** (1-22-59).  
**Threepenny Opera, deLys** (9-20-55).  
**This a Pity She's a Whore, Playwrights** (12-5-58).  
**Trip to Bountiful, Theatre East** (2-26-59).  
**Widowers' Houses, Downtown** (3-2-59).  
**Closed**  
**Fashion, Royal** (1-20-59); closed March 3.

Frederick Brisson has acquired the rights to "All About Love," Patrick Dennis' new play, based on the forthcoming novel of the same title, penned by Virginia Rowens, both pseudonyms used by Edward Everett Tanner 3d.

# B'way B.O. Dive Cues Four Folds; But 'Flower,' 'La Plume,' 'Majority,' 'Marriage' and 'Redhead' Sell Out

Broadway was slugged last week. The b.o. decline precipitated the collapse of four entries, while two other shows terminated their runs per schedule. Business this week should be slightly better.

Sellouts and virtual capacity entries last week included "Flower Drum Song," "La Plume de Ma Tante," "Majority of One," "Marriage-Go-Round" and "Redhead."

**Estimates for Last Week**

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net, i.e., exclusive of taxes.

**Cold Wind and the Warm, Morosco** (D) (13th wk; 104 p) (\$6.90; 948; \$35,300) (Eli Wallach, Maureen Stapleton). Nearly \$14,800 on twofers. Previous week, \$14,400. Closes next Saturday (14).

**Disenchanted, Coronet** (D) (14th wk; 109 p) (\$6.90; 1,101; \$36,131) (Jason Robards, Jr., Rosemary Harris). Over \$19,200 on twofers. Previous week, \$23,200 on twofers.

**Flower Drum Song, St. James** (MC) (14th wk; 112 p) (\$8.05; 1,615; \$62,632). Over \$62,600 again with parties.

**Gazebo, Lyceum** (C) (13th wk; 98 p) (\$6.90; 995; \$29,600) (Walter Slezak, Jayne Meadows). Almost \$17,700. Previous week, \$23,900.

**Jamaica, Imperial** (MC) (65th wk; 515 p) (\$8.35; 1,427; \$64,000) (Lena Horne, Ricardo Montalban). Almost \$37,400 on twofers. Previous week, \$44,000 on twofers.

**Closes April 11**  
**13, ANTA** (D) (13th wk; 100 p) (\$6.95; 1,182; \$46,745) (Christopher Plummer, Raymond Massey). Over \$28,800. Previous week, \$33,500.

James Daly takes over the title role later this week replacing Ford Rainey, subbing for Pat Hingle, whose recovery from an accident is expected to take several months.

**La Plume de Ma Tante, Royale** (R) (17th wk; 135 p) (\$7.50; 1,050; \$41,800) (Robert Dhery). Over \$42,900. Previous week, \$42,600.

**Look After Lulu, Miller's** (C) (1st wk; 7 p) (\$6.90; 946; \$31,600) (Ruddy McDowall, Tammy Grimes, George Baker). Opened March 3 to one rave (Aston, World-Telegram) and six negative notices (Aston, Times; Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain; Journal-American; Watts, Post); nearly \$23,100 for first seven performances and one preview.

**Look Homeward Angel, Barrymore** (D) (61st wk; 532 p) (\$6.90; 1,076; \$41,171) (Miriam Hopkins, Ed Begley). Almost \$15,400 on twofers. Previous week, \$17,900 on twofers. Moved last Monday (9) to the 54th St. Theatre.

**Majority of One, Shubert** (C) (3d wk; 24 p) (\$6.90; 1,453; \$51,000) (Cedric Hardwicke, Gertrude Berg). Almost \$48,000 with Guild subscription. Previous week, \$53,900 for nine performances.

**Make a Million, Playhouse** (C) (20th wk; 156 p) (\$6.90; 994; \$36,700) (Sam Levene). Nearly \$13,800. Previous week, \$16,700. Has to vacate theatre April 11.

**Marriage-Go-Round, Plymouth** (C) (19th wk; 149 p) (\$6.90; 1,062; \$42,800) (Charles Boyer, Claudette Colbert). Almost \$43,100. Previous week, \$43,000.

**Music Man, Majestic** (MC) (64th wk; 508 p) (\$8.05; 1,626; \$70,300). Nearly \$70,000. Previous week, \$71,100.

**My Fair Lady, Hellinger** (MC) (15th wk; 1,243 p) (\$8.05; 1,551; \$69,100) (Edward Mulhare, Pamela Charles). Almost \$68,100. Previous week, \$70,100.

**Once More With Feeling, National** (C) (20th wk; 159 p) (\$6.90; 1,162; \$43,800) (Joseph Cotton, Arlene Francis). Almost \$21,000. Previous week, \$27,900.

**Pleasure of His Company, Longacre** (C) (20th wk; 157 p) (\$6.90; 1,101; \$37,600) (Cyril Ritchard, Cornelia Otis Skinner, Charlie Ruggles, Walter Abel). Nearly \$32,100. Previous week, \$36,000.  
**Rashomon, Music Box** (6th wk; 47 p) (\$6.90; 750; 1,010; \$38,500) (Claire Bloom, Rod Steiger, Oscar Homolka, Akim Tamiroff).

Over \$32,600. Previous week, \$33,700.

**Redhead, 46th St. (MC)** (5th wk; 36 p) (\$9.20; 1,297; \$62,610) (Gwen Verdon). Over \$62,000 with parties. Previous week, \$62,100 with parties.

**Rivalry, Bijou** (D) (4th wk; 33 p) (\$6.90; 599; \$22,500) (Richard Boone, Nancy Kelly, Martin Gabel). Over \$13,000. Previous week, \$16,100.

**Sunrise at Campobello, Cort** (D) (58th wk; 460 p) (\$6.90; 1,155; \$38,300) (Ralph Bellamy). Over \$25,000. Previous week, \$28,700.

**Tall Story, Belasco** (C) (6th wk; 44 p) (\$6.90; 1,037; \$37,127) (Hans Conried, Marc Connelly, Marian Winters). Over \$18,100. Previous week, \$22,300.

**Touch of the Poet, Hayes** (D) (23d wk; 180 p) (\$7.50; 1,139; \$43,887) (Heleen Hayes, Eric Portman, Kim Stanley, Betty Field). Over \$24,800. Previous week, \$28,500.

**Two for the Seesaw, Booth** (CD) (60th wk; 476 p) (\$6.90; 780; \$32,300) (Dana Andrews, Anne Bancroft). Nearly \$22,200. Previous week, \$26,400.

**West Side Story, Broadway** (MD) (76th wk; 604 p) (\$8; 1,900; \$76,471). Over \$42,900 on twofers. Previous week, \$46,200 at the Winter Garden Theatre. Has to vacate the Broadway May 9 and plans moving to another Main Stem house prior to embarking on a road tour in July.

**World of Suzie Wong, Broadhurst** (D) (21st wk; 167 p) (\$6.90; 1,214; \$47,400). Nearly \$41,300. Previous week, \$44,700.

**Closed Last Week**

**Bells Are Ringing, Alvin** (MC) (116th wk; 122 p) (\$8.05; 1,453; \$59,000) (Judy Holliday). Almost \$35,900. Previous week, \$45,100 on twofers. Exited last Saturday (7) to tour with a profit of approximately \$420,000 on a \$380,000 investment.

**Beaux Stratagem, Phoenix** (C) (2d wk; 16 p) \$4.60; 1,150; \$29,382) (June Havoc). Nearly \$12,800. Previous week, \$10,500 for first eight performances. Closed last Sunday (8).

**God and Kate Murphy, 54th St. (D)** (2d wk; 12 p) (\$5.75-\$6.90; 1,087; \$16,366) (Fay Compton). About \$30,000. Previous week, \$3,500 for first four performances. Closed last Saturday (7) at an estimated loss of \$120,000.

**Requiem for a Nun, Golden** (D) (6th wk; 43 p) (\$6.90; 800; \$30,000) (Ruth Ford, Zachary Scott). Over \$8,900. Previous week, \$13,100. Closed last Saturday (7) at an estimated loss of \$100,000, less income from the sale of the film rights.

**Say, Darling, Center** (MC) (2d wk; 16 p) \$3.80; 3,030; \$61,812) (Orson Bean, Mindy Carson, David Atkinson, Robert Morse, Betsy von Furstenberg). Almost \$26,200. Previous week, \$26,200 for first eight performances. Ended limited two-week run last Sunday (8).

**Third Best Sport, Ambassador** (C) (10th wk; 79 p) (\$6.90; 1,155; \$43,800) (Celeste Holm). Nearly \$9,600. Previous week, \$15,400. Closed last Saturday (7) at a loss of approximately \$60,000 on a \$76,580 investment. Plays a stock engagement next week at the Royal Poinciana Playhouse, Palm Beach.

**Opening This Week**  
**June, Winter Garden** (MD) (\$8.05; 1,404; \$64,213) (Shirley Booth, Melvyn Douglas). Playwrights Co., Oliver Smith & Oliver Rave presentation of musical version of Sean O'Casey's play, "June and the Paycock," with book by Joseph Stein and music and lyrics by Marc Blitzstein; opened last Monday night (9) to one favorable review (Chapman, News), one yes-no (Aston, World-Telegram) and five unfavorable (Atkinson, Times; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post).

**Sweet Bird of Youth, Beck** (D) (\$6.90; 280; \$29,963) (Paul Newman, Geraldine Page, Sidney Blackmer). Cheryl Crawford presentation of play by Tennessee Williams; opened last night (Tues.).

**Raisin in the Sun, Barrymore** (D) (\$6.90; 1,076; \$41,569) (Sidney Poitier). Philip Rose and David J. Cogan presentation of play by Lorraine Hansberry; opens tonight (Wed.).

**Lute Song, City Center** (MD) (\$3.80; 3,030; \$61,812) (Dolly Haas, Leuean MacGrath, Estelle Winwood, Philip Latham, Shalagh Ophir, Tonia Selwart, Clarence Derwent). City Center Light Opera Co. revival opens tomorrow night (Thurs.).

## Off-Broadway Reviews

**Michael McAloney** and **Don Mankiewicz** are planning to debut as a Broadway managerial team next season with **Gerald Savory's** "The Better Man," which they'll test on the strawhat circuit.

# Caro Rebuts Gurian re TG-ATS

Continued from page 79

1958, through January, 1959, had kept it from being made available to other deserving touring attractions in highly desirable subscription time;

2) The attraction having been announced and publicized in these cities as part of the subscription programs, many subscribers who purchased subscriptions in reliance upon the promise of seeing Julie Harris in this production would be deprived of the play;

3) Cancellations so late in the season could well make it impossible to replace with another attraction, which would mean defaulting in delivering the quota of plays promised to the theatregoing public in those cities.

For those reasons, the joint committee of the TG-ATS and the CLT by unanimous action at its meeting of Feb. 11, took exception to Gurian's arbitrary actions in cancelling without concern for the severe problems thereby created, and directed the subscription administrators to see to it that the original contract was enforced and the engagements played as agreed.

Rather than take legal action, the whole matter was presented to Gurian by long distance telephone in an amicable spirit of working out some mutually acceptable solution. Learning that his reason for cancelling Cincinnati was that the theatre terms were unacceptable to him, the TG-ATS appealed to all parties concerned and finally obtained for Gurian the precise terms he demanded, thereby facilitating for Gurian a reinstatement of the engagement.

In Pittsburgh, the Nixon Theatre was unavailable for the date booked. Relying upon Gurian's statement that he could not play that stand at a later date on his tour, the cancellation was accepted without further question.

As to Philadelphia, although there was no impediment to Gurian's fulfilling his contract in that city, he accepted his change of mind and deferred to his personal wish to play there next season instead of this, and accordingly accepted his cancellation of the subscription engagement. This settlement of the matter, to Gurian's advantage, seemed to us entirely reasonable and more than fair.

Gurian, however, characterizes the TG-ATS' handling of the matter as "dictatorial, unreasonable, unfair . . ." and charges that "they have only their own interests at heart, not our welfare." Turning on the entire subscription plan, which will have contributed more than \$238,000 to the show's grosses for the whole tour, he denounces it as "hurting the theatre instead of helping it," and "partly responsible for the road's present low ebb."

The public record of the TG-ATS for more than a quarter of a century, and of the CLT, which has been associated in promoting the subscription plan for the past seven years, stands as a complete refutation of such hysterical charges. Nevertheless, since our two organizations represent the entire community of the theatre, we recognize an obligation to clear up any possible confusion which these reckless misstatements may have created.

Gurian's claims of "Mercenary" motives to the contrary notwithstanding, the truth is that the national subscription service is and always has been a non-profit operation, a poor structure for self-enrichment. The TG-ATS in its 27 years of service to the theatre has never declared nor paid a dividend to its stockholders, and its corporate officers, except for its business managers, have at all times served and now serve without salary.

The CLT, the public relations arm of the League of N. Y. Theatres, embraces in its membership all producers belonging to the League, all equally entitled to the benefits of subscription, and it is organized as a non-profit foundation.

Any and all revenues derived from the subscription operation over and above the actual costs of administering the national service are plowed back into an industry fund which both organizations are committed by agreement to use to improve the state of the legitimate theatre on the road" and "to increase the effectiveness of sub-

scription by augmenting the supply of plays to the various subscription cities."

These funds actually have been successfully devoted to a promotional campaign of increasing subscription memberships, enlarging the subscription programs and increasing the playing time to permit more plays to undertake tours with the benefit of advance guarantees, and increasing the number of subscription cities (this season expanded to 23 cities in the U. S. and Canada).

The joint funds were also enlisted last season to prevent the closing of "Middle of the Night," starring Edward G. Robinson, by taking over the tour and continuing it to the Coast for an additional seven-and-a-half weeks under subscription. Loans from these funds have been made from time to time to aid touring productions and they are now also being applied to carrying into effect the resolutions of the recent industry-wide national convention of the theatre.

A complete accounting of the work of the two organizations was released to the trade in a printed "Report to the Legitimate Theatre Industry" covering the first three years of the joint promotion effort. Incidentally, cited in the report as a prime example of the value of subscription support was the national company of "I Am a Camera," starring Miss Harris.

A joint committee of 10 members, five representing the TG-ATS and five representing the CLT, is responsible for the selection and classification of plays, the supervision and control of the joint funds, and matters of broad policy.

One of the specific claims in Gurian's barrage of invective, is the statement, "... they made a tough deal, allowing us only \$3.15 per ticket, much less than their own productions receive." The subscription price mutually agreed upon with "The Warm Peninsula" was the same price allocated during the current season to other pre-Broadway tryout tours.

The Theatre Guild's own tryout productions: "A Majority of One" (co-produced with Dore Schary); "Requiem for a Nun" (co-produced with Myers and Fleischmann); "Third Best Sport," and the incoming "Triple Play" (co-produced with Dore Schary) starring Jessica Tandy and Hume Cronyn, all agreed upon the exact \$3.15 subscription amount, as did the productions of other managements, including "The Pleasure of His Company," "J. B.," "The Disenchanted," "Tall Story," "The World of Suzie Wong," "The Girls in 509," "The Cold Wind and the Warm" and others.

A month after the tour opened, Gurian requested and was granted partially increased terms in St. Louis. Later, he requested further increases in the cities still to be played, and as he admits, the terms were changed everywhere possible to his advantage. Still, Gurian complains that he received "less than we're entitled to."

The fact is that the increased terms accorded "The Warm Peninsula" because of the nature and scope of the tour were higher than allotted to any other pre-Broadway attraction this season, including those that toured extensively, such as the Guild's production of "Third Best Sport," starring Celeste Holm. (Post-Broadway tours of established New York successes are, for obvious reasons, in an entirely different category.)

As for Gurian's charge that "the group has created a mistaken impression among Broadway producers that unless a show is a New York smash it requires the subscriptions to have any chance for successful road tour," the TG-ATS and the CLT in their published "Report to the Legitimate Theatre Industry" took special pains to stress the exact opposite, as follows:

"Many other attractions have completed highly successful tours without subscription, which means that the road theatre, adequately supplied with good plays, can always be a vigorous and going concern."

Just this January, the TG-ATS and CLT initiated a three-day industry-wide conference, the main object of which was to put more shows on the road, certainly the

converse of preventing shows from touring, as Gurian implies.

No other management has ever charged the iniquities which Gurian claims to have encountered in subscription on his initial venture as a producer. On the contrary, the management and administration of the subscription system at every level enjoys the trust and confidence of the entire theatre. We believe this is because it has been conducted impartially and with scrupulous care, and has always dealt fairly and equitably in the delicate balance of interests of producers, theatre owners and operators, the theatre-going public, actors, playwrights, directors, designers and the professional legitimate theatre generally.

Here is a wire—typical of many others—recently received from the author of another pre-Broadway production serviced by subscription (The Playwrights' Co.—"Listen to the Mocking Bird"):

"Dear Warren Caro, I have found out the tremendous work you and your staff, Joan De Keyser and Shirley Boam and all did to make our opening in Washington possible. You and your people are what is right with the theatre. Please let me tell you how deeply grateful I am.

Sincerely,  
Edward Chodorov,"

Those are the simple, fair facts about the relationship between "Warm Peninsula" and the TG-ATS.

Warren Caro, Executive Director, Theatre Guild-American Theatre Society, Louis A. Lotito, (President, Council of the Living Theatre.)

## Historical Pageants

Continued from page 79

upcoming semester will mark the fourth season for "Chucky," which played to about 50,000 patrons in 1958, and the 10th season for "Hills."

Prospects of "Colony" continuing have been shaky because of a shortage of funds, but a campaign has been launched to secure the capital needed to reopen the oldest of the historical pageants next June. "Colony" had a deficit of about \$11,000 on last summer's operation, but that will be covered almost entirely by an appropriation of \$10,000 from the State of North Carolina.

In addition, \$15,000 is needed for pre-opening expenses, which is the purpose of the fund-raising campaign. Last year marked the second successive losing season for "Colony," which the Roanoke Island Historical Assn., producer of the pageant, intends presenting for its 19th outing next June 27-Sept. 6. Attendance in 1958 was 32,117, an approximate 11% drop from 1957.

Also, hard hit last year were "Kingdom" and "Horn." Reopening dates haven't been set yet for either of the two shows. "Kingdom," in its second season last year, played to about 20,000 patrons, representing a drop of about 20% from 1957. "Horn," in its eighth season last summer, played to 23,201 patrons, representing a drop of 14 1/2% from 1957.

The board of directors of the Southern Appalachian Historical Assn., sponsor of "Horn," have voted to reduce the budget to \$45,600 for this year. It was \$65,000 last year. Pledges have also been received covering \$19,500 needed to mount the production for the upcoming season.

"Glory," which suffered a near-55% decline in attendance last year as compared to 1957, is reportedly definite to reopen this year. Attendance in 1958, the 12th season for "Glory," was 40,005. The 1958 drop in attendance for "Founders" and "Wilderness," the two shows definitely not reopening, was 91% and nearly 34%, respectively. "Wilderness," in its fourth season, last summer, played to 27,300 patrons and "Founders" played to 9,024 patrons.

Attendance for the first "Confederacy" season was 28,000. Regarding the pioneer "Colony," Richard E. Jordan, general manager of the operation, has asserted that the Waterside Theatre, where the drama is berthed, is in bad shape and that serious consideration should be given to erecting a new theatre for the production, since repairing the present site "would be money wasted."

## Opera Reviews

### Wozzeck

(METROPOLITAN, N. Y.)

Composed during the disillusionment following World War I, this work was premiered in Berlin in 1925, in Philadelphia under Leopold Stokowski's direction in 1931 and was given a presentation some years ago at the N. Y. City Center. It now reaches the Met with built-in "challenge": technically to the orchestra and cast, financially to the Rudolf Bing regime, artistically to the public.

How much adventure is involved after 38 years? Enough. Necessarily the Met is mostly bread-and-butter motivated. "Wozzeck" not only requires rehearsals unto deficit but dares a starkly miserable tale sung "outside" the tonal scales and conventional theatricality of opera.

Opening night there were no cast bows until the finale (10:15), but at each return to the pit conductor Karl Boehm was given tribute. The arduous and agonizing rehearsals could not but be appreciated. The trite remark about "Wozzeck" is that its score is difficult. Its musical peaks perhaps lie in the instrumental fugues, rather than in "song."

Add that with three acts of five scenes each, this is also a stagehands "challenge." Some of the scenes are remarkably curt for so redundant a medium as opera. Some of the roles, as the drum major, are more pantomimic than singing and there is hardly a conventional aria to be heard, though Eleanor Steber, a dramatically versatile diva these days, has a few extended passages of introspection.

Singers are subordinated to score and story, as in Wagner, and in a real sense the orchestra is the true and only star. Excellent is Hermann Uhde as the unheroic hero, a suffering vegetable, a doomed victim of callous forces. Pushed around, humiliated, degraded and finally cuckolded, this Prussian private endures mutely more than operatically and expires cleansing himself in the lake from the blood of the murder of his unfaithful mistress.

Call "Wozzeck" a protest against modern inhumanity. In its cryptic, caricatured way it achieves a special insight upon an audience. Berg used his atonal Schoenberg-like music to heighten the sense of poor suckers wandering helplessly in a world of fanatics, hysterics and guilt-ridden cheats.

Suffice that the Met has done a brave thing. The opera critics have unfurled the pennants of championship. Everybody can feel virtuous. The opening audience last Thursday (5) that stayed to cheer at the end even sounded a few, hesitant cries of "Bing." At a guess there may now follow in the town a wave of chi-chi table talk helpful to music, the Met and even perhaps boxoffice of so gruesome an entertainment.

A skeptic might wonder aloud if there is not a small parallel to certain abstract paintings and poetry, often more hailed as art than patronized as enjoyment. But for the nonce this is commendable, courageous and highly effective experiment, cancelling the idea that experiment is a monopoly of 55th Street and the Ford Foundation. The Met has its own Francis Golet Foundation, whose funds paid for "Wozzeck."

Herbert Graf had his elements of stagecraft well disciplined for the opening. The rehearsals showed in the smoothness. Only one small stage fluff was to be noted. Caspar Neher and David Hayes as designers were not always in harmony with the mood of the tragedy, being rather too pretty in their sketches.

This is one more opera with English text (by Vida Harford and Eric Blackall after George Buechner) and the English is occasionally understandable. Miss Steber who was criticized for not enunciating in "Vanessa" is improved this time. It is Karl Doench as the half-mad doctor who mangles text, making sense only of *fig-cha-in-ang-ly*, though he mimes the role with a skill worthy of Alvin Epstein.

Land.

### Dialogues of the Carmelites

Vienna, Feb. 24.

Production of Vienna State Opera. Opera in three acts (17 scenes) by Francis Poulenc. Book by Jean Bernanos, German translation by Peter Funk, after the play "Song at the Scaffold," in leading roles: Alfred Poell, Irmgard Seefried, Ivo Zidek, Elisabeth Hoengen, Hilde Zadek, Christl Goltz, Rosette Anday, Annelies Rohrbacher and Antoinette Diermont. Directed by Margarete Wallmann; settings, Georges Waksmut; musical direction, Heinrich Holzeiser. At Vienna State Opera.

This one looks to win a place on the repertory, here, at least for a time. Francis Poulenc opera with

its macabre theme was presented by Austro-American Margarete Wallmann, who produced the opera previously in other cities, made full use of the Vienna State-opera facilities. She, as well as the management deserve praise for expanding the preponderantly classical repertory. It's an enrichment. Policy of mixing in more new works will be continued.

Under the authoritative baton of Heinrich Holzeiser the intricate score was executed without a noticeable flaw. Irmgard Seefried in the lead as the nun "Blanche" again proved her top-grade qualities. All in all this premiere, the first one here in quite a while, was a success.

Maas.

## Concert Reviews

### Tosny Spivakovsky

(CARNEGIE HALL, N. Y.)

Being a longhair composer is sometimes tough. Few living composers are more highly regarded in this country than Roger Sessions. Yet it took 24 years before his violin concerto would be performed by a great virtuoso, under a top conductor with a great orchestra. The concerto was called "the apotheosis of complexity" by some and "unplayable" by others but though it may have its pitfalls for the performer it is not difficult to listen to.

There is much lyricism, passion and intensity and the third movement has tenderness. The finale, a cadenza full of rhythmic trust and spiciness, is brilliant and as a whole the concerto is a most distinguished achievement. There is hope that from now on it will be heard more often.

Tosny Spivakovsky, the soloist, played with virtuosity, his phrasing impeccable, his tone full of subtle shadings and this brilliant performance moved him right up to the top of today's violinists.

Flanked by "Leonore" No. 3 and the Tschalkovsky 5th—everyone in the audience was pleased with the Bernstein program and the orchestra played remarkably well in spite of the heavy schedule which generally makes itself felt towards the end of the season.

Goth.

### Press

### (CARNEGIE HALL, N.Y.)

A great British artist, Myra Hess, paid a tribute to a life-long American friend who had died a year ago—Mrs. Frederick T. Steinway. The tribute was the delicately played Schumann piano concerto, which the composer wrote for his wife, Clara and to which the Dame Commander of the British Empire brought feminine grace deep spiritual quality, charm and culture which more than anything else are her trademark.

The National Orchestra Association, John Barnett conducting, gave her valid support even if it wasn't on the same level of the pianist's playing and showed even more weaknesses in the reading of the Brahms 4th and the first performance of a Cuban composer Aurelio de La Vega. His "Elegy" for strings alone is suggestive of Schoenberg's "Verklarte Nacht" and otherwise has not much to make it remarkable or even distinguished.

Goth.

### Pierre Monteux

(CARNEGIE HALL, N.Y.)

Performing under the baton of octogenarian ierre Monteux, Feb. 28, the N. Y. Philharmonic was in rare form as a completely sold-out house cheered the band, its guest maestro and pianist Rudolf Serkin. Monteux was on the podium pinch-hitting for the ailing Dimitri Mitropoulos, who was to have done a four-week guest stint before a heart attack removed him from the active list.

The 84-year old batonist, busy all over the western world as a guest leader, still extracts more verve and more dynamic climaxes out of the sidemen than many a younger maestro. He does it with such ease, such lack of effort, but with an authority virtually unimpaired today. As was planned, orderly, yet he engendered excitement that thrilled every listener. Serkin was first-rate as he keyboarded Beethoven's oft-played "Emperor" concerto, and with Monteux leading a sympathetic accompaniment, they pulled the fire out of the chestnut.

Berlioz' Symphonie Fantastique, a score for which Monteux has demonstrated affinity for decades, brought a memorable evening of music-making to an incandescent close.

Wien.

## Legit Bits

"Tahiti," a musical based on the Nordhoff & Hall novel, "No More Gas," is planned for Broadway production by Nelson Barclift, who wrote the book and lyrics, with Stephen Sandes supplying the score.

George Bauer, who was musical director of the 1948 Broadway production of "Lend an Ear," will repeat the stint on the forthcoming off-Broadway revival of the revue.

Gene Dingenary, producer of the current off-Broadway presentation of James Forsyth's "Heloise," has acquired another Forsyth play, "Trog," for a New York outing next fall.

The longrun London revue, "At the Drop of A Hat," which will launch Alexander H. Cohen's "Nine O'Clock Theatre," will open Oct. 8 at the John Golden Theatre, N.Y.

An off-Broadway production of James Comorthoon's "And I Detest My Sins" is planned for early spring by Rose Goldstein, with Peter Kass directing. The play is also slated for a television work-over next Monday (16).

The stock and amateur rights to "The Disenchanted" will be agent by Samuel French.

"Marcus in the High Grass," by actor Bill Gunn, has been acquired by the Theatre Guild for a straw-hat tryout next summer.

Jean Howard, former film-legit actress, will be partnered with Roger L. Stevens in next season's contemplated Broadway production of the current London entry, "Five Finger Exercise."

Joseph Hayes is revising the London hit, "Any Other Business," by George Ross and Campbell Singer, for Broadway production next season by Irene Selznick. It will be retitled "Calculated Risk."

"Carefree Heart," a 1957 Broadway flop, is scheduled for London production next summer under the title "The Love Doctor." The musical's original producers, Lynn Loesser and Shamus Locke, will co-sponsor the West End outing in conjunction with the British firm of Robert Morley and Robin Fox.

The Irish Repertoire Theatre of Dublin is slated to make its American debut next fall, with a cross-country bus-and-truck tour starting Sept. 15 in New York. The program for the U.S. hike, which will be sponsored by Edward B. Shanley, will include Yeats' one-act comedy, "The Pot of Broth," traditional folk songs, comedy skits, dances, and J. M. Synge's "Riders to the Sea." The company is currently touring Australia and New Zealand.

Jim Miller has gone to the Coast to be company manager of the touring edition of "The Pleasure of His Company."

Clifford Williams will direct Sylvia Leigh's "Dark Halo," which Toby Rowland and Mark Justin have slated for an early opening at

the Arts Theatre, London, with Mary Ellis as star.

Actor Barry Nelson and his wife, singer Teresa Celli, have purchased a home near Westport, Conn.

The actors' strike of 1919 is the subject of a projected musical, to be produced by Kermit Bloomgarden. The book is being written by Frances Goodrich and her husband, Albert Hackett, who were both actors during the period of the strike. A lyricist and composer haven't been selected yet.

Leslie Stevens is working on the book for a legitur adaptation of Robert Carson's film script, "Yankee Doodle Girl." The musical is planned for Broadway production next year by Arwin Productions, headed by Martin Melcher, and Vega Productions, headed by Stevens and Stanley Colbert.

Roger L. Stevens is no longer partnered with Gilbert Miller and Henry Sherek in the projected Broadway production of "Not in the Book," which Sherek is presenting in London. The play was tested recently in Florida and Miller and Sherek have now scheduled a booking next Monday (16) at the Sombro Playhouse, Phoenix. The production, co-starring Edward Everett Horton and Reginald Owen, is due to open April 6 at the Alcazar Theatre, San Francisco.

"Breath of Spring," by Robert A. Knowlton and Otto Jannsen, is planned for Broadway production next fall by Richard Karp, currently represented off-Broadway as co-producer of "An Enemy of the People."

Betty Jane Watson will star in an outdoor production of "Annie Get Your Gun" the week of July 13 at Cheesman Park, Denver.

Edward Everett Horton and Haila Stoddard will return to the Bucks County Playhouse, New Hope, Pa., the week of June 29 for revival of springtime for Henry, celebrating the 20th anniversary for the strawhat. They'll repeat the roles they played in the opening show.

Jack Karr, drama and film critic of the Toronto Star, has resigned to become publicity director of the Stratford (Ont.) Shakespeare Festival, succeeding Mary Joliffe, who is leaving to be press head for the O'Keefe Center, a legit house being constructed in Toronto. Karr joins the Stratford operation May 1 and takes over as press chief Sept. 1, when Miss Joliffe departs. Nathan Cohen becomes the Toronto Star's legit reviewer and Ron Johnson will cover films.

A return Broadway presentation of Emyln Williams' one-man show, "A Boy Growing Up," is planned by S. Hurvok for the week of April 27 at an undesignated theatre.

"My Mother's House," Berttram Greene's adaptation of Colette's book, is planned for Broadway production next season by Cheryl Crawford and Joel Schenker.

Jerry Whyte and Morris Jacobs, production supervisor and general manager, respectively, for Richard Rodgers and Oscar Hammerstein 2d, are planning a Broadway production next season of Ted Willis' "Hot Summer Night," which ended a brief London run recently.

Japanese actor Sessue Hayakawa arrived in New York last Friday (6) from Tokyo to begin rehearsals in the two-character production, "Katakai."

"Extra Man," co-authored by N. Y. Journal-American drama critic John McClain and Thomas W. Phipps, is planned for London production by Al DeLynn and Peter Marriott, in association with another management. The play stems from McClain's Saturday Evening Post story, "No Visible Means," which was also the subject of a television play.

Edward Hochman and Martin Schuster plan a mid-March opening of "Ping-Pong" at the Seven Arts Theatre, N.Y., formerly the Tara Theatre.

Early Stages, a new off-Broadway production firm, formed by Virginia Downing, Louis Beachner and John Leighton, will present a double bill, John Millington Synge's "The Well of the Saints," and Lady Gregory's "The Workhouse Ward," Monday nights and Wednesday, Thursday and Friday afternoons only at the Gate Theatre, N.Y., beginning April 9, for four weeks.

## Bonus for Bachelors?

Bachelor Party Tours, a New York travel bureau specializing in trips for groups of unwed men and women, will send a party to Europe, leaving April 27.

As extra bait, the agency is including tickets to the London production of "My Fair Lady."

## Protest Elizabeth Name For Vancouver Theatre

Vancouver, March 10. It may be less majestic, but there's considerable local agitation against the naming of the new civic auditorium The Royal Elizabeth Theatre. The Queen has no direct association with the stage, it's argued, while such native-born show biz figures as David Belasco, Marie Dressler, Walter Huston, Mary Pickford and Beatrice Lillie would be appropriate as names for the house.

Her Majesty is slated to snip the official ribbon opening the theatre in July, during her scheduled Canadian visit, and plans are in the works for an ambitious celebration of the event. Meanwhile, however, local papers and nationalist-minded show bizzers are grumbling over the name.

## 'MFL' and 'Music Man'

Continued from page 1  
for single weeks, but have recently been doing around \$70,000, a week apiece, with the profit averaging about the same as on Broadway.

"Lady" has thus far earned a profit of nearly \$4,000,000. That represents revenue from the two U.S. companies and the London production, plus income from other subsidiary sources such as its cut on the sale of the Columbia Records original cast album. The "Music" profit is about \$1,000,000. That includes income from the Broadway and road presentations, plus such subsidiary revenue as its cut on the sale of the Capitol Records original cast album. Neither musical has yet been sold to films.

"Lady," adapted by Alan Jay Lerner and Frederick Loewe from Bernard Shaw's "Pygmalion," is a Herman Levin production, while "Music," written by Meredith Willson, with Franklyn Lacey collaborating on the story, was produced by Kermit Bloomgarden, in partnership with Herbert Greene (in association with Frank Productions, Inc.).

The Columbia Broadcasting System is the sole backer of "Lady" and as such gets a 40% cut of the profits, with the remaining 60% split from the management end. The profit on "Music" is split 50-50 between the backers and the management.

## 'Flower' Lool

Continued from page 1  
\$13,000 weekly operating profit. The advance sale as of the opening was about \$1,250,000, including parties. It subsequently declined to slightly over \$1,100,000, but although most of the party bookings have been played, mail orders and window trade have recently boosted the advance to over \$1,200,000.

R & H are now preparing a touring production and then plan a London edition. However, even more than for the original company, casting is proving a difficult problem, as the limited supply of Oriental-looking performers has been just about exhausted by the unprecedented number of Broadway shows requiring Chinese and Japanese types ("Rashomon," "The World of Suzie Wong," "A Majority of One" and the upcoming "Katakai").

Although the original-cast albums were major items with such previous R & H smashes as "Oklahoma," "Carousel," "South Pacific" and "The King and I," the sales for "Flower Drum Song" are comparable. As with the stage production, the word-of-mouth reaction to the "Flower Drum" record is excellent.

## 3 Yank Imports Among 7 Top Paris Hits in '58; Gov't Subsidizes Legit

Paris, March 10. The top grossing Paris legit hit in 1958 was Marcel Ayme's adaptation of Arthur Miller's "View From The Bridge," featuring Raf Vallone and directed by Peter Brook. It racked up a take of \$380,000, of which 12% was split 50-50 between Ayme and Miller.

Other hits included Marcel Achard's longrun "Patate," the Georges Neveux version of "The Diary of Anna Frank," by Frances Goodrich and Albert Hackett, as well as Andre Roussin's "La Mamma," Jose-Andre Lacour's adaptation of Herman Wouk's "The Caine Mutiny Court-Martial," Jacques Deval's "La Pretentaine" ("The Goldigger") and Felecia Marceau's "L'Oeuf" ("The Egg").

Thus, three of the seven top draws were U.S. imports. The French government's effort to keep Paris a theatrical center involved special handouts to the authors' first plays, but there were few such productions during the year. Foreign plays get no government subsidy unless world premiered here.

Major government payments went to the state subsidized Comedie-Francaise, Theatre National Populaire, Opera and Opera-Comique. Paris gets productions of over 150 plays a year, including revivals, in its 45 theatres. But the small amount of hits makes government aid necessary to keep up the prolific output.

## Fred Stone

Continued from page 79  
acrobats, but he could cut a slick figure eight on the ice, do fancy rope tricks and even ride bareback, among other feats. The vaude team of Montgomery & Stone was long a headliner until Montgomery's death in 1917.

Stone's string of musical comedy hits as a single, after Montgomery's death, started with "Jack o' Lantern" in 1917. Practically all of his Broadway stints were under the banner of the late Charles B. Dillingham whose productions were invariably presented at the old Broadway-fronting Globe Theatre (now the modernized 46th Street-fronting Lunt-Fontanne).

Among Stone's musical clichs were "The Red Mill," "Chin-Chin," "The Girl from Up There," "Tip-Top," "Stepping Stones" and "Criss-Cross." Following his 1928 airplane crash in which he broke both legs while learning to fly, he turned from less strenuous roles in favor of dramatic parts.

He portrayed a senator from Kansas in the 1934 production of the Sinclair Lewis-Lloyd Lewis play, "The Jayhawker," and was seen four years later in a revival of "Lightnin'." His last Broadway appearance was in 1945 as Grandpa Vanderhof in a revival of "You Can't Take It With You" at the New York City Center.

Aside from his stage appearances, Stone was an active screen performer. He had acted before the cameras as early as 1917 but his first major Hollywood role did not come until 1935. This was a film version of Booth Tarkington's "Alice Adams," which starred Katharine Hepburn. Among his other Hollywood credits were "My American Wife," "The Westerner" and "Life Begins in College."

Stone's three daughters, all of whom pursued stage careers, made it a family of troupers. Paula debuted with her father in a 1930 production of "Ripples." Dorothy was seen with him in "Stepping Stones" (1923) and Carol made her first Broadway appearance in 1933 at the Henry Miller Theatre in "Spring in Autumn."

Both Stone and partner Montgomery were active in the formation of the White Rat, predecessor to all American actor unions, actually concerned with vaudeville against which medium the Rats called two strikes.

## Casting News

Continued from page 78

E. 48th St.; casting director, Marsha Migatz. Auditioning by appointment; applicants mail after March 10, photo and resume.

"I," filmed on location — CBS; producer, Gilbert Ralston; casting through Marc Merson; address by mail only; Barbara Tucker, CBS, 524 W. 57th St. Available parts: unusual types, interesting faces, good physical conditions, will consider applicants having had odd occupations. Submit photo and resume.

J. Walter Thompson ad agency, 420 Lexington Ave.; casting director, Evelyn Peirce. Commercials only; cast from file; application for appointment, photo and resume by mail.

Kastor, Hilton, Chesley, Clifford & Atherton ad agency, 420 Lexington Ave. Casting, Richard King. Mail photo and resume.

"Lamp Unto My Feet," religious drama, CBS; producer, Don Kellerman; director, James MacAllen. Submit photo and resume for consideration. Nat Greenblatt (524 W. 57th St.).

Lawrence Welk show (Plymouth Motors), ABC-TV — Seeking teenage vocal and instrumental performers for guest appearances or as permanent band members. Submit disk or tape none-recorded acceptable of wellknown pop or standard numbers, plus recent photo, short biographical summary. Address Plymouth Show, ABC Studio, Hollywood, or 2623 Santa Monica Blvd., Santa Monica. "Look Up & Live," religious-dramatic, CBS. Producer, Jack Kunej; casting, Marc Merson, 524 W. 57th St. Casting from files. Mail photo and resume.

N. W. Ayer & Sons, Inc., ad agency, PL 7-5700; casting director, Guy Wallace. Casting for Breck Shampoo, available parts for pretty natural blondes or femmes with light red or light brown hair, about shoulder length or thereabouts. Phone for appointment.

National Screen Service, 1600 Broadway. Casting, Carl Carbone. Submit photo and composite for consideration.

North Advertising, 6 E. 45th St. Casting Frank Higgins. Cast from files for the Toni commercials. Prefer models with good hair. Mail photo and resume for consideration.

Reach, McClinton & Co., 505 Park Ave.; casting, Esther Latterell. Photo and resume accepted via mail only for commercials; boys, girls; middleaged and elderly men and women; also young and mature women for shampoo commercials.

Schwartz & Luskin agency, 15 E. 48th St., N.Y. Photo and resume of 8-year-old boys and girls accepted by mail for future commercials.

"The Verdict Is Yours," unrehearsed courtroom drama, CBS; producer, Eugene Burr; director, Byron Paul; casting contact, Liam Dunn, CBS, 524 W. 57th St. (do not phone). No open casting; all done from files. Submit photo and resume for consideration.

## FOR SALE

SHUBERT THEATRE  
IN CINCINNATI, OHIO  
BLACKSTONE THEATRE  
and lease of  
GREAT NORTHERN  
THEATRE  
IN CHICAGO, ILLINOIS

to purchasers intending to use the property as Legitimate Theatres.  
Reply to Box V112-59, VARIETY,  
154 West 46th St., New York 36

WANTED  
800 TO 1000  
THEATRE SEATS  
BOX V-3, VARIETY,  
154 W. 46th St., New York 36

BARN THEATER  
Location Pittsburgh, N. Y. Resort area ad. thruway exit, 2 million potential draw from Montreal, Burlington, etc. Rebuilt, 10,000 sq. ft., 22x60. Modern living quarters available.  
BERNARD STOLLMAN, Atty, 100 CPS  
New York 19, Cl. 5-4644

IN THE HEART OF THE THEATRE DISTRICT

**The LOBSTER**

NOW IN ITS 39th YEAR

CLOSED SUNDAYS

**The Lobster**

5000 SQ. FEET (APP.)

Street Entrance. High Ceiling. Suitable for:

Theatre, Rehearsal, Dance, Vocal, Photographic Studios or Private School.

**HOTEL GREAT NORTHERN**

118 West 57 St., New York

Call Manager Cl. 7-1900

5000 SQ. FEET (APP.)

Street Entrance. High Ceiling. Suitable for:

Theatre, Rehearsal, Dance, Vocal, Photographic Studios or Private School.

**HOTEL GREAT NORTHERN**

118 West 57 St., New York

Call Manager Cl. 7-1900

Experienced

**MUSICAL DIRECTOR**

Available for

**STOCK**

Tent or Proscenium

25 years on Broadway

Box V-4, VARIETY

154 W. 46th St., N.Y. 36, N.Y.

# GROUCHO MARX

will appear for 4 weeks  
of Summer Theatre in

# "No Time For Elizabeth"

Address all information and inquiries to: GUMMO MARX, 1150 S. Beverly Drive, Los Angeles 35, California

## Literati

### Giniger's Literati Safari

Ken Giniger, v.p. and g.m. of Hawthorn Books, off on his annual European safari to contact authors and publishers in Rome, Paris, Milan and Rome.

While in the Eternal City he will huddle with Vatican officials on a number of Catholic book projects which require Holy See cooperation. Hawthorn, which also publishes Protestant books, is now one of the largest publishers of Catholic books.

### More Biographies

Fred Astaire's memoirs, "Steps In Time," has been timed for Harper publication in June.

Ex-UP prexy Hugh Baillie, a third-generation newspaperman, has written his recollections for the same pub under the title, "High Tension," for June and Harper is also bringing out "Kyra," autobiography of World War II top Russian film-legit actress, Kyra Ostravskaya.

Max Eastman's "Great Companions (Critical Memoirs of Some Famous Friends)" touches on Hemingway, Scripps, Casals, Freud, Chaplin, et al., scheduled by Farrar, Strauss & Cudahy.

"Kent Cooper and the Associated Press" is Random House's entry in the autobiography sweepstakes. June Havoc calls her personal story "Early Havoc," a Simon & Schuster publication.

Doubleday is bringing out Norman Bel Geddes' autobiography posthumously, titled "Miracle In The Evening," and "The Van Cliburn Legend" by Abram Chasins in collaboration with Villa Stiles who worked on the Dale Carnegie books and more recently "The Little Church Around The Corner."

Post-playwright Mercedes de Acosta's memoir, "Here Lies The Heart," is a Coward publication in May.

James Thurber's biog on New Yorker editor Harold Ross is due from Little, Brown, and Greta Garbo reportedly is writing her memoirs.

William Lindsay Gresham, who has a penchant for outdoor show biz, has authored "Houdini (The Man Who Walked Through Walls)" which Holt will publish in April.

Speakeasy hostess Belle Livingston's autobiography is a Holt item for July, titled "Belle Out of Order." She was the No. 2 femme scowfall operator to Texas Guinan during the Prohibition era.

Cincy Enquirer's McLean Claim Cincinnati Enquirer Inc., seeks leave to appeal to Ohio Supreme Court a \$91,000 award in its favor against American Security & Trust Co., Washington, trustees for estate of John B. McLean from which the company bought the paper June 6, 1952 for \$7,600,000. Enquirer originally sought \$357,000 in a suit filed in 1952 and was awarded \$85,000 plus interest in Hamilton County Common Pleas Court and an additional \$1,800 by the First District Court of Appeals.

Money sought represents 1951 and 1952 expenses which the Enquirer believes should be paid by American Security.

### Prentice-Hall's Peak

Prentice-Hall hit a new high net income in 1958 of \$2,963,940 as compared with \$2,393,791 in 1957. Earnings last year were equal to 96c on each of the 3,078,316 common shares outstanding, compared with 72c in 1957, an increase of 33 and one-third percent.

Common stock was split three for one and adjusted on that basis in December, 1958. Assets of the company, according to John G. Powers, prexy, in past decade jumped from \$8,500,000 to \$25,000,000.

### O'Connell to American Weekly

Bill Atherton, ex-executive editor of Cosmopolitan under John J. O'Connell, has been upped to editor with the latter's shift by Hearst to the editorship of American Weekly.

Ernest V. Heyn, previous AW ed, has gone over to Family Weekly.

### Bobbs-Merrill's New Prez

M. Hugh Miller has been named president of Bobbs-Merrill. Howard W. Sams, board chairman, recently acquired the 120-year-old BM firm.

Miller comes from American Book-Stratford Press where he was veeep in charge of new publishing.

### Zsa Zsa's Biog to World

Gerold Frank, who collaborated on the Lillian Roth, Diana Barrymore and Sheila Graham autobiogs, is working with Zsa Zsa Gabor on hers. World Publishing has the rights, via the William

Morris agency's (Helen Strauss) bidding system.

Frank's veering to World revolves around William E. Buckley, the company's recently acquired trade book veepee, who last was ditto at Holt. When at Holt, Buckley handled Frank's collaborations on the Barrymore and Graham memoirs, both respectively sold to Warner Bros. and 20th-Fox. Miss Roth's "I'll Cry Tomorrow" (which also had Mike Connolly as collaborator with Frank and the songstress) was a Fell publication. Metro filmed that one.

### Len Forman's Post

Leonard M. Forman is new v.p. sales promotion and ad veepee of Pocket Books under exec vice-president James M. Jacobson.

Forman will continue as ad-sales promotion topper for Affiliated Publishers and Golden Press.

### Bernard Sobel's New Handbook

Bernard Sobel, former N.Y. Mirror drama critic and longtime Boswell Jr., is having his "New Theatre Handbook" brought out by Crown April 14. It's a complete updating and revision of his longtime standard book.

Sobel sailed with his sister on a recuperative trip to Europe, with an eye also to talking up the book with Crown's Paris and London affiliates.

### Anthologies

William Nichols, editor of This Week magazine, has edited "A New Treasury of Words To Live By," which S&S will publish. It's a sequel to "Words To Live By" (1949), the best from the last 10 years of the column of the same name in This Week.

Doubleday is bringing out a Satevpost 1958 anthology of stories and also "The Fourth Galaxy Reader" of science fiction.

Hundredth anni of A. E. Housman's birth will be observed in this country with Holt publishing the first definitive edition of the poet's collected verse. Text of the poems is identical to Housman's original manuscript sheets now in the Library of Congress. Basil Davenport, a Book-of-the-Month Club judge, is doing the intro and Tom Burns, Ohio State Univ. English prof, is providing a history of the text.

Holt's previous "Collected Poems of A. E. Housman" was first published in 1940 and sold 17,000 copies. Holt was the first publisher of Housman in America. Jonathan Cape publishes his works in England.

### Dubious Reading

Coincident with the opening of Shelagh Delaney's "A Taste of Honey" at Wyndhams Theatre London, Methuen have published the play at 50c. The author, who was 19 when she wrote it, was a factory worker in Manchester and she has set her play in a Manchester suburb.

It is a stark piece of work concerned with the relationship of a flighty, amoral mother and her teenage daughter, who gets pregnant by a colored sailor and then sets up home with an effeminate young man. It is not a pleasant play and does not read very well. Occasionally, Miss Delaney shows a certain amount of brutal wit and a feeling for characterization. But this is a case where any real curiosity must come out in the acting. Rich.

### CHATTER

Hazel Guild, VARIETY correspondent in Frankfurt, Germany, has sold an interview with Elvis Presley to Musical Express, the British musical and entertainment publication.

The Car Fax Pub. Co. Inc. empowered to conduct a business as publishers in New York.

A daughter, their second, to publisher-author (Exposition Press) Edward Uhlan and wife Miriam, March 4 in N.Y.

Phil Strassberg, of the N.Y. Mirror nitery sector, will do a cafe and restaurant column for Dude and Gent's magazines starting with the May issue.

Pines Publications, magazine and paperback book publisher, leased a floor in a new Lexington Ave., N.Y., air conditioned office building.

John Meston, writer on "Gun-smoke" teleseries, will pen a biog on his wife, actress-bullfighter Betty Ford, during year's European tour, for which they left over weekend.

Bantam Books will put out a special paperback edition of "Ask Any Girl" Winifred Wolfe novel

pictureized as a Metro production by Joe Pasternak, to hit stands coincident with April release of film.

Sam Levenson writes about "The Teacher I'll Never Forget," in collaboration with Martin Abramson, in upcoming Coronet. Abramson's series on "Teen-Age Disc Idols" also, syndicated by United Features.

Jay Mallin, Time and VARIETY correspondent in Havana, back to Cuba after a fortnight's sabbatical in the States. He was close to Fidel Castro throughout the campaign and is of the opinion of the new leader "will do a real job."

Gary Belkin, ex-Sid Caesar scripter, is represented in the current issue of Dude mag with a piece called "Romeo" satirizing the styles of six magazines in the handling of the "Romeo and Juliet" story.

Rube Goldberg's latest cartoon anthology (Doubleday) is titled "How To Remove The Cotton From A Bottle of Aspirin." TV's Don Herbert is also having his "Mr. Wizard's Experiments For Your Scientists" published by Doubleday, both in May.

Rocky Mountain News book editor Robert Perkin has been collecting anecdotes for the history of "The First Hundred Years: An Informal History of Denver and the Rocky Mountain News" since he first joined the sheet in 1934 as a cub reporter. It's due soon.

Viking Press is now the publisher of Studio Books. Bryan Holme, who has been head of Studio Publications in America for the past 27 years, and who is the grandson of the founder of Studio Ltd., in London, has joined Viking and will continue as director of Studio Books.

Two books by James M. Cain, "The Moth" and "Mildred Pierce," and one by Taylor Caldwell, "The Earth is the Lord's," have been banned by the Irish Censorship of Publications Board. "Three Comrades" by Erich Maria Remarque also got the thumbs down from the censors.

Union News' New York Service Corp. authorized to conduct a newstand and restaurant business in New York. Directors are Henry Garfinkle, 211 Central Park West, N.Y.C.; Morris Strassman, 229 East 79th St., N.Y.C.; William J. Bliss, 172 Wellington St., Garden City, N.Y.

Freeman Lincoln has edited and written the introduction for "The Joseph C. Lincoln Reader," collection of his father's works, to be published by Appleton-Century-Crofts which is also bringing out "The Harper's Bazaar Beauty Book," edited by the editors of that magazine.

Viking is calling its new paperback series Vista Books instead of Panorama because that tag is already utilized abroad and may create confusion. The \$1.25 paperback series is already a click in the original French (Petite Planete abroad) with books on Italy, Greece, Germany and Israel.

N.Y. Times staffer Robert Phelps has edited "Men In The News 1958 (Personality Sketches from The New York Times)" for Lippincott publication which may become an annual series of miniature biographies of personalities who make the headlines and who get the "profile" treatment in that daily.

Stanley Lewis exited as circulation promotion director of The American Weekly and the Hearst Newspapers to join Family Weekly as assistant to president-publisher Leonard S. Davidov. Ralph Finch, formerly an art director of The American Weekly, was art director of Family Weekly.

Helen Hull and Michael Drury's "Writer's Roundtable," as presented by the Authors Guild, comprises 21 professional writers, editors and agents in a symposium on practical advice for the new writer, which Harper is bringing out in April. Miss Hull, former Guild president, edited a previous volume for its benefit.

Dorothy Daniel, author of "Circle Round The Square" (Funk), memoirs of her Iowa childhood, was the first woman to have a regularly scheduled tv program (W9XAP, Chicago, 1930), and helped found WQED, Pittsburgh, where she has lived since 1933. Former Chi Daily News staffer later became woman's editor on the Pittsburgh Sun-Telegraph.

Radcliffe College will stage its 12th session of "Publishing Procedures" from June 17 to July 28. As in past, top names in publishing world will address the summer students. Topics include book publicity, promotion, textbook publishing, philosophy of mag publishing, fiction, nonfiction, circulation, business publications, book advertising, proofreading, copyediting, manuscript reports, bookstore selling, magazine layout, etc.

## SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, March 10.

Mark Robson must be a picture executive's ideal director. For one thing, he can be easily chumped into going anywhere to make a picture. He knows from experience he is going to run into a whole raft of difficulties and will come home beaten and bushed. But with a hit. He is next to produce and direct John O'Hara's "From The Terrace," and it won't be from his Brentwood front porch.

The picture that caused him the most grief was called, ironically, "Return to Paradise." It starred Gary Cooper, and was shot in the South Pacific. It's still No. 2 on his personal hit parade. "Bright Victory" is his favorite.

"The Inn of the Sixth Happiness," which will probably gross more than all his other pictures put together, has not settled down among his listings as yet. 20th-Fox executives expect "Inn" to be one of the studio's hot numbers. Producers seemingly have ways of telling these things very early in a picture's life. They know the quarter-horses from the steeplechasers.

### Robson Money Talks Too

When the late Cecil B. DeMille was running "The Ten Commandments" up to a cost of \$13,000,000, Par was not worried. Their execs told me that the picture would gross \$40,000,000 and it already has passed \$32,000,000. "Peyton Place," which is 20th's second all-time grosser ("The Robe" is No. 1 with some \$17,500,000) and which Mark Robson also directed, has passed \$12,000,000 and his "Bridge at Toko-Ri" has grossed \$4,500,000.

Some of Robson's best-liked pix—"The Champion," "Home of the Brave," "Bright Victory" and "The Little Hut"—never got up among the No. 10 champs, but that doesn't mean they didn't make a lot of money, because, on what they cost, they did.

There are several kinds of money-making directors—the domineering type, the weepers, and the even-tempered ones. Robson belongs to the last group. He handles actors, staffers and a thousand and one headaches of production with a calm "we-expect-this" and proceeds to solve the problem without wasting too much time screaming for a crying towel.

Either on or off a set he has a cheerful personality. He is a solid sort, perhaps 5 foot 10, weighing 170 pounds, possessed of pleasant features and a solid crop of crew-cut hair. The thing that seems to make his pictures flow is one of the rarest of human juices. That is compassion. He even feels sorry for villains, but not sorry enough to confuse picturegoers as to wondering who is the villain.

### Call Him 'Mark' But Not 'Easy'

Everybody on a set, from the star to a grip, calls him "Mark." And while a producer now and then may add under his breath the word "easy," because one can always count this Mark into making a picture at a place where one has never been made before, he isn't as easy a mark as all that. He knows the grief which goes with such a gamble but he has known from the beginning that a Burton Holmes setting and a story are a tough combination for the homeguard to beat.

He did his groping of course, before he mastered direction, but practically all his grit showed profit at the mill. His father was a banker in Montreal and by the time Mark knew profit from loss we were in a depression and picture houses were being bounced back to bankers regularly.

After he was graduated from UCLA he decided to study law at night. To pay for this he got a job around a studio. He first worked at Pathé as a laborer. Then he got into the prop department of the old Fox lot.

While still studying law nights, he was hired by RKO Radio's film library. Then he went on to become a sound-cutter and an assistant film editor. Ultimately he became a full fledged film-cutter.

### He Cuts Law For Film

Then he married Sara Riskind. Bachelors must go in pairs because having dropped one for matrimony he dropped bucking for his bachelor in law and decided to stick with pictures, where he was making nice take-home pay every week, for he was now editing films for Orson Welles, Garson Kanin and Val Lewton.

Lewton had started on his horror pictures which raised more hair and more profits than Charles Antell. He gave Robson "The Seventh Victim" to direct. Robson came out with a horror that made a profit. It didn't take much to make a profit with these things, because they were made for peanuts, but the basic problem of making the most expensive or the cheapest picture is about the same. If you know your business you will succeed in one as well as the other, and a former cutter certainly knows what has to be thrown away and therefore would have been better not to have been shot in the first place.

Unfortunately in this business type-casting goes for film cutters and directors of horror pictures. It takes a tremendous amount of drive between pictures to get out of one current and into another. Robson made it when he swam his way free of screamers after directing "Bedlam" and convinced Stanley Kramer that he, Robson, was the director who could put the big-league punch into "The Champion."

Robson followed "The Champion" with a beautiful picture called "The Home of the Brave," and after that, knocked off "My Foolish Heart," "The Bridges at Toko-Ri," "Trial" and "The Harder They Fall," as well as his favorites, "Bright Victory" and "Return to Paradise."

Then he directed "The Little Hut" and "Peyton Place." After that, he got wooed in chasing down locations for "The Inn of the Sixth Happiness," a jaw-breaking title which has survived all assaults in the interests of bravery.

The original idea was to make "Inn" in Formosa, but the current occupants of that island asked for 43 changes in Isabel Lennart's script. Though the word "appeasement" had been a dirty word for 20 years, 20th-Fox kept backing off, surrendering one change after another, but the final area of disagreement was so big that Buddy Adler said to Robson, "Let's forget Formosa and try another locale."

Robson thought he knew a place in Wales where they could build a Chinese city and make the picture better than they could have in Hollywood or Formosa. As the picture had been budgeted for \$4,000,000, it took a lot of faith to believe Robson could transport the Orient to the Occident and certainly, of all places, to North Wales, and keep within that figure—especially with a cast headed by Ingrid Bergman, Curt Jurgens and Robert Donat, not to stress 3,000 Chinese.

The next big obstacle was to combine Ingrid Bergman's personal past with a picture of such charm and cleanliness that everybody would forget that she was a bigger chump in the field of matrimony than Robson was in being conned into conquering the impossible if it were far enough away from home. But the fact that the Legion of Decency has gone out of its way to recommend the picture shows that those who make appraisals for the Legion know compassion when they see it. And the compassion they saw in that picture was Robson's.

All he saw in Ingrid Bergman for "The Inn of the Sixth Happiness" was a very sweet and loving woman, a wonderful and adoring mother whose failures in this thing called love were not concealed in worse sins. She could lead a 100 children over the mountains of Mount Snowden in North Wales in cold, misty and foggy weather because she not only is a great actress but basically a loving mother.

Perhaps the hardest thing about making a picture anywhere in the British Isles is that at 4 o'clock everything stops for tea. Even this one Robson accepted, and in fact improved upon it by ordering special pastries on days when the shooting was particularly successful.

If the time ever comes to make a movie on the moon, Mark Robson will be the boy. And he'll be just the chump to volunteer.

## Obituaries

Continued from page 76

Jacksonville, Fla. following a brief illness.

He was business agent of Jacksonville's Motion Picture Machine Operators local 511 since 1920 and belonged also to Jacksonville's s-age employees local 115 and Chicago cameramen's local 666. He was taken into the stage employ local in 1915 and later gave secretary six months later. In 1917, when the operators local was formed he became a charter member. He began representing IATSE on special assignments throughout Florida in 1930. He joined the cameramen's local in 1934. His wife and four children survive.

### EARL TRUXELL

Earl Truxell, 65, pianist-teacher, composer and longtime conductor of the WCAE staff orchestra in Pittsburgh, died Feb. 27 in that city after a short illness. He studied in Europe after graduating from high school and later gave concerts all over the continent, 32 in Germany alone. His career was interrupted by World War I when he enlisted in the AEF and served overseas.

After being mustered out, Truxell toured the U. S. as a solo artist and returned to Pittsburgh in the '20s to take over the staff band at WCAE. He was a member of the Musicians Club and a piece of his, "Valse Chantée," won the organization's top prize.

His wife and daughter survive.

### WILLIAM ALLEN HORNING

William Allen Horning, 54, supervising art director at the Metro-Goldwyn-Mayer studios, died March 2 in Los Angeles, after a long illness.

He joined Metro in 1931 as a draftsman. He became assistant in 1936 to Cedric Gibbons, then the studio's supervising art director. In 1956, Horning was named supervising art director. He received a nomination last week from the Academy of Motion Picture Arts and Sciences for his work on "Gigi." It was the sixth time that he received an academy nomination.

His wife, three sons, mother and sister survive.

### ERNEST MORGAN

Ernest Morgan, 59, senior music producer in Toronto for Canadian Broadcasting Corp. died Feb. 11. In addition to his radio chores, he had been organist, choirmaster and soloist in churches.

Starting with CBC as announcer, Morgan became producer, production manager, program director, supervisor of international exchange programs and International Service representative in Vancouver and Toronto. In 1943 he was loaned to the Bahamas government to set up its national broadcasting system.

Surviving are a sister and three brothers.

### GEORGE HALL

George Hall, 66, leader of his own dance orchestra, which played for eight years at the Taft Hotel in New York in the 1930s, died March 3 in N. Y. after a long illness.

A violinist, he was hospitalized for the last two years. Prior to that, he was personal manager of his adopted daughter, singer Dolly Dawn. Hall retired in 1940 as an orchestra leader to lead Miss Dawn head it. The group became known as Dolly Dawn and the Dawn Patrol and made numerous records.

Besides Miss Dawn, three brothers and two sisters survive.

### ELMER W. ALBRECHT

Elmer W. Albrecht, 57, composer of "Elmer's Tune" and other pop songs, died Feb. 28 in Chicago, after a long illness.

Born in Chicago, for a number of years he was a pianist and organist in theatres and other places of entertainment. He also had his own orchestra. "Elmer's Tune," a hit song of 1941, was based on a snatch of melody whistled abstractly by Albrecht, who had the aid of Sammy Gallop and Dick Jurgens in its perfection.

### FRANK ECKART

Frank Eckart, 46, American tenor, died Feb. 24 in Antwerp, Belgium, during a performance of "La Tosca" at the Antwerp Royal Opera.

He received his musical training at the Los Angeles Conservatory of Music and Art. After serving in the Army, he continued his studies at the American Theatre Wing in New York. He sang in opera on the West Coast and in Havana. He

also appeared with the N.Y. City Opera Company, in 1954.

### ALFRED POCHON

Alfred Pochon, 80, Swiss violinist and composer who lived for many years in the U. S., died Feb. 26 in Lutry, Switzerland.

He arrived in the U. S. in the early 1900's. He founded the Florenz Quartet in 1903 and when it disbanded, organized the Stradivarius Quartet in New York. Pochon returned to Switzerland in 1937. In 1941, he was appointed director of the Lausanne Conservatory and held that post until his retirement in 1957.

### DR. ROGER SHAW

Dr. Roger Shaw, 55, political scientist and radio commentator, died Feb. 21 in Hartford. At the time of his death he was a member of the Trinity College faculty at Hartford. He had been a commentator for radio stations WNYC, WOV, WOR, all in New York City. A member of the Overseas Press Club, he had authored several books on history and political science.

Surviving are his wife, daughter and brother.

### THOMAS MURRAY

Thomas Cornelius Murray, 86, Irish playwright associated with the earliest days of the Abbey Theatre, died March 7 in Dublin, Ireland.

His plays included "The Wheel of Fortune," "Sovereign Love," "Spring," "Aftermath," "Blind Stag," "A Flatter of Wings," "A Wolf at Bay" and "Birthright." Two of his best known works, "Maurice Hart" and "Autumn Fire," both were done in London and New York.

### HARRY SEDGWICK

Harry Sedgwick, 64, who resigned in January as president of the Toronto (Canada) radio station CFRB, died March 7 in that city.

Sedgwick, who had been president of the Canadian Assn. of Broadcasters, was elected president of the Private Broadcasters Assn. in 1935. He was re-elected each year until 1941, when he was elected chairman, a post he held until 1948.

His wife and daughter survive.

### GEORGE A. BENSON

George A. Benson, Sr., 69, editor of the Toledo Times, veteran newspaperman and writer on show biz, died Feb. 27 in Toledo after a stroke. He had written many articles on the theatre and music for various magazines, and in Toledo his editorials on the film and theatre business were almost always sympathetic toward those fields.

His wife, Mildred, author of children's books; a son, a daughter, sister and brother survive.

### FERNANDO ROSAS

Fernando Rosas, 44, ranchero style singer noted for his humorous style, died recently in Mexico City. A veteran of 20 years in show business, he was an RCA Victor recording artist. One of his hits was "I've Brought My 45." He also appeared in films and toured the U.S. as well as Central and South America.

Surviving are his wife, mother and two brothers.

### WILLARD BOWMAN

Willard Bowman, veteran actor who last appeared in "Liliom" with Eva Le Gallienne and Joseph Schildkraut, died Feb. 26 in Chelsea, Vt. He was long associated with John Drew as stage manager. He played in the New York company of John Drinkwater's "Abraham Lincoln" and toured the U. S. and Canada in Shakespearean drama.

His wife survives.

### JOHN T. MARTIN

John Tilden Martin, 61, pioneer radio writer and journalist, died Feb. 22 in Newington, Conn. He was co-author of two books on writing for radio as well as a script writer for NBC. A one-time feature writer for the defunct Brooklyn Times, he had been with the BBDO and Y&R agencies.

Surviving are his wife and sister.

### FAYE M. LEMAN

Faye M. Leman, 78, musician, died Feb. 27 in Philadelphia. She was the widow of J. W. F. Leman, a conductor. Mrs. Leman was a member of an all-girl orchestra which toured the old Keith circuit. For a time she operated the Weber School of Dancing.

Son and daughter survive.

### EDWARD J. O'KEEFE

Edward J. O'Keefe, 84, former

vaude performer and for years operator of the City Square motion picture theatre in Atlantic City, N.J., died Feb. 27. He organized and served as treasurer of the Atlantic City Amusement Men's Assn. for more than two decades. Survived by his wife and daughter.

### CLAIRE L. MANVILLE

Claire Lorraine Manville, 63, former legit actress and sister of Tommy Manville, cafe society figure, died in Las Vegas March 8 of a heart attack. Besides playing the lead in a 1930s legit musical, "Plain Jane," she performed as a ballerina and also produced operettas.

A daughter survives.

### DAVID KLEIN

David Klein, 59, musical contractor, died of a heart attack Feb. 21 in Burbank, Cal. Operating for the past year as an indie musical contractor, he previously was at Columbia Pictures for 10 years.

Surviving are his wife, daughter, sister and two brothers, Manny and Sol, both musicians.

### WILLIAM C. HUTCHINGS

William C. Hutchings, about 60, v.p. of Fred Niles Productions and long active in the film and recording biz in Chicago, died Feb. 23 in that city. He had been exec vice president previously with United Film & Recording Studios for years.

Wife survives.

### RILLA P. PALMBORG

Mrs. Rilla Page Palmborg, 73, former fan mag writer and biographer of Greta Garbo in the '20s, died after a lengthy illness in Hollywood Feb. 23. She was founder and past-prexy of the Hollywood Women's Press Club.

An adopted daughter survives.

### MAURY BELFER

Maury Belfer, 52, former Hollywood publicist, died of a heart attack Feb. 23 in Hollywood. Prior to becoming a salesman for Bel Air Engineering, he was associated with Sonja Henie, and also was active in L.A.'s Saints and Sinners. His wife and a sister survive.

### GUS COATS

Gus Coats, 60, manager of the Tiger Theatre Auburn, Ala., died there Feb. 26. A longtime employee of Wilby-Kinney chain, he had been manager of the Tiger since 1951 and with W-K since 1935.

Wife and two sons survive.

### FRANK W. NELSON

Frank W. Nelson, 58, owner of two theatres in McCombs, Tex., died Feb. 23 in Dallas, where he resided. He had been owner of McCombs's Grand and Twin Circus Drive-In since 1954.

Survived by his wife, two sons, a daughter and two sisters.

### SALLY CORNER

Sally Corner, 65, character actress, died of a heart attack March 5 in Hollywood. She was a regular member of the Pasadena Playhouse before becoming a professional in the early '40s.

Her last pic was 20th-Fox' "The true Story of Jesse James."

### SAM LEDNER

Sam Ledner, 58, veteran Hollywood film studio dance coordinator, died March 2 in Hollywood. He headed the Paramount Studios dance department from 1941 to 1956. He also was stage director of the Tropicana Hotel in Las Vegas for two years.

### OLIVER SCOTT

Oliver Scott, 64, radio pianist in the midwest in the 1920s and '30s, died of a heart attack Feb. 24 in Laguna Beach, Cal. He also trooped in vaude and toured with USO units during World War II.

His son survives.

### DAVID NEWMAN

David Newman, 46, a violinist, died March 4 in Philadelphia. He played with the country's top bands, including Paul Whiteman, Benny Goodman and Meyer Davis. A daughter and four sisters survive.

### CHARLES M. WATT SR.

Charles Milton Watt Sr., 72, retired assistant director, died of a heart attack Feb. 27 in Oxnard, Cal. Surviving are a son, publicist Milt Watt; brother, director Nate Watt, and a sister.

### MRS. LEWIS J. SELZNICK

Mrs. Florence Sachs Selznick, 82, mother of David O. Selznick, film producer, and widow of Lewis J. Selznick, film pioneer, died March 6 in Los Angeles, after a long illness.

### FAN BOURKE

Fan Bourke, former musical comedy performer, died March 9 in

Norwalk, Conn. She last appeared in "As Thousands Cheer." Other shows in which she played included "Magic Ring" and "Head Over Heels."

A sister survives.

Sylvester W. Reilly, 67, Columbus, O., magician and dealer in theatrical and magic supplies for many years, died Feb. 24 in that city after a long illness. He was a former president of the Columbus Magic Club, and for the last 28 years director of the Columbus Magi-fest, an annual gathering of magicians.

Father, 72, of Sandy Spillman, Hollywood tv producer, died Feb. 21 in San Francisco. Other survivors include his wife, another son and a daughter, Mrs. Philip Lasky, wife of executive director of Westinghouse Broadcasting Co. on Coast.

F. Charles Adler, 70, longtime orchestra leader, died Feb. 17 in Vienna. A native of London, he directed at operas and concerts. More recently he batonned for radio and disk companies in Vienna.

Infant grandson of Nat Lefkowitz, William Morris Agency exec, died March 2 in New York a few days after birth, a victim of a virus. He was the son of Mr. and Mrs. Burton Litwin.

Sam Goldstone, former vice-president of Famous Pictures Exchange, died last week in New York. His wife, son, mother, brother Harry (founder of Famous) and a sister survive.

Mother of off-Broadway producer Ben Bagley died March 5 of tuberculosis at the Vermont Sanatorium, Pittsford, Vt. Showman himself is a guest at the Will Rogers Hospital, Saranac.

Mother, of actor Jim Backus, died March 5 in St. Petersburg, Fla., of cancer, after a long illness. Also surviving is a grandson, Johnny Bell, Cleveland disk jockey.

Wife, 63, of Frank R. Smith, president of radio station WBVP in Beaver Falls, Pa., and longtime manager of WWSW in Pittsburgh, died Feb. 27 in Fort Lauderdale, Fla.

Wife, of Myron P. Kirk, retired senior vice-president of the Kudner advertising agency and retired vice-president of WGR Radio-TV Corp. of Buffalo, died Feb. 25 in New York.

Ethel Teare, 65, silent picture actress, died March 4 in San Mateo, Cal. She is survived by her widower, Frank F. Rizzo, assistant to president of Bank of America.

Frank Gershon, 66, associate treasurer of the Shubert Theatre, Boston, for years, died at the theatre Feb. 26. Surviving are three brothers and two sisters.

Neal C. Bishop, 63, former secretary-treasurer of the Chicago Motion Picture Operators Union, died Feb. 25 in Ft. Lauderdale, Fla. Wife and a brother survive.

Mrs. Edith C. Harris, 71, who at one time played in vaudeville, doing dramatic sketches with the Charles Dramatic Co., died March 2 in Greenwich, Conn.

Mrs. Grace Salter Windholz, manager of musicians and other entertainers, died Feb. 25 in Teaneck, New Jersey, after a long illness.

Walter F. Larew, 49, tympanist with the San Francisco Symphony for 18 years, died Feb. 27 in Oakland, Cal. Two daughters survive.

Mrs. Ethel O. Rizzo, 65, silent film actress known as Ethel Teare, died March 4 in San Mateo, Cal. Husband, son and daughter survive.

Father, 82, of Joe Wolfson of the William Morris Agency and Lou Wilson of the Ashley-Steiner Agency, died Feb. 26 in New York.

Edward O'Connor, 80, longtime auditor with Paramount Pictures, died March 2 at the Will Rogers Hospital, Saranac Lake, N. Y.

Cecil Elphicke, 56, managing director of CKPG, died Feb. 1 in Prince George, British Columbia. His wife and son survive.

Mother, 65, of Robert F. Reid, manager of marketing at WGY and WRGB-TV, Schenectady, N. Y., died March 4 in Albany.

Yrjoe Kilbisen, 67, Finnish composer, died March 2 in Helsinki.

Hellyn M. Williams, 55, manager

of comedian Lee Allen, died Feb. 19 in Hialeah, Florida. Her husband and brother survive.

Max Albright, 35, NBC studio musician, died of a heart attack Feb. 23 in Hollywood. His wife and mother survive.

Carl Werschinger, 72, pianist and composer died Feb. 28 in New York, after a long illness. His sister survives.

Fred F. McHenry, 64, former Forth Worth theatre manager and ad executive, died Feb. 28 in Dallas.

Father, 68, of Freda Mundy, distaff of the miming duo, Mundy & Earle, died Feb. 13 in Glasgow.

Edward L. Mixer, 66, member of the original Harmony Four, died Feb. 17 in Mechanic Falls, Me.

Mother, 88, of Al Butler, press agent of touring "My Fair Lady," died Feb. 19 in Los Angeles.

James E. Gregware, longtime musician, died March 5 in Troy, N. Y. Two brothers survive.

Father, 66, of tv sportscaster John (Bud) Palmer, died March 4 in Camden, S. C.

Wife, 57, of Gordon Avil, vet Walt Disney cameraman, died Feb. 27 in Hollywood.

Alexander Muriel, 94, Gaelic singer and narrator, died Feb. 17 in Edinburgh.

Paul J. Poag, 73, retired Del Rio, Tex., exhibitor, died there Feb. 21.

## MARRIAGES

Miss Lewis Tipton Stringer to Chet Huntley, Lake Bluff, Illinois, March 7. She formerly was on NBC's Washington affiliated station, WRCT-TV. Her late father Arthur C. Stringer was an official of the National Assn. of Broadcasters; groom is a newscaster for NBC.

Norma Stibel to Donald J. Bezahler, New York, March 1. He's the son of Joel Bezahler sales executive at Loew's Inc. and an attorney with the S.E.C. in Washington.

Marley Shofner to Onslow Stevens, Las Vegas, Feb. 28. Bride's a former N.Y. actress, now columnist for Santa Ana (Cal.) Register; he's a stage-screen actor.

Sunday Hill to Corrado "Connie" Codarina, New York, Feb. 14. Bride's a model; he's a member of the Four Lads.

Rosalind Ginsberg to Irving Strouss, New York, March 11. Bride is a niece of the late Lev Fields (Weber & Co.) and a cousin of playwright-lyricist Dorothy Fields; he's head of the Stage & Arena Guild of America Inc.

Sylvia Drulie to John (Josh) Mazzola, March 7, Boston. Bride is a legit producer and investment syndicate head; he's an attorney.

Winifred Ainslee to James Preston, South Bend, Ind., March 5. Bride is an actress; he's an off-Broadway producer and national representative for Broadway Theatre Alliance. His parents are actor James Coots and actress Edna Preston.

## BIRTHS

Mr. and Mrs. Henry Untermyer, son, San Francisco, Feb. 16. Father is Bandleier Films v.p.

Mr. and Mrs. Leo Hochstetter, son, Frankfurt, Feb. 17. Father is manager of Motion Picture Export Assn. for Germany.

Mr. and Mrs. James Jonker, son, Wichita, Kan., Feb. 25. Mother is a former Miriam Sage dancer, Diane Murray.

Mr. and Mrs. Tommy Michaels, daughter, Pittsburgh, Feb. 26. Father's with Rex Theatre on Southside Pitt.

Mr. and Mrs. Marvin Press, daughter, Hollywood, March 2. Father's an actor.

Mr. and Mrs. Roger Mayer, daughter, Santa Monica, Cal. March 3. Mother is a story analyst at 20th-Fox; father's a Columbia Pictures studio attorney.

Mr. and Mrs. Bob Lilley, son, Burbank, Cal., March 5. Mother is Peggy De Castro, one of the singing De Castro Sisters; father's a music publisher.

Mr. and Mrs. Lalo Robles, daughter, Los Angeles, March 2. Father's an actor.

Mr. and Mrs. Robert W. Sarnoff, daughter, their second, New York, Feb. 28. Father is chairman of the board at NBC.

Mr. and Mrs. Arthur Hamilton, daughter, Rockville Centre, L.I., Feb. 28. Father is station manager of WRCA Radio.

## Broadway

UA veep Max E. Youngstein taking his family to the Coast for the Easter holidays and to stay on for the Oscar awards.

Will Mahoney to Australia for the Tivoli chain and also to reunite with his wife, Evie Hayes, Aussie musicomedie fave.

Jean Pearson, wife of Coast agent Ben Pearson, recuperating from abdominal surgery at Hollywood Presbyterian Hospital.

Chuck Dreyfus named in charge of publicity for the first annual telethon for mental health to take place over WNTA April 4 for 19 hours.

Charles Eugene Boone, better known as Pat Boone, the singer, named to the advisory board of Townsend U.S. & International Growth Fund.

Ray Murray, former Columbia Pictures exploitation manager and now v.p. of Fredericks & Co., an ad agency, has been elected a trustee of the Pearl River, N.Y., Free Library.

After Lucy Monroe returns with Jane (Mrs. Mix) Dancer for a brief vacation at the latter's Virginia farm, the songstress moves into a new co-op apartment she just bought.

John Garfield's gross estate of \$221,595 has dwindled to a \$129,762 net, according to a N.Y. State transfer tax appraisal. Actor, who died in 1952, bequeathed his entire estate to his widow, Mrs. Roberta Garfield.

Maggie Vaudable has joined her husband, Louis Vaudable, on a N.Y. visit from Paris. They're the owners of Maxim's. They're now in the frozen food business in the U.S., also just opened a Puerto Rico branch of their famed Paris restaurant.

Lorena (Mrs. Louis B.) Mayer, Hollywood publicist Margaret Ettinger and fashion consultant Mrs. Tobie Collier Davis to Europe on holiday-business next week via TWA to Madrid, Seville, Rome and Paris. Frank M. Folsom is bon voyage cocktailing them.

After 16 months in advance of the national "Auntie Mame" (Constance Bennett) company, Robert Reud to Chi in a similar post with the national company of "Two For The Seesaw," now booked into July, taking it to the Coast (L.A. and Frisco).

Jerome Lawrence and Robert E. Lee powdered with Carolina Israelite editor-publisher Harry Golden, author of the current No. 1 bestseller, "Only In America," at the latter's Charlotte (N.C.) home in connection with their stage dramatization of the book. Lee and his actress-wife Janet Waldo returned to Hollywood yesterday (Tues.).

Since July and August business is quiet anyway Toots Shor figures he'll bow out of the West 51st St. landmark bearing his name June 30 by which time he hopes to have a new restaurant location. He has been screening realty and already existing restaurants "by the dozen" but wants to make sure when he finally decides on a spot. It will be in the same general midtown set.

N.Y. Post columnist Leonard Lyons, who has been in Cairo before, thought that the delayed-take in getting his Egyptian visa virtually on the eve of his going with the Hilton Nile junketeers was a Nasser government frown against the Post's editorial policy on Israeli-Arabic relations. It developed that all the visas came through belatedly, 24 hours before departure.

Millicent Brower, ingenue in "The Madwoman of Chailott" and in subsequent off-Broadway productions like "The Wild Duck" and Strindberg's "The Father," has drawn on her own legit and straw-hat and general radical thespic experience for her first novel, "Ingenue," which Ballantine is publishing both in hard and paperback editions.

M. J. (Jim) Morris, from Hollywood, corrects VARIETY that the present Academy of Music ("still standing," the paper said) is not the original, the site being, now Con Edison Bldg. on East 14th St. Twas next door to the original Tony Pastor's and all part of old Tammany Hall. Present Academy of Music (Skouras), next door to Luchow's restaurant, was originally Fox's City.

## Miami Beach

By Larry Solloway

(1755 Calais Dr.; UNION 5-5389)

Sammy Davis Jr. opened at Roc's Cafe Pompeii.

Saxony introduced its new rooftop "Ivory Tower" to the press last week.

Dick Shawn playing the lead in "Charley's Aunt" at Coconut Grove Playhouse.

Jerry Lewis into the Deauville's Casanova Room on March 14.

Rory Calhoun and Lita Baron at

the Fontainebleau for a week, before heading for Caribbean.

Paul (Skinny) D'Amato of Atlantic City's 500 Club with Frank Sinatra for his two-weeker here.

Six top hotels plotting a co-op plan a la the Lansburgh chain's "Cavalcade of Stars" one-nighters, as a late spring-summer promotion.

William Holden stopped over at the Fontainebleau before heading in Bimini for some deep-sea fishing with Pete ("21"-Manhattan) Kreindler.

"Newcomers of '28" held over for additional week. Norman Brooks replaced Rudy Vallee in the revue, as "Al Jolson," and was a big click.

Joe E. Lewis playing a four-day date in Palm Beach, then returning to the Eden Roc, where he'll sun, visit Haleah and Gulfstream tracks until due-date at Cafe Pompeii, latter part of month, with Edye Gorme.

Tony Martin racked up a big week at Roc, played a Cavalcade of Stars one-nighter at the Deauville, then headed L.A. way to pick up wife Cyd Charisse and continue on to Manila, where he'll perform for the International Boy Scouts meet, at invitation of the State Dept.

## Philadelphia

By Jerry Gaghan

(319 N. 18th St., Locust 4-4848)

Mantovani makes his debut in Philly this week (11) under sponsorship of Lyric Opera Co.

Maurice Schwartz will bring the last play of the season, "Sholom Aleichem," to the Walnut, April 25. Jack Fields, owner of burned-out jazz showcase, the Blue Note, suffered another blaze at his Petti Arms.

Fabien Sevitzyk, long active in music circles here, named conductor of University of Miami Symphony for next season.

Charlotte Cushman Club's annual award will be given to Joe Mielziner, currently represented here with his settings for "Sweet Bird of Youth."

The Philadelphia Lyric Opera plans to open next season with Stravinsky's "Oedipus Rex" with Leopold Stokowski conducting and Renata Tebaldi as star.

## Portland, Ore.

By Ray Feves

Paramount Theatre will play San Francisco Opera Co. for four days over Labor Day weekend. Shows will be part of Centennial Celebration setup.

Jerry Ferruccio, of MCA Hollywood office, has taken over office space in headquarters of the Oregon Centennial Committee. Later furnishes office and secretary for agent as part of deal.

Leo Jaroff purchased Evergreen Hotel in nearby Vancouver, Wash., and is converting second floor to Cloud Room. Nitery will have one act policy with George Carroll in as Jaroff's assistant. Spot set to open in mid-March.

George & Mary Amato sold their famous Supper Club to Hoover Lee & Herbert Norris. Amato's has been showcase for some of the biggest names in the biz. Both retire after 25 years. Spot gets facelifting and will reopen as Ho-Ti and Chinese motif with line of Chinese gals and variety acts.

## Boston

By Guy Livingston

(342 Little Bldg.; Hancock 6-8386)

Billy Nixon in the Shubert box-office.

Sheraton Corp. flying press and vip's to Dallas for opening of Sheraton there April-13.

Joe Levine flying Hub film editors to N.Y. for Waldorf-Astoria luncheon March 20, in behalf of his film acquisition, "Hercules."

Darryl Zanuck coming in for showing of "Compulsion" March 19 and press confab at Capri Theatre, film set to follow "Sleeping Beauty" at the Gary.

Dan Mooney, Hub tenor who sings with Fred Waring crew, current at Upstairs Room of Dick Richards' Black Angus. Sammy Lowe and Mark Lano hold over at spot.

## Caracas

By Ira D. Beck

Caracas Theatre Club presenting "Visit to a Small Planet."

Lucho Gatica at Hotel Tamana's Naiguata Room.

Joselito, Spanish movie moppet, in for personals with his latest film, "Saeta."

Dino De Laurentiis conferring with government officials in connection with his projected film on the life of Bolivar.

## London

(COVENT Garden 0135-6-7)

Shirley Jones here this week to co-star with Max Bygraves in the film, "Bobbykins."

George Sanders and his new wife, Benita Hume, back in England on their honeymoon.

Yank songstress Pamela Dennis in from Turkey for a cabaret season at the Society Restaurant.

Freem of the Eros hospital p.c. "Emergency Ward 10" will be March 24 at Royal College of Surgeons.

Faith Brook took over for U.S. actress Anne Kimbell in "Roar Like a Dove," which has headed back for U.S.

The 70th anniversary of the foundation of Grand Order of Water Rats will be celebrated at a function Sunday (15).

Willis Hall's all-male play, "Long and the Short and the Tall," is to be staged by inhabitants of two British prisons, Parkhurst and Wormwood Scrubs.

Douglas Bodkin, assistant publicity man for Sir Michael Balcon's Ealing pic, switched to Rank Film Distributors, managing the Overseas Press Room.

Rank Organization tossed a party as a farewell to Lauren Bacall, Kenneth More and Herbert Lom, shortly to leave for India to film "North West Frontier."

Campbell Williams this week observes his fifth year as play-topper of the Arts Theatre.

"The Bachelors," opening tomorrow (Thurs.), will be the 60th play since Williams took over.

## Rome

By Robert F. Hawkins

(Stampa Estera; 675906)

James Stewart to London after brief Italy stay.

Nilla Pizzi and Giorgio Consolini to get International Song Oscar in Nice this month.

Belinda Lee set for role in Tibre Films' "Marie des Iles," opposite Folco Lulli.

Harold Hecht here to set send-off for "Separate Tables," hopes to produce pic in Italy soon.

Standard Productions' Emimmo Savi announced "David and Goliath" for a May start.

Eva Bartok may work in upcoming Lux-Gallone pic called "Carthage in Flames."

Michele Morgan is from Cortina for interiors of "Winter Vacations," under direction Camillo Mastrocinque.

Abbe Lane being paged for role opposite Vittorio DeSica in "I Gigioni" (The Hams) for Italgamma Productions.

Claudia Cardinale, Vides Film pactee, set for role in Rank's "Upstairs and Downstairs" by Betty Box and Ralph Thomas.

Elsa Martinelli and Georgia Moll back from Tunis film work on "Tunis Top Secret" for producer Franco Cancellieri.

Robert Aldrich at Cinecitta Studios here this week to discuss his planned "Taras Bulba," Yank-Yugoslav co-production.

CEI-INCOM's Oreste Coltellacci back from Spain where he met with Spanish industry toppers regarding his company's co-production program of three films with Madrid's Chamartin Films.

## Ireland

By Maxwell Sweeney

(Dublin 684506)

Warbler Joe Lynch skedded for St. Patrick's Day Show in N.Y.

Ulster Girls Choir will start three-week Canadian tour April 7.

"The Screwball," Darryl Cowl starrer from Films de France, nicked 210 feet by film censor.

George Fleischmann lensed anti-tax film for campaign against cinema admission tax.

Raymond Stross will direct Robert Mitchum in "A Terrible Beauty" for UA at Ardmore Studios, Bray.

Jack Lyons, Metro Irish manager, named prexy of Kinematograph Renters Society Irish Committee.

"Shake Hands With the Devil" (UA) set for concurrent release in two Rank first-run cinemas of Dublin, the Savoy and Regal.

"American Son," 16th novel by Francis MacManus, feature director at Rad'o Eireann, will be published in U.S. by Alfred Knopf.

License renewal of five Dublin county cinemas okayed, but six others held up pending compliance with health and fire prevention orders.

Columbia flying copy of "The Awful Truth," Cary Grant-Irene Dunne starrer of 21 years ago, to Dublin for 21st anni of Carlton Cinema. Picture opened house.

Harold Goldblatt, producer-director of Belfast Group Theatre,

bowed out but remains as board member and guest producer. James Ellis, who joined company in 1957, becomes production director.

Justice Murnaghan, prexy of Irish Television Commission, and two commission members will fly to U.S. to gander setups of organizations which have submitted bids to operate Irish TV service.

"The Judge and His Hangman," from novel by Swiss writer Fredrick Durrenmatt, will be next on Four Provinces Films schedule. Producer Lord Killanin gandering locations in Munich and Vienna after talks with John Ford.

Former Irish Ambassador to Vatican, William MacAulay, left \$60,000 in fellowship for Irish dramatists, musicians and other artists under 35. MacAulay, one-time Irish Consul-General in N.Y., was husband of late Genevieve Duchess Brady.

## Minneapolis

By Les Rees

(2123 Fremont Ave. So.; Fr 7-2609)

Edyth Bush Little Theatre held over "Fresh Fields."

Victor Borge scheduled for St. Paul Auditorium one-nighter April 1.

"A Night With Jerome Kern" wound up three-week Hotel Radisson Flame Room engagement.

Annual Shipstad-Johnson "Ice Follies" annual local Arena engagement scheduled for April 8-26.

Minnesota U. Center for Continuation Study launched "Prologue to Ballet" course "for women whose husbands sleep through the ballet."

Violinist Seymour Goldberg replaced Soviet violinist Igor Besrodni as Artists course attraction here after latter fractured a thumb in Chicago.

Minneapolis Morning Tribune columnist George Grim saluted Julie Harris upon her arrival here in "Warm Peninsula" for being one of few big stars helping to keep the road "at least a little alive."

## Pittsburgh

By Hal V. Cohen

Annual Shrine Circus booked for week of April 13 at Hunt Armory.

Cara Williams in town drum-beating her pic, "Never Steal Anything Small."

Actress Lee Kurty out of Mercy Hospital after bout with a kidney stone.

Theo Salzman's will re-visit Israel when the Pittsburgh Symphony season ends.

Phyllis Weiss and Darlene Heaton are newcomers to Playhouse boxoffice staff.

Mrs. Agnes Vogel Roberts, solo singer with Victor Herbert in old days of Pittsburgh Symphony, celebrated 92d birthday.

## Palm Springs

By A. P. Scully

(Tel. Fairview 4-1828)

Pamela Britton starred in Playhouse production of "His Stop."

Phil Regan, now a beer baron, buttering up Gov. Pat Brown.

Dorothy Burgess quits acting for full-time sculpting.

Virginia Fields and Hopalong Boyd picked Scheherazade Queen of Date Fair.

Cornelius Maffie piping in his organ recitals over KMTR from his home daily.

Don Meyer on a "Meet-the-Visitor" sidewalk interviewing grind for KDES.

De Castro Sisters headed bill for two nights between Nat King Cole and Dennis Day at Chi Chi's.

Mrs. Dan Dailey galloped across the desert in place of Master of Foxhounds. Dan, who was in England making tv pix, thereby missing the Village's annual fox hunt.

Robert Marx, Gummo's son, resigned as head of the Desert Circus Assn., which is brining in the Gene Fullmer-Franz Suzuzina fight as an added circus week feature April 4.

## Cleveland

By Glenn C. Pullen

Christian Lamont's Latin unit followed Oraninimabir Israeli troupe into Alpine Village for fortnight.

Pianist Teddy Wilson back at Theatrical Grill, songstress Toni Carroll at Tudor Arms Hotel and canary Beth Kirsten at Alcazar.

Advance sale booming for "My Fair Lady," sponsored by legit Hanna's Milton Krantz, at Public Music Hall March 30 for two weeks.

Thomas Hill, actor-director at Cleveland Play House, becoming director-producer of Peninsula Players' strawhat season of six shows.

## Hollywood

Bill Watters planned to Havana. John Ford Hawaii-holidaying. Charlton Heston returned from year abroad.

Pat Medina returned from two months in London.

Dane Mitchell joined Glenn Shaw Agency.

Tony Curtis will do key-city tour to bally "Some Like It Hot."

Mischka Auer hospitalized with mild head attack.

Carl Ritchie joined Bub Miley Agency.

Gene Kelly appointed member of Cannes Film Festival International Jury.

Victor Dunne appointed pub-ad director of Manhattan Films International.

Laurence Gross handling packaging and sales of tele properties for Goldstone-Tobias Agency.

Bryan Foy chairman of Screen Producers Guild nomination committee for upcoming board election May 14.

Charles "Chuck" Luftig, as new exec veepee of World Artists Management Agency, will head Las Vegas office.

Bernard Landan anklung Rogers & Cowan tv dept. to join Barkin, Herman & Associates, Milwaukee pibbery.

Donald Tait takes over newly-created post of 20th-Fox administrative editorial dept. head, covering both features and telepix.

MFI handles 11 western states for number of eastern distribns, now marking its 9th anniversary drive, March 4-April 15.

Desi Arnaz lauded by Scholastic Legion of Decency, Diocese of Buffalo, for his "Westinghouse Desilu Playhouse" teleseries' "fine programs."

Roy Wolff kudosed with a testimonial luncheon at Cocoanut Grove by 300 Film Row and studio toppers to mark his retirement from show biz after 40 years.

"Alias Jesse James," Bob Hope western, will be world premed March 17 at nabe Westwood Village Theatre, proceeds going to Holy Family Adoption Service of L. A.

## Chicago

(Delaware 7-4998)

Polack Bros. Shrine Circus at Medinah Temple through March 22.

The Weavers virtually SRO in Opera House concert last Saturday (7).

Shaw Society doing "Doctor's Dilemma" at North Shore Hotel, Evanston, next week (18).

Show biz pressagent Howard Mendelsohn sojourning in Cuba for a fortnight.

Ed Frey, Audio Fidelity prexy, unveiled company's stereo recording line to local press this week.

Shirley Temple down in on Saturday (14) to bally new NTA series of her early feature films.

Julien H. Collins named prexy of Ravinia Festival Assn., succeeding the late Howell W. Murray, who died last November.

Red Skelton coming in this Saturday (14) to topline CBS-TV's vaude show climaxing the network's affiliates meeting.

## Atlanta

Glenn Thomas Orch at Jennings Rose Room.

Smith Brothers playing for dancing at Sports Arena.

Jimmy Edwards thumping piano at Georgia Terrace Hotel's Red Carpet Lounge.

Hale's Super Club using nightly singing contest, winners getting "recording contract" with Jimmy Dempsey's J.C.D. Records.

Thrush Lady Bea Holland moved into Johnny McMahan's Zebra Lounge in Howell House Lobby for two-week stand, sharing spotlight with vocal-piano duo of Susan Adrich and Keith Gamm. Lady Bea has been at Voodoo in Nashville.

Wade Creager, guitarist, and Rick Lansing, organist, playing for patrons at Bayou. Colonial Hotel's voodoo decarig spot that mixes New Orleans atmosphere and Ralph Mayo's Dixieland Band. Creager doubles as manager of Bayou.

## Omaha

By Glenn Trump

(201 Patterson Bldg.; JA 8333)

Organist Bill McCoy at Gora's. John Veith Trio stays at Red Lion.

Ak-Sar-Ben officials seeking Red Skelton for May 19 or 20 date.

Organist Pat Delaney held over at White Horse Inn of the Regis Hotel.

Pianist Carol Hite of Harry's picked to entertain at Golden Gloves Tournament luncheon by World-Herald sports ed Wally Probst.

# JIMMIE RODGERS

## HEARD BY MILLIONS

ALL THESE GREAT HITS  
IN HIS NEW ROULETTE ALBUM

*It's a Great Day • Beams • You're  
Young • O.K. • I'm  
Not in Love • Agree • Woman  
From Laramie • Are You Ready  
For Love • Stranger Than Paradise  
• Saturday • The Night  
• T.H. • The Wizard  
• Long Hot Summer • Make  
Me a Man • Happiness*



JIMMIE RODGERS  
"HIS GOLDEN YEAR"

NOW TO BE

## SEEN BY MILLIONS

"The  
JIMMIE RODGERS  
SHOW"

NBC-TV Every Tuesday  
At 8:30 PM

IN BLACK AND WHITE AND COLOR  
beginning MARCH 31

BROUGHT TO YOU BY



Personal Management: *Gabbe, Lutz, Heller & Loeb*  
New York • Hollywood

Direction: *General Artists Corp.*



Public Relations: *Lewin / Kaufman / Schwartz* (Los Angeles)  
*Solters, O'Rourke & Sabinson* (New York)

# VARIETY

PRICE

35¢

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, \$15. Single copies, 35 cents.  
Second Class Postage Paid at New York, N. Y.  
© COPYRIGHT 1959 BY VARIETY, INC. ALL RIGHTS RESERVED

VOL. 214 No. 3

NEW YORK, WEDNESDAY, MARCH 18, 1959

96 PAGES

## B'CASTERS COME OUT FIGHTING

### Tempers Rise as H'wood Shouts 'Foul' At Vet Groups Who Rap Soviet Deal

Comment in both Washington and among film circles in New York is beginning to reflect a degree of exasperation with veteran and other groups who keep issuing statements condemning film sales under the Soviet-American cultural exchange program.

Latest such opinion came last week from John W. Mahan of Helena, Mont., national commander of the Veterans of Foreign Wars, who came out in opposition to a film swap. He said this wasn't in the best interests of the U. S. since the Russians would use the exchange "as another propaganda missile."

What bothers the architects of the film deal with Moscow is that (1.) the opposition apparently overlooks the fact that a swap works both ways, i.e., that it also involves American films being seen in Russia; (2.) the U.S. Government was eager enough for this to happen so that it pushed the film industry into making a deal, and (3.) the screening process is such that, unless one assumes that all Washington has suddenly gone Communist, it would be virtually impossible for Russian "propaganda" films to be imported under the agreement.

Said one film man: "This deal with the Russians is just too easy a target. There has been a lot of irresponsible criticism. Apart from all that, though, why do we have to assume that the average American is so weak, and so mentally retarded, that if he comes within

(Continued on page 95)

### Naples Song Festival's Stop-Modugno Ruling To Insure a Contest

Rome, March 17. The Neapolitan Festival of Song, long known here as the "opposition" festival because of its yearly battle for prominence with the Sam Remo event, will be held at end of May or early in June. Some drastic rule changes, principally one forbidding singers to sing songs they have written, have already started off the usual controversies on announcement. Regulations, it's generally felt, are specifically designed to "stop" Domenico Modugno—who has swept both recent Sam Remo events by singing his own songs—and thus helping to "insure some suspense" over final outcome of the fests.

Queried over the new Naples rules, Modugno personally said he had nothing against them, and that he would be glad to sing other composers' songs if asked to do so by the regulations. Another drastic change in Naples rules states that music editors and publishers are excluded, with participation limited to authors themselves, selected from among past few winners.

### Gambling on Credit

Flamboyant Club casino-nitery in the Condado section of San Juan, Puerto Rico, is advertising its attractions in the Sunday travel section of the New York Times.

The club features gambling which is legal in Puerto Rico, and advertises that credit is extended. This may be a first of some kind.

### Web's \$750,000 Rap As Dems Go 1 Way And GOP Another

Hollywood, March 17. Decision of the Republicans to bypass Los Angeles as their 1960 convention site will cost the networks an additional \$750,000 in their convention coverage, it's estimated by Bill McAndrew, NBC v.p. in charge of news. McAndrew was here last week to survey the still-under-construction L.A. Sports Arena, where the Democratic conclave will be held.

McAndrew's estimate is based on the cost of moving men and equipment from L.A. to the Republican convention city, at this point probably Philadelphia. Still, he observes, situation won't be as costly as it was in 1956, when the webs had to make a virtual overnight hop from Chicago to San Francisco. Two-week lag between the con-

(Continued on page 74)

### Deep in Heart of Texas No Place for a Sheriff; Catch Up With Cochise

Brenham, Tex., March 17. This couldn't happen on television, but it did happen here. The sheriff of Cochise was stopped for speeding by Brenham State Highway Patrol officers in Car Number 2150 in the home county, Washington, of Bill Longley, known to tv fans as "The Texan."

The sheriff, Emmett M. Davis Jr., of Douglas, Ariz., was on the way to New Orleans to pick up a prisoner, when stopped by Brenham Highway Patrolmen Roy P. Moody and Ralph Wadsworth.

The number of the patrol car is 2150, the same number used by Broderick Crawford on the tv show "Highway Patrol."

The original Longley was born in Washington County. The real sheriff of Cochise, Emmett Davis, got a warning ticket from Moody.

### CHI'S 1 WOR(L)D: STATESMANSHIP

By GEORGE ROSEN

Chicago, March 17. After many years of being on the receiving end of the onslaughts and barbs from Governmental and other sources, the television broadcasters of America, with the prodding of its most astute leadership, sounded the tocsin of revolt here this week as they moved on several sweeping fronts to correct the abuses to which the industry has long been subjected.

Perhaps never before since the growth of tv to its present-day stature and as a force in the American scene has there been such a collective ganging-up within the industry to "right the wrongs" and put the medium in its proper light. It's reflected in the very temper of the annual convention of the National Assn. of Broadcasters, now in session at the Conrad Hilton Hotel; in the keynoting by NBC board chairman Robert W. Sarnoff, and in the peripheral conclave of the CBS affiliates, sparked by Columbia prexy Frank Stanton's major address.

Thus it was on this "statesmanship" level that U.S. broadcasters tackled their most pressing problem today—the "weaving of a

(Continued on page 74)

### Radio-TV Given 'Lily White' Stamp On Code Respect

Chicago, March 17. If the American broadcaster isn't lily white, insofar as adhering to good taste and conforming to exacting standards, he's pretty much achieving that goal, thanks to the monitoring and policing of the NAB Code Board. At least that was the picture portrayed by Roger W. Clipp, chairman of the NAB's Television Code Review Board in his annual report to the convention assemblage here. While the non-conformist reflects on the entire industry, said Clipp, he's gradually becoming extinct.

Clipp's predictions to the convention: "That television will continue to

(Continued on page 74)

### Sounds Logical

Director Frank Capra, asked why the industry hadn't turned out more laugh films in recent years:

"Unhappy people don't make comedies."

### Plot to Overthrow Grandpa Romeos; Kids Won't Buy Geriatric Passion

By GENE ARNEEL

#### Zsa Zsa to Dick

Washington, March 17. Zsa Zsa Gabor and Vice President Richard M. Nixon met at a National Press Club party the other night.

Said Nixon: "Aren't you glad the sack dresses went out of style?"

Said Miss Gabor: "Yes, indeed—aren't you?"

Various Hollywood studios are in agreement on a plan to engage in the most definite plan to build new faces that the film industry has seen in modern times. They concur with Edward L. Hyman, v.p. of American Broadcasting-Paramount Theatres, who asserts that the teenage public "will not accept a grandfather making love to a youngster," and they're merging their resources in an effort to develop fresh talent in such a manner that the costs will not be prohibitive.

Hyman was back in New York this week from the Coast where he confabbed with such influentials as Paramount's Y. Frank Freeman, 20th-Fox's Spyros P. Skouras and Warners' Jack L. Warner. He described as "imminent" an idea they have for the pooling of new players—specifically the setting up of a mutually available source of talent which would be tapped by all studios.

In other words, any single lot would not be burdened with the

(Continued on page 95)

### Bigger Features, Upped B.O. Scale A 'Trend' in 1959

Film industry is on new roadshow kick. Current year likely will see more advanced-admission-price pictures on the market than ever before in the history of the business.

As producers more and more are risking blockbuster investments in their features they're likewise more and more looking to recoup via the upped-scale engagements.

George Stevens' "The Diary of Anne Frank" (20th-Fox) bows at New York's Palace today (Wed.) at prices hardly consistent with films' reputation as the poor man's entertainment. "Anne Frank" will be on a 10-a-week basis—one performance every evening and matinees Wednesday, Saturday and Sunday. The tariff goes to a \$3 top, with this price to obtain Friday, Saturday

(Continued on page 86)

### Experienced Lady (1st) Invites Bids to Make Her a Television Star

Washington, March 17. WANTED: A TV show. Have traveled widely. Broad experience as social worker, politician, First Lady, lecturer, author, diplomat, and tv commercial announcer. No guarantee against controversy. If interested, please contact Eleanor Roosevelt, Hyde Park, N. Y.

Sprightly Eleanor Roosevelt confessed to the Washington press corps that she has always had a yen to have a tv program of her own.

"My agent has been trying to get one for me for a long time but I'm too controversial a figure," she said.

She pointed out that she is welcomed for occasional appearances but "no one wants me to be on a steady program because I am controversial and it doesn't sell their programs."

Nevertheless, she feels that since age has reduced her ability to travel (she left shortly after the conference for Iran, Israel, London, and Paris), she could reach many more people through tv.

The television issue came up when asked about criticism of her current commercials for an oleo.

"My mail on the subject is about equally divided between people who are sad that I've hurt my influence and people who are delighted that I've hurt my influence," she said gaily.

Undaunted, she carries on because after the commercial is finished she has a chance to say what she personally

### Gene Kelly-Shel Reynolds Pay \$125,000 for Unknown (In U.S.) Romy Schneider

Romy Schneider will collect \$125,000 for co-starring with Gene Kelly in "Lukardis," which Kelly and Sheldon Reynolds will co-produce in Germany next October. Popularity of Miss Schneider in Germany and other parts of the Continent warrants the payoff, according to a spokesman for Reynolds, who acknowledged that the actress' name is unestablished in the American market at present.

Kelly and Reynolds plan to lens the property, which is a spy story, without any releasing deal for the United States. Their idea is to send the picture out via indie distributors abroad and subsequently work out the sale in the States.

Reynolds is now in Rome talking to Italian director Federico Fellini about the latter's working on "Lukardis." Title is name of a character in the story.

# Film Vet's Back-of-the-Hand to Those 3 Hate-Movies 'Experts' in Esquire

By ARTHUR L. MAYER

"Nobody loves the movies"—no body, at least, who writes for magazines, appears on tv or lectures before ladies' clubs—no body except the 40,000,000 people who attend them weekly. Forty million may be a lot less than the mythical figure of 80,000,000 which the amateur experts like to bandy about, but it is more people than patronize any other form of entertainment except the supposedly costless ones of love-making and television.

Over the years we have become conditioned to being ridiculed, disparaged and misrepresented but now suddenly our critics have reversed themselves 100%. The old Hollywood, which used to be the butt of so many hilarious jokes, is now apparently something to be venerated. The old pictures which formerly were from all accounts made for and by 12-year-old intellectuals are now cherished as masterpieces. Our current crime, believe it or not, is that we are not maintaining the traditions about which, until recently, every high-minded commentator so bitterly complained.

For example, take the current issue of Esquire—or don't take it—with a tripartite lead feature headlined as "A Hard Look at Hollywood." This "three-pronged attack" as it is characterized by the publishers, consists of an article by Ben Hecht entitled "Elegy for Wonderland," a piece by Mr. Orson Welles, with a no less doleful title of "Twilight in the Smog," and a contribution "No Art and No Box Office" by a less distinguished authority on either of these subjects, a Mr. Dwight MacDonald, whose competency, however, receives editorial endorsement as displaying "single-handed ingenuity" in performing a neat "job of destruction" at Hollywood's expense.

Hecht's "hard look" contains such astonishing tidings as "Stars who used to get \$200,000 to \$300,000 a picture are suddenly working for nothing." This will come (Continued on page 19)

## Gracie Mansion Bubbly Party for Joe Vogel

A champagne reception at Gracie Mansion honoring Loew's prexy Joseph R. Vogel will be held on May 5. N. Y.'s Mayor Robert F. Wagner will present Vogel with a special citation from the City of New York. At the same time, 20th-Fox topper Spyros P. Skouras and American Broadcasting-Paramount Theatres prez Leonard Goldenson will present the March of Dimes Humanitarian Award to Vogel.

The reception at the Mayor's home takes the place of the tribute dinner originally planned to honor Vogel. The dinner, originally scheduled for Feb. 11, was postponed, according to the committee, at the Loew's chieftain's request because he was obliged to go to the Coast on Loew's business.

## BILL HOLDEN'S PART IN KENYA SAFARI CLUB

Washington, March 17.

William Holden, accompanied by his two sons, will shortly visit Africa where the star is working with two other investors in developing a Safari Club in Kenya.

The non-profit organization will make it possible to leave New York with nothing but a toothbrush and go big-game hunting in Africa. Its purpose also is to preserve the rapidly diminishing big game in Africa by working with the Kenya Wild Life Society and White Hunters Assn.

Holden became intrigued with Africa when he went there on a safari several years ago.

"Unfortunately, there has been too much poaching on the 'big five,'" Holden said.

The big five are, as you would not suspect, the lion, elephant, rhino, buffalo and leopard.

The rhino—which is the big three of the big five—has become so extinct it soon will join the cheetah and the giraffe as declared royal game which means no one may kill it.

## Touchy French Films: Nymphets & Lynching

Paris, March 17.

"Des Femmes Disparaitement" (Women Disappear), directed by Edouard Molinaro and produced by G. Roitfeld, is the victim of a coincidence between its white slavery plot and an actual scandal (known as the Ballets Rose) involving elderly Frenchmen and "very young girls."

While film may be licensed for showing in France it is a touchy question and may not be allowed outside the country.

Another French film facing possible censorship because of political angles is "Stripes Au Soleil" (Guts In The Sun) directed by Claude-Bernard Aubert. The action is in an unidentified town, but it could be Dixie, U.S.A. Story has a Negro seeking to elude a lynching mob.

In a Dixiecrat church one wall has black tiles and the other white. A dove in a cage is referred to as a picasso and someone asks if he is a Red. There are only blacks and whites in this town is the retort.

## Brazzi Sues Universal

Los Angeles, March 17.

Charging breach of contract, Rossano Brazzi asks \$221,200 from Universal Pictures in Superior Court action.

Italian actor asserted that under terms of a contract signed July 22, 1955, he was to make three features for Universal, but had been called for only one, "Forbidden Interlude."

## Aloha On The Upeat

With Hawaii coming in as the 50th state last week, Cadence Records is pushing its Andy Williams' slice of "Hawaiian Wedding Song." Platter, which has been on the market for about 10 weeks and has passed the 600,000 sales mark, began to pull in new orders when the statehood stories broke in the press last week.

Al Hoffman & Dick Manning, who adapted "Wedding Song" from the C. E. King original ("Ke Kali Nei Au"), are continuing on a Hawaii kick. Slated for the kickoff release by Hugo Peretti and Luigi Creatore at RCA Victor is the Hoffman-Manning tune "Honolulu Lu." Hugo & Luigi are the artists on the disk.

## Chi Trib Yields To Church Yells On Bikini Ads

Chicago, March 17.

Chicago Tribune last week yanked all ads for Brigitte Bardot's "Girl in the Bikini," which day-dated in 26 situations, after deluge of phone calls and mail objecting to her exposure (in a tight bikini—natch!) in 1,200-line two-color layout.

The whoop-and-holler was such, apparently, that the gazette declined even to carry innocuous directory listings for the theatres involved. Trib amusement advertising director Lambert Swatek, admitting that church groups had (Continued on page 86)

## Internal Revenue Gives Mixed Blessing to Tax Court's Ruling on Benny

Washington, March 17.

Internal Revenue Service has announced it will acquiesce in—and not appeal—the decision of the U.S. Tax Court in the Jack Benny case. IRS said the issue is whether the entire amount paid by the Columbia Broadcasting System and Columbia Records for Benny's stock interest in Amusement Enterprises Inc. represents payment for the stock, taxable as a long-term capital gain, or whether part of the total paid actually represented payment for future services to be rendered CBS by Benny, taxable as ordinary income.

IRS noted the court ruled the entire amount paid was taxable to Benny and the other shareholders (Continued on page 86)

## Danny Kaye Pulls 52G In Fourth Frisco Week

San Francisco, March 17.

The fourth week of the Danny Kaye show at the Curran Theatre, here grossed \$52,300, which was \$1,200 less than the previous frame.

Show has been near the sellout mark, virtually every week since it opened.

## A. E. Matthews Returns To London Stage at 90

London, March 17.

A. E. Matthews, Britain's oldest working actor, is rehearsing for his first play for two years. The star, who will be 90 in November, is to play the role of a registrar of births, marriages and deaths in a comedy by Harold Brooke and Kay Bannerman called "Love In Law." The comedy will tour for several weeks before coming into the West End.

## HAD TO BE THEMSELVES

Mickey Cohen and Liz Renay Before Cameras

Hollywood, March 17.

Former L. A. gambling kingpin Mickey Cohen makes his screen bow in "The Liz Renay Story," biopic of his former girl-friend to be produced this spring by Schoneite International.

Cohen will play himself, as will Miss Renay, who just completed star part in Omec's "A Date With Death," handle her own character.

## D. W. Griffith: Naive Genius

Homer Croy Highlights 'The Master' of The Silent Era in New, Breezy Book

## CELLER'S 'U. S. SHOULD MAKE LIKE U. K. IN TV'

Washington, March 17.

Tighter Government controls a la the British system might benefit U.S. television, chairman Emanuel Celler (D-N.Y.) of the House Judiciary Committee suggested yesterday (Mon.).

Celler, who also heads the powerful Antitrust Subcommittee, urged Congress to study some of the methods used by the British to regulate the tv industry.

Reporting on his European inspection tour last fall, the key lawmaker said "evils" stemming from free-wheeling tv include, the tie-in of network time sales and over-commercialization.

The British ban on advertiser sponsorship of programs and other ad restrictions, he opined, tend "to eliminate the omnipotent commercial which characterizes American television."

As far as mass coverage is concerned, the U.S. is far ahead of Western Europe, Celler said. But France, he added, rates highest for reception quality. There they use 819-line pictures compared with America's 525-line system.

## Film on Castro's Cuba Given Brush in Mex

Mexico City, March 17.

The 90-minute documentary on the Fidel Castro's successful revolt in Cuba is getting the cold shoulder from authorities here. Jose Garcia, Cuban cameraman, been trying to see Blas Lopez Fandos, head of Peliculas Nacionales, and get him to view the film and take over distribution. Fandos has always been too busy. Garcia, lirked by the brushoff, states he will go to other firms.

Undoubtedly the picture will be shown here, but Mexico is none too happy about the whole thing. Position of nation is ticklish for there have been charges that a "closed eye" policy was followed so that rebels could obtain arms and ammunition and funds here. This is not true. The administration vigorously prosecuted gun (Continued on page 86)

## Gene Kelly's NBC Pact

Although CBS-TV has Gene Kelly coming up this season for a special, NBC has grabbed off the star for future use. Kelly has signed a three-year exclusive contract with NBC calling for a single special each season at \$250,000 per show.

Kelly recently did an "Omnibus" seg on the art of dancing. It was one of the major clicks of the season.

By ROBERT J. LANDRY

Where are the promised "definitive" studies of David Wark Griffith? They do not appear. Meanwhile the breach has moved Homer Croy, novelist, satirist, scenarist, himself now a pungent 76. His just-published "Star Maker" (Duell, Sloane & Pearce, \$3.95) is a brisk, readable, 208-page breeze-through, an evening's diversion essentially, yet wise, too. About the basic illusion of glory, in life and in show business, there is ample reminder. The somewhat dreary question of Hollywood's proverbial indifference to hasbeens is raised, and yet what else could Griffith, or B. P. Schulberg, or name-your-own-eyegaze case, expect from that jostling crowd?

It is only 11 years since Griffith died at 73. The ironies sharpen with time and Croy provides a service to understanding in his development of Griffith's Kentucky village background, his deep roots in the mythology of the Confederacy. For the career of this naive genius of the silents cannot be comprehended without recognition of a certain "hick" sentimentality which narrowed his vision unbelievably on occasion and excluded him almost completely from humor.

Not the least of the ironies in the Griffith career is that he yearned for acceptance as a writer and rather despised, while pioneer- (Continued on page 26)

## TV Westerns Trigger Horse & Buggy Upeat

Washington, March 17.

Television westerns have put the kick back in the horse & buggy business.

In fact, there are so many orders for horsedrawn buggies—thanks to tv and western films—that the enterprising Stephens Bros. of Arkansas—Witte and Jack—have recently bought three buggy shops and are constructing an entire western town in Emmet, Ark.

"The town will be ready for use May 1 when our pony track, rodeo ring, blacksmith shop, harness shop and lively stable will furnish a western setting for films," Sam Harris, executive assistant to the Stephens interests, said here.

## Robinson's Israel Consultancy

Hollywood, March 17.

Edward G. Robinson, who leaves today for Tel Aviv, will spend from four to six weeks acting in an advisory capacity on a short subjects promoting State of Israel Bonds.

Actor, who's doing stint gratis, will follow Middle East stay with a month's tour of Europe tub-thumping Frank Capra's "Hole in the Head," in which he stars.

VARIETY

## Subscription Order Form

Enclosed find check for \$

Please send VARIETY for ☐ One Year ☐ Two Years ☐ Three Years

To ..... (Please Print Name)

Street .....

City..... Zone.... State.....

## Regular Subscription Rates

One Year—\$15.00 Two Years—\$28.00  
Three Years—\$39.00

Canada and Foreign—\$1 Additional Per Year

VARIETY Inc.

154 West 46th Street New York 36, N. Y.

VARIETY

Trade Mark Registered  
FOUNDED 1905 BY SIME SILVERMAN Published Weekly by VARIETY, INC.  
Syd Silverman, President  
154 West 46th St., New York 36, N. Y. JUDSON 2-2700  
Hollywood 28  
6404 Sunset Boulevard, Hollywood 9-1141  
Washington, 4  
1202 National Press Building, Sterling 3-5445  
Chicago 11  
612 No. Michigan Ave., Delaware 7-4964  
London WC2  
8 St. Martin's Pl., Trafalgar Sq., Covent Garden 0135

SUBSCRIPTION Annual, \$15; Foreign, \$16; Single Copies, 35 Cents.

ABEL GREEN, Editor

Volume 214

Number 3

## INDEX

Bills .....	86	New Acts .....	86
Casting News .....	88	Night Club Reviews .....	85
Chatter .....	93	Obituaries .....	95
Film Reviews .....	6	Pictures .....	3
House Reviews .....	87	Radio .....	29
Inside Pictures .....	26	Record Reviews .....	76
Inside Music .....	31	Frank Seully .....	92
Inside Radio-TV .....	66	Television .....	29
Inside Vaudeville .....	34	Television Reviews .....	55
International .....	12	TV Films .....	39
Legitimate .....	18	Unit Review .....	86
Literati .....	92	Vaudeville .....	82
Music .....	76	Wall Street .....	21

DAILY VARIETY  
Published in Hollywood by Daily Variety, Ltd.  
\$15 a year. \$20 Foreign.

# MPAA: MAX IS AD-MAD NUDENIK

## True-to-Life Cussing May Deny Seal for 'Take a Giant Step'

Hollywood, March 17. "Take a Giant Step," Hecht-Hill-Lancaster filmization of the 1953 Broadway legitimer, may be released sans an MPAA Production Code seal, according to producer Harold Hecht, who prexies company.

Predicting that picture, dealing with the growing-up problems of a young Negro, will not be given a seal by the PCA, Hecht says: "We may limit it to adult showings in first-run situations and not worry about the seal."

Subject matter is so frankly handled—and with dialog carrying such words as "hell," "bastard" and "prostitute"—that it's extremely doubtful that official sanction will be forthcoming, according to Hecht. Pic, starring singer Johnny Nash and with nearly an all-Negro cast, hasn't yet been submitted for approval to the MPAA production watchdog, and won't be ready for about a month.

Admitting that no actual decision has been reached yet in the event a seal isn't forthcoming, Hecht noted that two versions of many of the scenes had been shot, "so we can take out some of the stronger material, if need be." Different versions of from 15 to 18 scenes were made.

Film cost around \$300,000, according to producer, whose company turned out the Academy-winning "Marty" for \$360,000 and whose current release, "Separate Tables," is up for Academy nomination in seven categories. While film may conceivably go to United Artists, with which H-L has a non-exclusive releasing pact, no decision will be made until after the PCA's decision, Hecht said.

Rave reviews accorded Broadway opening of the Negro play, "A Raisin in the Sun," last week Hecht thinks will spark interest in "Giant Step."

In two sneak previews, pic received twice as many comments as any H-L film in the past, about 1,000, Hecht declared. Most of these praised pic's frankness, he added, and from 10 to 12 were violently opposed to feature because of its subject matter.

## Showmen Report Missouri Town's Widescreen Test

Rolla, Mo., March 17. A new widescreen process making possible 180 degrees of vision via the use of a single camera and projector is arousing considerable interest among exhibitors in this area who have witnessed demonstrations at the old Rollamo Theatre here.

The new curved screen technique is the invention of Rowe E. Carney Jr., who manages the Carney Theatres chain here, and Tom F. Smith, who is credited with building the first Auto-Scope Drive-In theatre at Urbana, Mo.

The two men, working on the process for five years, have apparently built workable models of both a camera and projector which produce a wide-angle picture of mammoth proportions, with the picture filling a 74-foot half-circle from a single film. The technique employs neither the anamorphic or compression systems.

The project had its beginning when Carney saw the first Cinema production in New York in 1953. "Why not widescreen movies with one camera and one projector," he reasoned. "If a wide-angle picture could be produced using a single camera, and then be projected on a wide curved screen with one projector, it would make the process practical. It would also make possible for ultra widescreen films to be seen and enjoyed by people in smaller communities."

## Now Comes 'Aurama'

London, March 17. London's soon to see a new kind of entertainment, Aurama. It consists of music and changing lighting effects, linked to abstract shapes on a stage, and is being demonstrated at the Electrical Engineers Exhibition at Earls Court, March 17-21.

Extensive use of Aurama as an entertainment doesn't seem to be indicated, but it could have a limited value for gimmick spots interpolated in other shows.

## Russians Ready 'Circular' Cinema

Development of a new "circular panoramic film" was reported recently by V. N. Surin, Deputy Minister of Culture of the Soviet Union, in a report to a union conference in the production and exhibition of films.

As reported by Tass, the Soviet news agency, Surin said a building for such films is now under construction in Moscow. He said that last year new motion picture theatres with a seating capacity of 700,000 were built, and the Russian studios released 184 pictures.

Surin figured that, by 1965, about 700 feature pictures, documentaries and other type films would be produced in the Soviet Union. As part of the new seven-year plan, 1,200 urban picture houses will be built. Surin complained about the "poor work in individual republics in promoting new films among the masses."

## N. Y. SUTTON'S \$320,000

20 Weeks With 'Gigi' Very Profitable to East Sider

Metro's "Gigi" has grossed \$320,000 in 20 weeks at the Sutton Theatre, N. Y., and is heading for \$400,000 by Decoration Day, Clem Perry, v.p. and general manager of the Rugoff & Becker circuit, disclosed in N. Y. last week.

Perry estimated that, in the long run, the musical will rack up a \$750,000 gross at the Sutton. He pointed out that the \$320,000 gross was higher than that ever chalked up by any art house with a single film.

## Stock Exchange Rebukes Secrecy; Could Hit 'Diversified' Film Firms

By GENE ARNEEL

Current Wall Street concern about the financial reports issued by numerous corporations—that is, concern about the absence of pertinent information—has served to bring into focus the situation obtaining with practically all film companies. Philip L. West, head of the New York Stock Exchange's department of stock list, went on record this week as wanting more data in annual reports so as to give stockholders the complete picture of fiscal ups and downs.

No mention was made of picture and theatre outfits. But the fact remains that many concerns in show business are tending to hide the exact nature of their money-making enterprises. They're engaged in various activities and there's just no way of telling from what segment the profits, if any, are coming. There's no breakdown provided.

Stanley Warner, for one, is in the black. But persistently there's no indication in the annual report whether the earnings are from the

## COULD JOHNSTON STOP TELEVISION?

By FRED HIFT

The Motion Picture Assn. of America reacted angrily last week to the charge that its president, Eric Johnston, had failed to exercise industry leadership, particularly in the areas of television, censorship and the antitrust decree.

The contention was made last week in VARIETY by Max E. Youngstein, v.p. of United Artists, who listed the Johnston office as one of the industry's problems along with tv and the decrees. Youngstein made clear he was speaking for himself, not his company. He opposes UA membership in the Association now or in the future, and has for well over a year volubly made his position known in trade.

Though reaction to Youngstein's blast was plentiful and vocal, there were no on-the-record statements from either those who agreed with him, or those who disagreed. There was, however, a spirited defense of Johnston and his policies from his own organization.

According to MPAA, it has forcefully and effectively combated censorship from the day Johnston took over; it has been unable to act on the decrees in the light of the divergence of industry views on that subject, and—legally and otherwise—it couldn't have done anything about the sale of films to television.

MPAA made it plain it thought Youngstein was motivated by bitterness over his problems with the Association over certain advertising campaigns, notably "Anna Lucasta" and "The Naked Maja." And Kenneth Clark, MPAA v.p., hinted Youngstein had been "prompted" by VARIETY to voice his criticisms of Johnston.

(Youngstein's comments were wholly his own, volunteered, and consistent with earlier remarks of his. Anyone familiar with him will scarcely take seriously the idea (Continued on page 21)

## U.S. Acts to Moscow?

Washington, March 17. Live American talent may appear in Moscow at the U.S. Industrial Exposition opening there July 4. Difficulties apparently involve Russian demands for "reciprocity"—namely, that Soviet acts appear at industrial expositions this side.

Jazz combos and Jerome Robbins Ballets are favored to make the Moscow jaunt if it materializes.

## Low Admissions a Discouragement But U.S. Theatres in Asia Needed, Says Returning Eric Johnston

### —But Not Superstitious

Washington, March 17. John Wayne will go to the union's largest state, Alaska, to star in 20th-Fox's film to be known, plausibly, as "The Alaskan."

Thereafter Wayne will redeem himself with Texas, the second largest state, by starring and producing "The Alamo," with guess-who as Davy Crockett.

Lack of theatre ownership is a limiting factor for the American film companies operating in the Far East, Eric Johnston, president of the Motion Picture Export Assn., opined in N.Y. on his return from a five-week Far East trip which took him to Japan, Formosa, Hong-Kong, Malaya, Singapore and Thailand.

Johnston said he would like to see the U.S. companies build theatres in the area. "They are needed," he said. "I believe it would be a sound investment if the companies took some of their earnings and create showcase facilities in places like India, Indonesia and others."

He added that this should be done in conjunction with local capital, with the American interests running the show together with local people, or else being in the position of a strong minority stockholder. "If local interests are part of the project, conflict can be avoided," Johnston added.

Both 20th-Fox and Metro have theatres in India. In other countries of the Far East, the companies don't own houses but have contracts with key theatres to supply them for the entire year.

Johnston tagged low admission prices throughout the Far East as the main problem facing the U.S. companies. In Indonesia, for instance, he noted that the Americans get only between 1c and 13c per admission. "Even so, we earned \$600,000 there last year," he said. Apart from the admissions, quotas and censor laws also present obstacles.

Although there's a great penetration of the Far East by the Russians and the Red Chinese, the swing generally is away from Communism, Johnston reported. Reason for this is the inferior merchandise exported by the Chinese, and the Berlin situation, he opined. He said the U.S. film companies did the most effective distributor job throughout the Far East.

## Uncle Sam B.R.'s Asiatics In U.S. For Know-How

The U.S. State Department now has under advisement a plan under which, in cooperation with the film industry, it would bring Far East technicians to the U.S. for a period of training in Hollywood studios.

This was reported last week by Eric Johnston on his return from a Far Eastern swing. He noted that the Soviets were very active in the area, giving technical advice and assistance to countries desirous of developing their own industry.

Noting that the problem of how to combat this type of Soviet propaganda already had come up in relation to Egypt and the Near East, Johnston stressed that any project involving the U.S. training of technicians was too expensive to be carried on by the film industry itself, though aspects of this have been discussed. He noted that, in Indonesia, the International Cooperation Administration had equipped a laboratory. Generally, he said, U.S. policies in the Far East were "effective and quite appreciated."

Representatives of Far Eastern countries who have visited N. Y., and who have discussed training programs, inevitably have pointed out that there is a flaw in this thinking. "Natural'y, the experience is invaluable," a young Indonesian film editor said recently.

## Wall St. Awake To 'Sleeping Beauty'

Walt Disney Productions climbed to a new high of \$54.37½ per share on the New York Stock Exchange last week, from a low of \$44 per share, for a rise of \$2. Thus the up and up with Disney continued and reflects interest drawn to the company via a single picture. The picture is "Sleeping Beauty."

This is further evidence that investors more and more are being guided by just one production. They have become convinced that the "Beauty" investment of \$6,000,000 in negative costs will prove a profitable one. (Trade reports have it that while "Beauty" has hit a few "soft spots" the picture on the overall is racking up blockbuster returns.)

Similar situation obtains with Warners. It's no shame about "Auntie Mame" and the stock buyers are hep to it. Although running behind "Sayonara" and "Giant," "Mame" is a particularly big one for WB for the reason that the company owns the picture 100%—that is, no participations as with "Sayonara" and "Giant." WB execs claim no knowledge concerning the stock-price strides (to a new high of \$36.25 per share).

But the word from downtown has it that the corporation has drawn particular interest because of the much-talked-about "Mame."

Lois Weber, publicity director of "Solomon and Sheba" (UA), back in town after three and a half months in Madrid where the production just finished shooting.

# Paris As 'Sub-Office' To Manhattan Not Appealing To 20th's Competitors

Top executives of virtually all the major companies in Manhattan express firm conviction that sales supervision in Europe was an absolute necessity as long as a sales organization was being retained on the Continent. None indicated a desire to copy the example of 20th-Fox in abolishing the Paris supervisory office.

In fact, most of the executives—men who know European conditions and are familiar with the local problems—couldn't understand why 20th, today the top company in Europe, should elect to tear down a smoothly working organization which today gives the company a large percentage of its revenue.

With the possible exception of Warner Bros., which has been considering a modified version of the 20th move, the other companies believe that a streamlining of their European operation has to be tackled from a different end. Even with a reduction of offices and of sales personnel, executives can't see themselves running the Continent from New York, as 20th currently proposes to do.

President Spyros P. Skouras said recently that every European branch now was nothing more than a "sub-office." He explained that, with the jet plane and the telephone, there was no longer a need to maintain a sales supervisory setup in Paris.

Heads of competing companies seriously quarrel with this concept if for no other reason than the European mentality. "You can't supervise a European territory from the States regardless of how good the connections are," observed one international topper. "If you put a native in charge of a branch, you'll need someone to sit on top of him. Without that supervision, local politics immediately begin to interfere, relationships develop with the exhibitors who have their own special interests, and before you know it, your grosses begin to drop."

While some of the companies are aware that their Paris personnel, especially at the top, could use some stirring up, they nevertheless are conscious of cause and effect. "I hate to think what this does to morale among the 20th-Fox staff," said one foreign exec. "When you lop off the top boys like this, without any apparent good reason, the effect on the local people is terrible. The 'team spirit' is strong in organizations like ours, and this kind of thing gives everyone down the line a feeling of great insecurity."

## 'Herc' No States Righter As WB-Levine in Deal; Big Bally as Planned

"Hercules," Italian import being handled by independent distributor Joseph Levine, has been taken over by Warners. Levine bought the domestic releasing rights and had planned on marketing the picture via states rights operators. However, both Metro and WB expressed interest in taking over (M-G already has taken over South American rights) and WB finally acquired the property from Levine.

Levine, who retains a substantial ownership interest, will follow through on his elaborate exploitation campaign plans for "Hercules."

## BOT Nixes Eady Levy Hike

London, March 10. Overtures by British film makers to the Board of Trade for an increase in the basic statutory Eady Levy to insure that its yield is maintained at a minimum of \$12,500,000 a year have been nixed by the BOT. Levy rate is to be continued for the time being without change.

Although on present performance the statutory levy is running reasonably close to the target, producers fear that a continuing decline in film biz would hurt the fund over the coming year. And they suggested to the BOT that the payment rate should be slightly increased to contend with this contingency.

## Bosustow to Plata

Hollywood, March 17.

Stephen Bosustow, prexy of UPA, flew to Mar del Plata at invitation of the Argentine government to participate in 10-day film festival. He will discuss principles of film animation, using UPA cartoons to illustrate his talks.

While on southern continent, Bosustow also will visit Columbia Pictures' Latin American exchanges, in promotion pitch for "Mago's Arabian Nights," which Col will distribute.

## Sol Lesser Sells Theatres, Will Resume Actively As Feature Producer

Hollywood, March 17.

Sale of all holdings of his Principal Theatres Corp., including some 60 theatres throughout the state and a substantial block of stock in Pacific Drive-In Theatres Corp., was disclosed over the weekend by vet showman Sol Lesser. Purchaser was William R. Forman, prexy of ozone circuit, which has been acquiring an expanding number of hardtop situations. Amount of sale was not revealed.

Signoff of his exhibition activities will mark a return to active production on Lesser's part, in the decline for past few years. He has acquired "Lost Island," a novel by James Hall, and Gene Fowler's novel, "Illusion in Java," and will immediately assign writers. Both these and other features planned by Lesser will be made in association with a major studio production company, he said.

Lesser, who founded Fox-West Coast Theatres in 1916 and sold his holdings in 175 theatres to Fox Films in 1926, formed Principal Theatres Corp. following year in association with the late Mike Rosenberg. He simultaneously organized a production arm, Principal Pictures Corp., the same year, and also Principal D distributing Co., to handle the release of his own and outside product.

Proceeds from sale of his theatre chain will be used by Lesser to finance his film program, which in the past has included 19 Tarzan films, "Our Town," "Hollywood Canteen" and many westerns. He reported that an association with Joseph D. Shane, investment banker, will enlarge his activities in Principal Securities Corp., set up recently to acquire residual values in completed pix from players, producers, directors and writers. Plans likewise call for active tv production.

Charles Mancuso, ex-booker for 20th-Fox in Buffalo, joined Manhattan Films International L.A. in same post.

## SPEED THE SEQUEL

Unusual Same Characters Reprise on 'Cordura' Film

Hollywood, March 17.

William Goetz, who last week completed "They Came to Cordura" for Columbia Pictures release, has sketched a sequel before Gary Cooper-Rita Hayworth costarrer goes into release. Move marks probably a precedent at such an early date.

Producer, immediately after screening final version, inked Glendon Swarthout, author of novel upon which film is based, to write an original story, tentatively tabbed "Crisis in Cordura," with same set of characters for a follow-up feature. Production is planned for next year.

Also costarring are Van Heflin, Tab Hunter, Richard Conte, Dick York and Michael Callan.

## TOA Purchases Shares In Divorced Loew's Studios, Per Kerasotes Policy

With the divorce of Loew's Inc. completed, Theatre Owners of America has purchased stock of Loew's production-distribution company, according to prexy George G. Kerasotes.

Acquisition of an undisclosed number of shares in Loew's gives TOA investor interest in all the major film companies. Previously the exhibitor association purchased shares in Columbia, 20th-Fox, Universal, UA, WB and Disney.

Aim of TOA in obtaining shares, according to Kerasotes, is twofold—(1) to show its faith in the industry, and (2) to make exhibitor needs made known and available to the film companies.

## U. S. to Europe

James Oliver Brown  
Erskine Caldwell  
Robert Costello  
Tobe C. Daris  
Margaret Ettinger  
Alice Ghostley  
Roger O. Hirsch  
Mrs. Louis B. Mayer  
Ralph Sanford  
Bob Sechar  
Michael Stern  
Helen Strauss  
Michael Todd Jr.  
Fred Zinnemann

## Europe to U. S.

Richard Burton  
James Carreras  
Pietro Francisci  
M. A. Gualdo  
Anthony Hinds  
Richard Johnson  
Alicide Parageau  
Walter Sherson  
Murray Silverstone  
Mitchell Watson  
Lois Weber

## Says Censorship Killed Newsstand Comics

By PATRICK D. HAZARD

Philadelphia, March 17.

The film industry with its constant harassment by censorship—state, local cops, rating services, churches, et al.—may find arresting this comment of what censorship even though self-administered, did in another area, to wit:

The comic book industry's self-censorship code has killed the comics, according to William Gaines, publisher of Mad, the high-school, and college ill-humor magazine. Gaines and his staff of calculated oddballs were in Philadelphia recently for the Winter Humor Forum of Highball, the U. of Pennsylvania Joe Miller book. Gaines pointed out that before the Code clamped down on his industry, some 600-700 titles were being published at print orders of up to 500,000 per issue. Now the volume has dropped off to less than 250 titles of fewer than a quarter million copies.

Gaines has a "What, Me Worry?" attitude about this development: The bluesone squeeze pushed him out of the touch-and-go series into a Mad satirical format now hitting above 1,000,000 copies an issue, with all but 50,000 copies sold off the news stands. He found the profitable spoofing formula by accident: his fourth "slick" or post-comic issue, a parody of "Superman," sold so well he decided to stick to his needling. Five paperback anthologies (with the Ballantine imprint) of Mad "at its worst" have sold over 2,000,000 copies; the hard-cover "Mad for Keeps" published by Crown last year has racked up a respectable 25,000 copies at \$2.95 a throw.

Gaines isn't worried either about the wave of copy-cats swamping the stalls with less effective variations of Mad's sick sort of "humor in a jugular vein." His imitators have co'bered themselves to death, and these competitors have stopped buying new material—a fairly reliable portent of some magazine funerals.

## National Boxoffice Survey

Biz Marking Time; 'Beauty' Again Champ, 'Tables' 2d, 'Journey' 3d, 'Seas' 4th, 'Gigi,' 'Flag' Next

Biz is marking time in current session with newcomers and extended longruns slipping as income tax deadline approaches and Lent still is being felt. Most exhibitors do not plan bringing in new fare for Easter until late this week or early in the following stanza. Heavy snowstorms also were downbeat factors in some key cities covered by VARIETY.

"Sleeping Beauty" (BV) again is champ, the same as last round. "Separate Tables" (UA) is winding up second, same position it held last week. "Journey" (M-G), also is holding steady, to finish third the same as a week ago.

"South Seas Adventure" (Cine-rama) is winding up fourth as against fifth place last session. "Gigi" (M-G), which was sixth last frame, is capturing fifth position.

"Rally Round Flag" (20th) is winding up sixth while "Auntie Mame" is taking seventh money, the same as a week ago. "Stranger in Arms" (U), which was ninth a week ago, is taking eighth spot.

"South Pacific" (Magna) is finishing ninth while "House on Haunted Hill" (AA) rounds out the Top 10 list. "Black Orchid" (Par), "Night To Remember" (Rank) and "Horse's Mouth" (Lo-per) are the runner-up films.

"Mating Game" (M-G) looks standout newcomer, being fine in Buffalo, okay in Cleveland and

slick in L.A. "Verboten" (Rank) is rated good in Detroit. "Imitation of Life" (U) is soaring to a sock take on preem Chi week.

"Windjammer" (NT) shapes smash in Minneapolis, sturdy in Boston and okay in L.A. "Hanging Tree" (WB), fair in Louisville and Baltimore, is good in Washington. "These 1,000 Hills" (20th), mild in Omaha, looks dull in Providence.

"Case of Dr. Laurent" (T-L) shapes great in Balto. About best of a whole string of oldies playing this week is combo of "Place in Sun" (Par) and "Stalag 17" (Par), which is good in Frisco but fair in Louisville and Detroit.

"My Uncle" (Cont), hotsty in Minneapolis, shapes robust in L.A. "Pennypacker" (20th), great in Boston, shapes nice in Chi and sock in Washington.

"Doctor's Dilemma" (M-G) looms okay in N.Y. and Balto. "Some Came Running" (M-G), fast in Philly, is nice in Chi and good in L.A.

"I, Mobster" (20th), poor in Cleveland, is rated light in L.A. "Never Steal Anything Small" (U) is okay in Philly.

"Around World in 80 Days" (UA) looks big in St. Louis and L.A. "Inn of Sixth Happiness" (20th), great in St. Louis, shapes fine in Toronto.

(Complete Boxoffice Reports on Pages 8-9).

## Skouras, Harrison Think of 20th Sales Along Incentive and Local Lines

### L. A. to N. Y.

Sanford Abrahams  
Gilbert Adrian  
Desi Arnaz  
Lucille Ball  
Barbara Bell  
Marlon Brando  
John L. Burns  
Chip Cleary  
Frank Cooper  
Linda Cristal  
Sandy Cummings  
Billy Daniels  
Dennis Day  
Nanette Fabray  
Charles K. Feldman  
Erroll Garner  
Janet Gaynor  
George Glass  
Peter Hall  
John J. Hill  
Myer P. Hutner  
Lou Jacoby  
Dick Joffie  
Martin Juvow  
Edward F. Kook  
Peter Lawford  
Mitch Leigh  
Alan Jay Lerner  
Frederick Loewe  
Ronald MacDougall  
Julia Meade  
Lillian Montevecchi  
Paul Muni  
Lee Remick  
Dale Robertson  
Edward G. Robinson  
Henry Rogers  
Nat Rudich  
Robert Ryan  
Gus Schirmer Jr.  
George B. Shupert  
Herbert T. Silverberg  
Keely Smith  
Robert Snyder  
Fay Spain  
Joan Tabor  
Jonie Taps  
Cyndi Turtledove  
Paul Weston  
Michael Wilding

### New York to L. A.

Armand Alzamora  
Bill Barrett  
Richard Carlson  
Carleton Carpenter  
Warren Cowan  
Ann Corio  
Leora Dana  
Milton A. Gordon  
Ruby Kuehn  
Doreen Lang  
Joreen Lawrence  
Robert Lawrence  
Robert E. Lee  
Kathleen Maguire  
Samuel Schneider  
Naomi Stevens  
Janet Waldo

New and streamlined distribution setup of 20th-Fox in the U.S. aims—eventually—at a system under which the branch managers will operate almost autonomously, somewhat along the lines of the automobile agencies.

With this end in mind, prexy Spyros P. Skouras and general sales manager Alex Harrison are mulling the possibility of an incentive system under which branch toppers would participate in revenue.

Harrison said in N.Y. last week that the philosophy of "autonomy" at the local level would be carried very far, with every effort to be made to have even major circuit sales originate in the branches rather than, as heretofore, in the New York homeoffice. The 20th sales topper, who'll constitute the only "appeals board" from the decisions of the local managers, admitted that some of the chains wouldn't care much for the idea, but insisted that he would go through with it "because they can book at the local level."

20th now has done away with division and district managers, latter being put in as branch managers wherever possible. Glenn Norris and Martin Moskowitz at the N.Y. homeoffice probably will be handed titles, i.e. will be made executive assistants to Harrison in charge of special sales. While 20th will let some salesmen go (it's got far more than any other distributor), it has no plans for closing branches.

Reasoning is that, in accentuating the branch authority, some of the "psychological" impact of big circuit buying power may be dissipated. Also, it'll be possible for individual branch heads to set rental terms in accordance with local conditions, which in turn may reduce the number of requests for adjustments.

Since each man will be on his mettle, and will be forced to maintain certain sales standards, Harrison is certain that the overall revenue take of 20th will increase under this system. "In any case, this is where the men will be separated from the boys. If you hand out authority, the will and the ability to make decisions go with it," he said. "If there are men who want to lean on New York, or hide behind New York, we don't really want them. What we need are strong people, able to make up their minds and stick with those decisions, even if they hurt."

Harrison stressed that 20th has no intention of cutting down on the volume of films it handles.

# MAGS, SUPPS IN FILM-AD DIVE

## Rackmil on U Deficits & Hopes; Maybe 15 Features to Market

Universal anticipates an operating loss of "several hundred thousand dollars," excluding the \$5,000,000 in capital gains from the sale of its studio to Music Corp. of America, for the first quarter of the current fiscal year, prexy Milton R. Rackmil told stockholders at the company's annual meeting Wednesday (11). As a result of the non-recurring profit, the quarter will be in the black, but Rackmil gave stockholders no hope of an immediate resumption of dividends on common stock, declaring that "if we're in the black at the end of the year, the board will consider dividends."

Rackmil said the company might show an operating profit for February and that it would definitely move into the black for March. In answer to a stockholders' query, Rackmil initially said that the operating loss for the first quarter would be about \$700,000, but he revised that to "several," indicating later, however, that it would "probably be more than \$500,000."

See 14-15 Features  
The U chief reiterated that the company was following no set policy in regard to number of pictures it will make annually, noting that U will produce as many pictures "as we can put together." After the meeting, however, he said that the company hopes to assemble 14 or 15 pictures this year. He told the shareholders that six pictures had been completed and that four are currently shooting. "The Desert Flower," starring John Saxon and Sandra Dee, is set for an April start and "Viva Gringo," a Bryna production starring Rock Hudson and Kirk Douglas, is scheduled for production in May or June.

In answer to questions from minority stockholders John Gilbert, John Campbell Henry and Kurt Kayser, Rackmil made the following points:

**Yes, and But—**  
Universal has (1) no intention of merging with Decca Records (owner of approximately 80% of U's share) at this time, but (2) the possibility is always under consideration. He pointed out, however, that opportunities for joint economies were always being considered, such as Decca taking over some of the office space relinquished by Universal in the homeoffice building.  
Universal has (3) no intention at this time of calling in its preferred stock, but Rackmil acknowledged that (4) the company is still buying up the preferred shares when they are offered and that U had acquired 1,000 shares of preferred in the last two months. The average price for the preferred, he noted, was "well under 80."

He declined to release figures on the company's advertising expenditures, merely noting that it was slightly lower than last year. (See VARIETY's disclosure of same, elsewhere this issue.) His refusal to give out the advertising costs, he said, was because of competitive reasons. He noted that too many companies were employing their advertising figures "to attract independent producers." He added that Universal's advertising expenditures were dependent on the number and type of pictures the company released.

The failure of board chairman Nate Blumberg to attend more than one board meeting annually led one stockholder to wonder if the "sickness clause" in Blumberg's contract should be exercised. However, Rackmil stressed that Blumberg "worked at the studio."  
The meeting lasted about 40 minutes, with the formal portion being devoted to the reelection of the board of directors and the re-naming of Peat, Marwick, Mitchell & Co. as the company's auditors.

Premiere Films Inc. has been authorized to conduct a motion picture business in New York, with capital stock of 200 shares, no par value. Hess, Mela, Segall, Popkin & Guterman were filing attorneys at Albany.

### Paris Dub Plant Whirls

Leo Lax, whose Paris plants dub films and do special effects work, reports the labs are booked to the hilt. Job chance:

He's looking for a young American with dubbing experience to do special translating work in Paris.

## Exhib Volk Tells Distribs: Give Me Pix or 1 Convert

Minneapolis, March 17.  
Continuing on the war path against the film sales practices here, William Volk, who with his brother Sidney owns and operates four local neighborhood houses, two of which are considered among the nation's finest and newest, threatens now to turn them into supermarkets.

Volk charges that distributors, ignoring their own best economic interests, have tossed the sub-segment-run uptown houses "into chain gangs" in order to protect "old downtown reality."

"We'll not tolerate this condition much longer," says Volk. "We'll go into court again for the privilege of bidding competitively with downtown theatres for first runs and if we lose once more we'll turn our properties into supermarkets."

The Volks tried unsuccessfully in federal court two years ago to compel the film companies to release pictures to the Terrace day and date with loop first-run move-over houses.  
"We sit around for weeks not knowing when we'll get a picture or what it will be. We hardly know where we're at anymore because there's no telling how long a loop first-run theatre is going to hold its pictures."

"Still we're paying the same high percentage terms as the loop first-run houses which get the pictures before us and play them exclusively. We not only pay them much later and without the chance to sell them properly, but have to play them day and date with as many as 10 other neighborhood theatres. And because of the clearance setup we can't hold a picture like 'Auntie Mame' longer than a week unless we want to continue with it along with a raft of still more houses in the later availabilities."

"We get one big grosser nowadays about once in six months. Most of the time we're desperate for attractions."

Bill Volk is currently at home after two weeks in the hospital where he was treated for bleeding ulcers brought on, he declares, by anger over the present distributor treatment of his theatres and worry.

### B&K Pipes Into Villa

Chicago, March 17.  
Old theatre organs don't fade away—they wind up in living rooms.

That, at least, is the fate of the organ which has berthed since 1927 in the Marbro, cavernous Balban & Katz nabehouse. The instrument, one of the largest pipe organs ever built, is being shipped to St. Paul, where Byron Carlson plans to build his new home around it.

It has been used only infrequently by the Marbro in recent years.

## PIB DATA SHOWS 40% OFF IN '58

Motion picture advertising in national magazines and Sunday newspaper supplements hit a low in 1958. The major film companies spent only \$1,860,303 in these media, a drop of close to 40% from 1957 and a strong indication of the new conservatism in the distributors' advertising policies.

In the magazine field alone, the companies cut back to \$1,690,275 from an outlay of more than double—\$2,728,473—in 1957 and \$3,138,775 in 1956. The Sunday supplements got hit even worse, dropping to \$170,028 last year whereas the companies spent \$353,942 in these outlets in 1957. The overall mag and supplement film and budget that year was \$3,082,415.

In contrast to the film policy, now oriented primarily to the point-of-sale pitch, overall advertising expenditures of all industries in mags, supplements and on television was up some in '58 over 1957. It ran to \$1,380,301,300 against \$1,365,527,700 the prior year. The entertainment industries generally, of which films constitute a major part, dropped back in their advertising activities in these media in 1958. The count was \$3,439,173 against \$4,436,000 in 1957 and about the same in '56.

These, and the specific figures on film advertising in magazines and Sunday supplements, were supplied to VARIETY by the Publishers Information Bureau in N. Y.

**Fewer Pictures**  
The PIB statistics reflect not only changes in merchandising policy, but also the reduced number of films put out and the desire, particularly on the big pictures, to promote as much free space as possible. Whether the melting of the ad funds for mags and supplements has influenced the amount of editorial copy, and possibly even the tenor of it, is open to question. Certainly, the magazines of late have shown a tendency to get a little rougher with Hollywood, and the general impression (though not borne out by surveys) is that less material on films is carried.

**Hurts Pre-Selling**  
There is no question, however, among the ad-pub execs, that the lack of magazine advertising has knocked out of the props out from under the pre-sell campaigns, with the emphasis more than ever on selling the customer when the merchandise is actually available to him. That's obviously not the case when one runs an ad several months ahead of release, though in the past this kind of activity was considered important in helping to create word-of-mouth.

On an individual company level, Metro in 1958 again was the advertising leader, spending \$732,206 in the magazines for 16 films. Though it used the supplements to the tune of \$52,865 in 1957, it did not place a single ad in the Sunday inserts last year. Metro went heavy on "Gigi" (\$127,420), "Merry Andrew" (\$93,141), and "Cat on a Hot Tin Roof" (\$80,019).

Second largest spender was 20th-Fox with \$317,594, of which \$214,984 was allocated to the mags and \$102,610 to supplements. 20th, in fact, was the only company left still willing to spend a hefty sum on the Sunday spots. Total expenditure was spread over five pictures. "South Pacific" got the big mag and supplement ride, but of course this was shared by Mag Theatre Corp. Film got \$277,700 worth of support. The as yet unreleased "Diary of Anne Frank" already has been advertised to the tune of \$21,700 in the mags by way of pre-sell.

**Others**  
Third is Paramount Pictures, with \$225,496 spent in the mags only, on eight pictures. Par let go with \$83,032 for "Wild Is the Wind" and \$14,200 for "Teacher's Pet." Fourth in line is the Walt Disney outfit, which spent \$197,475 on the mags and \$30,600 for (Continued on page 17)

## Carbon Copy of American Features Holds No Magic for British

**450 Prints of 'Gigi'**  
Metro sales chief Jack Byrne is gearing the saturation release of "Gigi" for April 1. Because of the special hard-ticket handling, pic has only played 2,600 of a potential of 15,000 accounts.  
Metro plans to have all 450 prints in circulation next month.

## Columbia Busy, Nearly All Pix 'Independents'

Hollywood, March 17.  
Columbia Pictures will roll 17 features in the three months period through June 1, and will put 20 others before the cameras in the final six months of 1959, operations v.p. Samuel J. Briskin discloses.

Virtually all the films are independent productions for Columbia release under the company's new setup. Prospects are that the 20 now slated for the second half of this year will be augmented by additional pix as Columbia makes more deals with indie producers.

Columbia now has 33 indie units releasing through its world-wide organization.

Upcoming before cameras are:  
"Battle of the Coral Sea," Charles Schnee, Morningside Pictures Corp.; director, Paul Wendkos; starring Cliff Robertson and Gia Scala; screenplay, Stephen Kandel and Daniel Ullman.

March 16—"Ten Years a Counterspy," Louis de Rochemont production; director, Andre de Toth; starring Ernest Borgnine and Kerwin Matthews.

March 23—"Anatomy of a Murder," Otto Preminger production; directed by Preminger; starring James Stewart, Lee Remick, Ben Gazzara, Arthur O'Connell, Eve Arden; screenplay, Wendell Mayes.

March 30—"Gene Krupa Story," Philip A. Waxman production; screenplay, Orin Jannings.

April 6—"Once More, With Feeling," Stanley Donen production; director, Donen; starring Yul Brynner and Kay Kendall; screenplay, Harry Kurnitz. Filming in Paris.

April 7—"Rim of the Canyon," produced by Kendrick Sweet and Don Siegel; director, Siegel; starring Cornel Wilde and Felicia Farr; screenplay, Sweet and Marion Hargrove.

April 20—"Our Man in Havana," Carol Reed production; director, Reed; starring Alec Guinness, Burl Ives, Ernie Kovacs, Noel Coward, Ralph Richardson, Jo Morrow; screenplay, Graham Greene.

April 30—"A Star Is Born," William Goetz-Charles Victor production; director, Victor; starring Dick Bogarde; screenplay, Oscar Millard.

May 7—"The Devil at Four O'Clock," Sam Spiegel production; director, Joseph Mankiewicz; starring Elizabeth Taylor; screenplay, Tennessee Williams and Gore Vidal.

May 11—"Who Is Sylvia?" Roger Edens-Martin Melcher production; director, David Miller; starring Boris Karloff, Leonard Gershe; musical score, Hugh Martin and Ralph Blane.

May 20—"Who Was That Lady?" Norman Krasna production; director-writer, Krasna; starring Dean Martin and Tony Curtis.

May 25—"Air Force Academy," Charles Schnee Morningside production; screenplay, Daniel Ullman.

June 1—"The Image Makers," Richard Quine production; director, Quine; screenplay, Norman Katkov.

June 1—"Caves of the Night," Cornel Wilde production; starring Wilde and Jean Wallace; screenplay, John Christopher.

June 1—"The Mountain Road," William Goetz production; director, Daniel Mann; starring James Stewart; screenplay, Alfred Hayes.

June 1—"The Devil at Four O'Clock," Fred Kohlmar production; director, Peter Glenville; starring Spencer Tracy.

### 'SP' Misses Full Year

Chicago, March 17.  
"South Pacific" (Magna) exits the McVickers Theatre March 23, just three days short of a year's roadshowing. Two days later "Diary of Anne Frank" (20th) bows at the house on hard ticket at a \$3 top.

Town then will be down to two reserved seat pictures, after a peak a few months ago of five.

London, March 17.  
Though the approach by Theatre Owners of America to the British film industry urging the making of more features "aimed at the U.S. market" received almost unqualified approval from exhibitors here, it hasn't been so warmly received in other quarters. Notably it got the cold shoulder from Anthony Asquith, president of the Assn. of Cinematograph, Television and Allied Technicians, at the labor union's 26th annual general meeting while the Federation of British Film Makers has pointed out among other things that "the employment of American stars and directors must be limited by finance union agreements and other factors."

TOA's move is likely to get precisely nowhere in view of the fact that, for years, British film-makers have been trying in various ways to insert their pictures into America, anyhow. Asquith summed up a fairly widespread view when he said at the annual conference: "Of course we want our films shown in America and elsewhere, but I still believe, difficult as the position is in getting screen time in that country largely because of economic boycott, that if we break through eventually it will be because we make films which are British, and therefore different, and not because we make imitation American films."

## Adjusted French Permit Scheme

Paris, March 17.  
Following months of discussion, Jacques Flaud, head of the Centre National, has now finalized the split of the remaining 40 permits for the American companies in 1958-59. Universal emerges as the main loser, giving up three licenses.

20th-Fox, Warner Bros. and Allied Artists' lose one each. Columbia and United Artists gain one, each going from seven to eight permits.

This is actually a modified version of the original Flaud plan, which envisioned giving out permits wholly in line with his evaluation of what each individual company had done for the French industry. The Motion Picture Export Assn. has held out for an allocation approximating the division under its own global license formula.

The total allocation for the MPEA member companies is 110 permits. Of these, Flaud handed out 70, to be divided by the companies themselves. The remaining 40 were to be allocated by the Centre. MPEA hopes to make up part of the loss with three RKO licenses. It's asked Flaud to give an additional three, the argument being that, if some of the majors are to be rewarded, the rest shouldn't suffer.

Eric Johnston will go to Paris next month to huddle with Flaud on the permit problem.

## Lambert, 70, Sentenced

Federal Judge Richard Levett last week imposed a 10-month jail sentence upon a 70-year-old man who was convicted of mail fraud in connection with illegally distributing a French-made religious film. Laurence Lambert was found guilty of wrongfully selling "Golgotha," a 25-year-old picture about the life of Christ, following a trial in N. Y. Federal Court last month.

Mail fraud rap stemmed from letters Lambert sent in an effort to solicit customers. Samuel Waagenaar, "Golgotha's" owner, said he never authorized Lambert to distribute the picture. His alleged pirating took place from 1949 through 1952.

It's been about 25 years since Alfred Hitchcock, taking considerable liberties with John Buchan's novel, "The 39 Steps," turned out a brisk, tense thriller. With a new generation of filmmakers on hand, it was a smart move on the part of Betty E. Box and Ralph Thomas. (Continued on page 23)

# MOOSE JAWS AT POOR MOUTH

## Daily Sees Films 'Selfish' on DST

Minneapolis, March 17.

Minneapolis Morning Tribune has come out strongly editorially in favor of the permanency of daylight saving time which Minnesota exhibitors are fighting because of its damage to the boxoffice the past two summers and which is an issue before the present state legislature.

"In our opinion, Minnesota's experience with DST since 1957 has clearly justified its continuance for the whole state," the lengthy editorial declared in part. "It is also true that some persons have been inconvenienced by it. It is also true that the moving picture interests, which seem to be spearheading the drive against it, have some reason to complain about its effect on business.

"But on balance DST has been a boon to the state... The legislature should consider the over-all interest of the state as it debates DST and not merely the protests of groups that have a special business stake in prohibiting it."

## Sad, Expected End of Rank-Yank Which Zigged While U.S. Zagged

After close to two years of trying to crack the American market with its own distributing organization, the Rank Organization is giving up the fight. It'll fold its tents in the States March 28, turning over current product and backlog to Lopert Films Inc., a subdivision of United Artists.

Terse, two-paragraph statement said that "owing to difficulties existing in the industry," Rank Film Distributors of America couldn't successfully continue operations.

Development hadn't been unexpected in the light of Rank-Yank history. With a base overhead running to around \$50,000 weekly, the outfit was known to be running heavily in the red. During the past year, it also lost considerable amounts in the operation of two New York houses, the Sutton and the Odeon. When the Sutton finally did pick up a hit ("Gigi"), Rank wasn't in.

Straw that broke the camel's back apparently was "A Night to Remember," on which the Rank Org banked its hopes. Pic didn't pan out as expected. It's now part of the package which Rank-Yank is turning over to Lopert. The films (32 released and 16 unreleased) will be sold by the Lopert outfit and not via the regular UA channels, which couldn't handle them.

### Background

RFDA was set up in the wake of a number of sharp attacks on U.S. exhibitors by John Davis, Rank managing director, who charged that American theatres were bypassing the Rank films, then released via Universal. Reports were that the British Government had made available convertibility of \$2,000,000 for Rank to launch his U.S. project.

It became obvious almost from the beginning—the initial release was "Reach for the Sky," which grossed just over \$100,000—that the Rank product was coming through quality-wise. For instance, when Rank's U.S. topper, Kenneth Hargreaves, acquired the Sutton Theatre, it was admitted before long that the films Rank was sending to the States were more of the exploitation than the "art" variety.

The biggest Rank grosser was "Pursuit of the Graf Spee," which will hit over \$500,000. A large number of releases didn't go beyond \$50,000 to \$75,000, however. The trade generally was astonished at the expansionist policy pursued by the Rank outfit, which maintained more branches than any other independent and, consequently, incurred a large overhead. VARIETY headline in 1958, over a story discussing Rank's many offices, read: "Rank Zigs While U.S. Zags." In recent months, Rank-Yank undertook stringent economy measures, lopping off personnel and closing some branches. It's possible that, under the Universal "split," which continues through August 31, 1961, U will accept a larger number of Rank features.

C & G Film Effects Inc. has been authorized to conduct a motion pictures business in New York, with capital stock of 200 shares, no par value. Myron Saland is a director and filing attorney.

## BERATE EXHIBITS' TIN-CUP PLEAS

Moose Jaw, Sask., March 17.

One of the three theatres in the city is closing and another may follow suit but city council is sticking to its decision to not reduce, or abolish, amusement tax.

J. G. Dorfman, whose Orpheum theatre is leased to Famous Players, said in a letter to council that his house would close immediately and 12 persons would be out of work. Urging reconsideration of the tax issue, he claimed Famous Players was closing the house because of council's earlier stand.

The matter was raised several months ago when theatre men sought abolishment of the 10% tax. Council's finance section first recommended a 2% cut, and latter suggested a 3% cut. Council, however, decided the 10% tax would remain in force.

When Dorfman's letter was read, Mayor O. B. Fysh advocated a change of heart by council and hinted that the Studio theatre might also close. After a lengthy discussion, a motion to file the correspondence was passed by a one vote margin.

Mayor Fysh said the city stood to lose \$8,116 a year in amusement tax if the two theatres closed. Also, 22 people would be out of work.

"These theatres keep implying that they are paying the amusement tax, but they are not," said Ald. S. Brodie. "The customers pay the tax, which the theatres collect and pay to the city—and they get one-tenth as commission for doing it, too."

Ald. Tom Norman voiced objection to the attitude of the theatres. "I resent the theatre people apparently pressuring city council," he said. "Some of their statements sometimes appear to be threats. They state now that the Orpheum will be closed. Well, that does not come as any surprise to members of the finance section. We were led to believe long ago it might be closed."

He contended the film business should start at the top when paying costs. He felt they could save money by cutting down on some of the salaries paid stars and corporate officials, rather than by asking local government to forego amusement tax which was not the theatres' money in the first place.

Ald. George Baskwill's stand was that the people of Moose Jaw shouldn't be asked to subsidize a sick industry. "If it cannot stand on its own merits, then it must go under—the way of all weak things," he said.

Mayor Fysh was asked if there was any assurance that the Orpheum would remain open if granted some tax concession. As far as he could determine, the representatives would make a strong recommendation to this effect to the head office, he said.

## Gags Top Menu at Writers' Annual; Spoof Dixie, Wald, Jack L. & Spiegel

By BOB CHANDLER

Hollywood, March 17.

S. N. Behrman and George Froeschel, Nathan E. Douglas and Harold Smith, Alan Jay Lerner and Nunnally Johnson won the 11th annual Screen Writers Awards last Friday (13) at the annual dinner-show of the Screen Writers Branch of the Writers Guild of America West.

Behrman and Froeschel copped the "best written American comedy" for their screenplay of "Me and the Colonel." Douglas and Smith won the "best written American drama" prize for the screenplay of "The Defiant Ones." Lerner's screenplay for "Gigi" won him the award for best-written musical. And Johnson won the coveted Laurel Award for lasting contributions to the literature of the screen.

Presentations were made before a packed house at the Moulin Rouge, which had turned out as much for the show which followed as for the awards. They weren't disappointed. A gallery of Hollywood's top writing credits delivered some devastating material into the hands of some of the town's top talent, and the results were hilarious.

Show, comprising four main sketches, a number of blackouts, a monolog and several special material numbers, ranged far and wide over the film scene, but didn't spare the horses in naming names. Closing sketch, for example, was titled "Lolita," and with Tony Curtis playing 26-year-old James Harris and Tony Randall "the 29-year-old Stanley Kubrick," it took as its premise the point that neither of them had read the book when they bought screen rights. Upon discovery of the story, they decided "it couldn't get a seal in Tajiauna."

Otto Preminger, Jack Warner, Dore Schary, Leonard Spiegelglass, Abe Lastfogel, Lew Wasserman, Sam Spiegel, Rod Serling, Jerry Wald and a host of others came in for special mention. But the highlight of the evening was a "Person to Person" sketch scripted by Hal Kanter, with Gig Young as Ed Murrow visiting Jack Warden, a southern writer (mostly Tennessee Williams). Warden and Shirley MacLaine, as his simple-minded and incestuous sister, walked off with the honors in a hilarious, madcap turn that wound up with Warden, living in a pig sty, sleeping with his sister, married to a man, blasting Hollywood's producers as "degenerates."

Other top turns of the evening included Peter Ustinov's monolog on his first encounter, accent and all, with Michael Curtiz; Eddie Albert's stint as a writer with a secretary problem (among them Carolyn Jones, Verna Felton, Eileen Heckart and Jayne Mansfield); Barry Sullivan, Jesse White and Jackie Coogan in a sex-among-the-comedy writers turn; Danny Arnold, Herb Baker and Al Lewis in an opening "Go Out To a Movie Tonight" number, and Arnold and Baker leading a "This Old Town" parody of the "Children's Marching Song."

Even the menu got into the act, in the form of a first draft of a script returned by the producer with his revisions and suggestions, topped by the observation that the reactions aren't very good and "why don't we go back to the Chop Suey thing we discussed before?"

## COLUMBIA COAST LAB SALE UPS 26-WK. NET

A non-recurring profit of \$2,622,000 resulting from the company's sale of its Coast laboratory enabled Columbia Pictures to emerge with a net profit of \$1,752,000 for the 26-week period ended Dec. 27, 1958. For the same stanza of a year ago, the company showed a loss of \$820,000.

No Federal income tax has been provided for the current period due to the loss carry-over of the previous year.

## Francis the Mule, Mind or Matter?

Washington, March 17.

The U.S. Supreme Court has been asked to decide whether Francis, the talking Army mule, should be entitled to certain tax benefits because she is more mind than matter.

David Stern III, newspaper publisher who created Francis while he was a World War II second lieutenant, has appealed a ruling from the Fifth U.S. Circuit Appeals Court which held that Francis was a "literary composition" and not an "intellectual conception," as Stern contended.

As a "literary composition," profits received by S-ern from the sale of Francis to Universal Pictures are not considered capital gains assets for tax purposes. The reverse is true if Francis is found to be an "intellectual conception."

At issue is whether a non-copy-rightable fictional character like Francis, first conceived and used in a book and subsequently sold for exclusive use in motion pictures, can be excluded from capital gains assets along with other "literary, musical or artistic compositions."

Stern first sold motion picture rights to his book, "Francis," to Universal in 1947. In 1950, the motion picture company purchased the character Francis and produced six additional films.

## State Not Giving Up Censoring Profit

Albany, March 17.

The annual legislative attempt to lighten the financial load of censorship, borne by distributors operating in New York State, bogged down when the Assembly Committee on Public Education "killed" a bill by Assemblyman Anthony P. Savarese Jr., Queens Republican.

This proposed to increase the fee for reviewing, by the State Education Department's Motion Picture Division, of original films, from \$3 to \$4 per thousand feet, but to cut the charge for prints from \$2 per thousand feet to \$4 for "each additional entire copy."

This year's measure—Senator John J. Marchi, Staten Island Republican, presented a companion—changed the effective date from July 1, 1959 to April 1, 1960—to make it coincide with the beginning of a new fiscal year.

In vetoing similar proposals in 1956 and 1957, Averell Harriman, as Governor, wrote they would cause the State to lose from \$270,000 to \$300,000 in revenue, and that the Legislature had provided no substitute.

The Commerce and Industry Association of New York, which threw its support behind the bill this year, believed some impression had been made on Budget Director T. Norman Hurd and his staff, of the "unfairness" of the present licensing schedules.

The State, according to an estimate by Governor Nelson A. Rockefeller, will receive \$400,000 from this source during the fiscal year ending March 31. Cost of operating censorship is under 50% of fees.

## 'Hercules'—Style Feed

Joseph Levine's Embassy Pictures reports 1,250 acceptances for Friday's (20) exploitation luncheon focusing on Levine's Italian import, "Hercules." Takes place in the grand ballroom of the Waldorf-Astoria, N. Y.

Program includes the showing of scenes from the picture, music under Meyer Davis' baton and a "Hercules" theme song vocal by Vaughn Monroe. Davis is flying up from Florida for the occasion. Attending from Rome will be Pietro Francischi, who directed the production. He's due in Gotham today (Wed).

## Sol Fisher's New 'Mame' Charge

Minneapolis, March 17.

Although he lost his first round, circuit owner Sol Fisher is going ahead with a damage suit against Warner Bros. for failing to service his two local theatres in the earliest clearance slot, 28 days, with "Auntie Mame" at the same time it furnished its only prints to seven other houses having the same availability.

The first round found Judge Paul Jaroschak refusing to grant Fisher an order temporarily restraining Warner Bros. from releasing the picture day and date to seven other favored uptown theatres.

But now the case is on the district court calendar with Fisher in quest of a permanent injunction to prevent any more such alleged "discrimination" against his two 28-day houses and to obtain \$100,000 punitive and other actual damages to be determined by a jury.

Fisher's counsel, Henry and Sidney Blacker, this week are taking interrogatories from Warner Bros. officials and from the 28-day exhibitors who just finished playing "Auntie Mame."

The attorneys assert that these interrogatories show that the theatres in question did record-breaking business with the picture. It'll also be revealed that Fisher not only suffered a temporary loss of profits "to which he was as much entitled as the seven favored exhibitors, but also that the two Fisher theatres were damaged monetarily otherwise," according to the counsel.

This latter, say the lawyers, because the Fisher theatres' prestige was hurt permanently in not being able to play such an outstanding attraction at the same time as the seven theatres with which it's supposed to be on the same plane.

The Blackers also reveal they plan to bring another Federal court suit in Fisher's behalf, alleging an antitrust violation and conspiracy involved in the "discrimination" against their client if the contents of their interrogatories back up their allegations to the expected extent. This additional action will seek further

(Continued on page 24)

# L.A. Dull; 'Blitzkrieg' Slim \$14,000, 'Mobster' Drab 10G, 'Mame' Lively 16G, 13th, 'Beauty' 11G, 'Gigi' Same

Los Angeles, March 17.

Bleak outlook prevails at L.A. first-runs in current stanza, since there are no strong openings. Majority of holdovers also are slipping. Best newcomer is "Last Blitzkrieg," rated slim \$14,000 in three theatres, "Black Orchid" is only dull \$12,000 in three houses.

"Giant Behemoth" looks soft \$10,500 in two spots. "I, Mobster" is rated slight \$10,000 in three locations.

"Auntie Mame" still leads the regular holdovers with fast \$16,000 in 13th session at the Chinese. "Sleeping Beauty" in seventh round at Fox Wilshire, and "Gigi" now in eighth at Four Star, should land lush \$11,000 apiece.

"Mating Game" looks slick \$9,000 or near in second at Fox Beverly. Hard-ticket pix all are doing well, with "Around World in 80 Days" stand-out at big \$10,000 in 17th week at the Carthay.

## Estimates for This Week

Downtown, Vogue, Loyola (SW-FWC) (1,757; 825; 1,293; 90-\$1.50) —"Black Orchid" (Par) and "Hot Angel" (Par). Dull \$12,000. Last week, Downtown with Hawaii, "Stranger in Arms" (U), "Silent Enemy" (U), \$9,000. Vogue, Loyola with Orpheum, "Separate Tables" (UA) (3d wk). "Wink of an Eye" (UA) (3d wk). Orpheum, "Tunnel of Love" (M-G) (2d wk, Vogue; Loyola), \$12,600.

Orpheum, Hawaii (Metropolitan-G&S) (2,213; 1,106; 90-\$1.50) —"Giant Behemoth" (AA) and "Arson for Hire" (AA). Soft \$10,500.

Los Angeles, Iris, Up'own (FWC) (2,017; 825; 1,175; 90-\$1.50) —"I, Mobster" (20th) and "Intent to Kill" (20th). Slight \$10,000. Last week, "Case of Dr. Laurent" (T-L) (2d wk, Los Angeles; Iris, Up'own), "No Place to Land" (Indie) (2d wk, L.A.; Iris, Up'own), \$9,000.

Hillstreet, Willam, Hollywood (RKO-SW-FWC) (752; 2,344; 758; 90-\$1.50) —"Last Blitzkrieg" (Col) and "Good Day for a Hanging" (Col). Slim \$14,000 or near. Last week, Hillstreet, "711 Ocean" (Continued on page 24)

## Snow Sloughs Hub B.O.;

'Qt. Moon' Boff \$18,000,  
Tables' 9G, 'Orchid' 12G

Boston, March 17.

Big snowstorm Thursday (12) and resulting blizzards knocked out biz here, reaching into the week-end. Few newcomers this week, but some new entries are solid. "Remarkable Mr. Pennypacker" at the Met looks just good. "Night of Quarter Moon" is socko at the Memorial.

Holdovers are doing well, with "Journey" in second round at the Orpheum pulling strong. "Separate Tables" is big at State in fourth week. "Sleeping Beauty" is rousing at Gary in fifth week. "Rally Round Flag" looms nice in fourth at the Astor. "Windjammer" is trim at the Boston in 30th round. "Black Orchid" is holding socko in second at Paramount.

Estimates for This Week  
Astor (B&Q) (1,371; \$1.25-\$1.50) —"Rally Round Flag" (20th) (4th wk). Good \$8,000. Last week, \$10,000.

Beacon Hill (Sack) (678; \$1-\$1.50) —"Gigi" (M-G) (11th wk). Stout \$11,000. Last week, \$14,000.

Boston (SW-Cinerama) (1,354; \$1.25-\$2.65) —"Windjammer" (NT) (30th wk). Sturdy \$18,000. Last week, \$24,000.

Capri (Sack) (1,150; 90-\$1.50) —"Horse's Mouth" (Lopez) (7th wk). Nice \$10,000. Last week, \$12,000.

Exeter (Indie) (1,376; 75-\$1.25) —"A Night to Remember" (Rank). Opened Sunday (15). Last week, "Patricia Fanchelli" (Indie) (4th wk), oke \$4,000.

Fenway (Indie) (1,376; 75-\$1.25) —"Auntie Mame" (WB) (2d wk). Neat \$4,500. Last week, "These 1,000 Hills" (20th) and "Circle" (Indie), \$4,000.

Gary (Sack) (1,240; 90-\$1.50) —"Sleeping Beauty" (BV) (5th wk). Big \$22,000. Last week, \$22,000.

Kenmore (Indie) (700; 90-\$1.50) —"Law and Disorder" (Indie) and "Truth About Women" (Indie). Good \$9,000. Last week, "Happy Is Bride" (Indie), \$7,000 in 8 days.

Memorial (RKO) (3,000; 60-\$1.10) —"Night of Quarter Moon" (M-G) and "Guns and Gangsters" (UA). Socko \$18,000. Last week, Anna (Continued on page 24)

## Broadway Grosses

### Estimated Total Gross

This Week ..... \$368,800

(Based on 21 theatres)

Last Year ..... \$438,900

(Based on 24 theatres)

# 'Mame' Still Tops Toronto, 13G, 9th

Toronto, March 17.

Newcomers include "Lonelyhearts" and "What Happened in Rome" with just fair returns. However, "Auntie Mame" still leading the city, is wham in ninth stanza. And "Separate Tables" shapes big in fifth frame. "South Seas Adventure" closed its 16th week at the University with sock \$15,600. "Horse's Mouth" still is good in seventh round.

## Estimates for This Week

Carlton, Danforth, Humber, Westhill (Rank) (2,318; 1,330; 1,203; 608; 75-\$1.25) —"Night to Remember" (Rank) (2d wk). Holding to good \$18,000. Last week, \$30,000.

Downtown, Glendale, Prince of Wales, State (Taylor) (1,059; 996; 1,200; 694; 50-90) —"Floods of Fear" (Par) and "Money Women, Guns" (U). Thin \$12,500. Last week, "House on Haunted Hill" (AA) and "Cosmic Man" (AA), record-breaking \$50,000 for eight houses.

Hollywood (FP) (1,080; \$1-\$1.25) —"Inn of Sixth Happiness" (20th) (10th wk). Fine \$5,500. Last week, \$6,000.

Hyland (Rank) (1,057; \$1) —"Horse's Mouth" (UA) (7th wk). Good \$4,500. Last week, \$6,000.

Imperial (FP) (3,343; 75-\$1.25) —"Auntie Mame" (WB) (9th wk). Terrific \$14,000 or close. Last week, \$18,500.

International (Taylor) (557; \$1.25) —"Gigi" (M-G). Fine \$4,000. Last week, ditto.

Loew's (Loew) (2,093; 75-\$1.25) —"Separate Tables" (UA) (5th wk). Hefty \$10,000. Last week, \$12,000.

Tivoli (FP) (993; \$1.75-\$2.40) —"South Pacific" (Magna). Tail \$7,000. Last week, same.

Towne (Taylor) (695; \$1) —"It Happened in Rome" (Rank). Fair \$4,500. Last week, "Question of Adultery" (IFD) (2d wk), \$3,000.

Uptown (Loew) (2,745; 75-\$1.25) —"Lonelyhearts" (UA). Okay \$9,000. Last week, "Party Girl" (M-G) (2d wk), \$7,000.

## FRISCO DOWN ALBERT

'QT. MOON' GOOD 12G

San Francisco, March 17.

Biz has turned quite abruptly m'd here currently, with "Night of Quarter Moon" good at Warfield, best of a mixed lot among the newcomers. Reissues are playing three houses but only "Place in Sun" paired with "Stalag 17" at St. Francis is racking up favorable trade. Longruns are also offish but "Separate Tables" still is doing well though in fifth round at United Artists. "Sleeping Beauty" also is fancy in fifth at Coronet while "Gigi" looks hep in 36th stanza at Stagedoor.

Estimates for This Week  
Golden Gate (RKO) (2,859; \$1.25) —"Forest Rangers" (Par) and "Wells Fargo" (Par) (reissues). Mediocre \$6,000. Last week, "Black Orchid" (Par) and "Hell Broke Loose" (AA), \$11,500.

Fox (FWC) (4,651; \$1.25-\$1.50) —"Young Lions" (20th) and "Island in Sun" (20th) (reissues). Slow \$7,000 in nine days. Last week, "Crawling Eye" (DCA) and "Cosmic Monsters" (DCA), \$8,500.

Warfield (Loew) (2,656; 90-\$1.25) —"Night of Quarter Moon" (M-G) and "Nowhere to Go" (M-G). Good \$12,000 or near. Last week, "Journey" (M-G) (3d wk), \$7,700.

Paramount (Par) (2,646; 90-\$1.25) —"Helen of Troy" (W-B) and "Land of Pharaohs" (WB) (reissues). Oke \$9,000. Last week, "Submarine Seahawk" (AI) and "Paratroop Command" (AI), \$12,000.

St. Francis (Par) (1,400; \$1.25-\$1.50) —"Place in Sun" (Par) and "Patricia Fanchelli" (Indie) (4th wk), oke \$4,000.

Fenway (Indie) (1,376; 75-\$1.25) —"Auntie Mame" (WB) (2d wk). Neat \$4,500. Last week, "These 1,000 Hills" (20th) and "Circle" (Indie), \$4,000.

Gary (Sack) (1,240; 90-\$1.50) —"Sleeping Beauty" (BV) (5th wk). Big \$22,000. Last week, \$22,000.

Kenmore (Indie) (700; 90-\$1.50) —"Law and Disorder" (Indie) and "Truth About Women" (Indie). Good \$9,000. Last week, "Happy Is Bride" (Indie), \$7,000 in 8 days.

Memorial (RKO) (3,000; 60-\$1.10) —"Night of Quarter Moon" (M-G) and "Guns and Gangsters" (UA). Socko \$18,000. Last week, Anna (Continued on page 24)

# 'Periscope' Nice 10G, Indpls.; 'Mame' 9G, 6th

Indianapolis, March 17.

Semi-final round of state high school basketball tournament discouraged cinema patronage here this stanza. Only standouts are "Up Periscope," which opened hefty at Circle to lead the city, and "Auntie Mame," which still is big in sixth week at Keith's. "Journey" shapes fair at Loew's while "I, Mobster" looks drab at the Indiana.

Estimates for This Week  
Circle (Cockrill-Dolle) (2,800; 75-90) —"Up Periscope" (WB) and "Enchanted Island" (WB). Hefty \$10,000. Last week, "Stranger in Arms" (U) and "Voice in Mirror" (U), \$9,000.

Indiana (C-D) (3,200; 75-90) —"I, Mobster" (20th) and "Intent to Kill" (20th). Drab \$4,000. Last week, "House on Haunted Hill" (AA) and "Wolf Larsen" (AA) (2d wk), \$6,500.

Keith's (C-D) (1,300; 90-\$1.25) —"Auntie Mame" (WB) (6th wk). Big \$9,000. Last week, \$9,500.

Loew's (Loew) (2,427; 75-90) —"Journey" (M-G) and "Gun Runners" (UA). Fair \$6,500. Last week, "Last Mile" (UA) and "China Doll" (UA), \$4,000 in 5 days.

# 'Flag' Robust 18G, Philly; 'Seas' 17G

Philadelphia, March 17.

First-runs experienced a quiet weekend, and consequently the b.o. setup shapes spotty, currently being hurt by fact that there are only two new entrants, neither very good. "The Journey" is only fair at Arcadia while "Third Sex" looms trim at the Studio. "South Seas Adventure" is torrid at the Boyd-in-fourth stanza and "Rally Round Flag, Boys" is lusty in second at the Fox. "Separate Tables" in fourth at Midtown and "Some Came Running" in sixth at Goldman, both are fancy.

Estimates for This Week  
Arcadia (S&S) (536; 99-\$1.80) —"Journey" (M-G). Fair \$7,000. Last week, "Black Orchid" (Par) (5th wk), \$4,200.

Boyd (SW-Cinerama) (1,480; \$1.10-\$2.60) —"South Seas Adventure" (Cinerama) (4th wk). Hot \$17,000. Last week, \$18,000.

Fox (National) (2,250; \$1.10-\$1.80) —"Rally Round Flag" (20th) (2d wk). Loud \$18,000. Last week, \$25,000.

Midtown (Goldman) (1,000; 99-\$1.80) —"Separate Tables" (UA) (4th wk). Smart \$12,000 or near. Last week, \$16,000.

Randolph (Goldman) (1,250; 94-\$1.80) —"Some Came Running" (Continued on page 24)

# 'Flag' Passable \$15,000, St. Loo; 'Journey' Okay 11G, 'Inn' Lively 12G, 2

St. Louis, March 17.

Promising somewhat brisk trade at the turnstiles this week is "Rally Round Flag, Boys" at Fox, but "Journey" is fair. Going strong among the holdovers are "Separate Tables" at Orpheum in fifth round and "Inn of Sixth Happiness," great in second frame at the St. Louis. "Around World in 80 Days," in for a long run, is now in third week at the Pageant.

Estimates for This Week  
Apollo Art (Grace) (700; 90-\$1.25) —"Seventh Seal" (Indie). Oke \$2,000. Last week, "The Circle" (Indie) and "Naked Eye" (Indie), \$3,000.

Fox (Arthur) (5,000; 60-90) —"Rally Round Flag" (20th) and "Intent to Kill" (U). Okay \$15,000. Last week, "These Thousand Hills" (20th) and "Alaska Passage" (Col), \$12,000.

Loew's (Loew) (3,600; 60-90) —"Journey" (M-G). Okay \$11,000 or near. Last week, "Gigi" (M-G) (5th wk), \$9,500.

Orpheum (Loew) (1,900; 60-90) —"Separate Tables" (UA) (5th wk). Good \$6,000. Last week, \$9,000.

Pageant (Arthur) (1,000; 50-\$1) —"Around World in 80 Days" (UA) (3d wk). Big \$5,000. Last week, \$7,000.

Richmond (Arthur) (1,000; 60-90) —"Cast a Dark Shadow" (Indie). Fair \$1,500. Last week, "Portrait of Unknown Woman" (Indie), \$1,500.

St. Louis (Arthur) (3,800; 60-90) —"Inn of Sixth Happiness" (20th) (2d wk). Great \$12,000. Last week, \$23,000.

Shady Oak (Arthur) (760; 60-90) —"A Plea for Passion" (Indie). Good \$2,000. Last week, "Genevieve" (Indie) and "Tifffield Thunderbolt" (Indie) (reissues), \$3,000.

# Det. Milder; 'Verboten' Good \$17,000, 'Stranger' 14G, 'Tables' Big 12G, 5th

## Key City Grosses

### Estimated Total Gross

This Week ..... \$2,046,800

(Based on 21 cities and 221 theatres, chiefly first runs, including N. Y.)

Last Year ..... \$2,547,400

(Based on 22 cities and 233 theatres.)

# Bliz Bops Omaha; '1,000 Hills' 7G

Omaha, March 17.

A weekend blizzard struck early Saturday night, practically demolishing biz, so downtown first-runs are lagging this stanza. "These Thousand Hills" is light at the Orpheum but "First Man Into Space" shapes strong at the State. Reissue combo of "Robe" and "Demetrius and Gladiators" looks okay at Brandeis. Second week of "House on Haunted Hill" looms dandy at the Omaha. "South Pacific" remains big in its 21st lap at the Cooper.

Estimates for This Week  
Brandeis (Cooper) (694; 90-) —"Robe" (20th) and "Demetrius" (20th) (reissues). Okay \$3,500. Last week, "Wells Fargo" (Par) and "Forest Ranger" (Par) (reissues), \$1,800.

Cooper (Cooper) (708; \$1.50-\$2.20) —"South Pacific" (Magna) (21st wk). Big \$8,000. Last week, \$8,200.

Omaha (Tristates) (2,066; 75-\$1) —"House on Haunted Hill" (AA) and "Arson for Hire" (AA) (2d wk). Brisk \$7,000 or near after \$11,000 bow.

Orpheum (Tristates) (2,980; 75-\$1) —"These 1,000 Hills" (20th) and "Alaska Passage" (20th). Mild \$7,000. Last week, "Rally Round Flag, Boys" (20th), \$9,000.

State (Cooper) (850; 90-) —"First Man Into Space" (M-G). Strong \$6,000. Last week, "10 Commandments" (Par) (reissue) (2d wk), \$6,000 at \$1.25 top.

Washington, March 17.

Downbeat situation continues here this round with holdovers sagging or making ready for exits. And new product, with a few exceptions, does not look smash. However, "Remarkable Mr. Pennypacker" rates a hoty take in Palace opener. "Night of Quarter Moon" at Capitol looks slow in initial round. "I Want to Live" shapes okay after five weeks at Keith's. "Hanging Tree" shapes solid in two houses. With first wave of spring tourists here, "South Seas Adventure" remains a potent \$15,000 for 13th stanza at Warner's.

Estimates for This Week  
Ambassador (Metropolitan) (SW) (1,490; 1,000; 90-\$1.25) —"Hanging Tree" (WB). Solid \$15,500. Last week, "Up Periscope" (WB), \$14,500.

Capitol (Loew) (3,434; 90-\$1.25) —"Night of Quarter Moon" (M-G). Slow \$10,000. Last week, "Sheriff of Fractured Jaw" (20th), \$8,500.

Columbia (Loew) (904; 90-\$1.49) —"Separate Tables" (UA) (13th wk). Sturdy \$7,500 and remains on.

Keith's (RKO) (1,850; 90-\$1.25) —"I Want to Live" (UA) (5th wk). Oke \$5,000. Last week, \$9,000.

Madam Theatre (K-B) (900; \$1.00) —"I Was Monty's Double" (NTA) (2d wk). Moderate \$2,500 after \$3,500 opener.

Ontario (K-B) (1,240; 90-\$1.25) —"Night to Remember" (Rank) (4th wk). Drops to middling \$5,000. Last week, \$6,000.

Palace (Loew) (2,390; 90-\$1.25) —"Pennypacker" (20th). Sock \$19,000 for Clifton Webb starer. Last week, "Rally Round Flag" (20th) (3d wk), \$11,000.

Pizza (T-L) (276; 90-\$1.49) —"Night Heaven Fell" (Kings) (12th wk). Good \$2,500. Last week, \$3,000.

Trans-Lux (T-L) (600; 90-\$1.65) —"Last Blitzkrieg" (Col) (2d wk). Oke \$3,500. Last week, \$5,000.

Uptown (SW) (1,100; \$1.25-\$1.49) —"Sleeping Beauty" (BV) (4th wk). Smash \$15,000. Last week, same.

Warner (SW-Cinerama) (1,300; \$1.25-\$2.40) —"South Seas Adventure" (Cinerama) (13th wk). Solid \$15,000 after \$17,200 in 12th round.

Detroit, March 17.

Over-all biz at downtown deluxers continues good-but the pace is a little slower than a week ago. "Sleeping Beauty" sensational in second session at United Artists, is the pace-setter. "Verboten" is rated good at the Fox. "Stranger in My Arms" is below average at the Michigan. Reissue of "A Place in Sun" is only fair at the Broadway-Capitol.

"South Seas Adventure" stays wow in 24th sailing at Music Hall. "Separate Tables" is big in fifth week at the Madison. "Journey" shapes good in third week at the Adams.

Estimates for This Week  
Fox (Fox-Detroit) (5,000; \$1.25-\$1.49) —"Verboten" (Rank) and "Sea Fury" (Rank). Good \$17,000. Last week, "Night Quarter Moon" (M-G) and "Nowhere to Go" (M-G), \$18,000.

Michigan (UD) (4,000; \$1.25-\$1.49) —"Stranger in Arms" (U) and "Never Start Anything Small" (U). Just nice \$14,000. Last week, "Bell, Book, Candle" (Col) and "Life Begins at 17" (Col), \$16,000 in second week.

Palms (UD) (2,961; \$1.25-\$1.49) —"10 Commandments" (Par) (reissue) (2d wk). Fine \$12,500. Last week, \$15,000.

Madison (UD) (1,900; \$1.25-\$1.49) —"Separate Tables" (UA) (5th wk). Lofly \$12,000. Last week, \$14,500.

Broadway-Capitol (UD) (3,500; 90-\$1.25) —"A Place in Sun" (Par) and "Stalag 17" (Par) (reissues). Fair \$10,000. Last week, "Crawling Eye" (DCA) and "Cosmic Monsters" (DCA), \$9,500.

United Artists (UA) (1,667; \$1.25-\$1.75) —"Sleeping Beauty" (BV) (2d wk). Sensational \$25,000. Last week, same.

Adams (Balaban) (1,700; \$1.25-\$1.50) —"Journey" (M-G) (3d wk). Good \$7,500. Last week, \$8,000.

Music Hall (SW-Cinerama) (1,208; \$1.55-\$2.65) —"South Seas Adventure" (Cinerama) (24th wk). Wham \$18,000. Last week, same.

Palms (UD) (2,961; \$1.25-\$1.49) —"Two Headed Spy" (Col) (3d wk). Down to \$2,000 in short third week.

Minneapolis, March 17.

Another influx of praiseworthy pictures is providing more Loop boxoffice stimulation. The fresh entries are "Old Man and Sea," "Black Orchid," "Tarawa Beachhead" and "The Trap." "Old Man" looks stout at Lyric. "Orchid" tall at RKO Pan. The general prosperity which has been in evidence downtown since the new year's arrival doesn't appear to have suffered much from Lent presence.

Holdovers include the town's only hard-ticket pic, "Windjammer," socko in 17th week and "My Uncle," winging up a gratifying seven-week run. "Windjammer," "Sleeping Beauty" and "Separate Tables," both are pleasing in their second stanzas.

Estimates for This Week  
Academy (Mann) (947; \$1-\$1.49) —"Sleeping Beauty" (BV) (2d wk). Virile \$14,000. Last week, same.

Century (S-W) (1,150; \$1.75-\$2.65) —"Windjammer" (NT) (17th wk). Holds smash pace at \$16,000. Last week, \$15,500.

Gopher (Berger) (1,000; 85-\$1) —"Tarawa Beachhead" (Col). Showing strength at nice \$6,000. Last week, "These 1,000 Hills" (20th), \$4,800.

Lyric (Par) (1,000; 85-\$1) —"Old Man and Sea" (WB). Academy award nominations and tieups with colleges and schools helping this one. Stout \$7,000. Last week, "Rally Round Flag" (20th) (4th wk), \$7,000, at \$1-\$1.25 sale.

RKO Orpheum (RKO) (2,800; 85-\$1) —"Separate Tables" (UA) (2d wk). Satisfactory \$6,000. Last week, \$11,000.

RKO Pan (RKO) (1,800; 85-\$1) —"Black Orchid" (Par). Fast \$8,000. Last week, "Last Mile" (UA) and "Escort West" (UA), \$4,000 at 90c top.

State (Par) (2,200; 85-\$1) —"The Trap" (Par). Fair \$6,000.

# New Films Help Chi; 'Stranger' Boff \$24,000, 'Trap' Sockeroo 12G, 'Mame' Lively 25G, 'Beauty' 29G, 'Gigi' 14G

Chicago, March 17. Seasonal dropoff continues to plague first-run exhibs, but influx of new product is tempering situation some currently. Esquire's "Remarkable Mr. Penny" should hit a solid \$12,000. "Stranger in My Arms" figures to grab a lively \$24,000 at the Oriental. Pairing of "The Trap" and "Tokyo After Dark" is rated lusty \$12,000 in Garriick initialer.

Friskiest holdovers are "Horse's Mouth," expecting a fancy second term at the World, and "Gigi," still hep third-framer at the Loop. "Sleeping Beauty" is dandy in State-Lake fifth. "Night to Remember" shapes soft in third week at Todd's Cinesage.

"Some Came Running" looks brisk in sixth Woods round while ditto session for "Rally Round Flag, Boys" is rated okay at United Artists. Eighth stanza of Chicago's "Auntie Mame" is solid.

On the hard-ticket scene, the 25th week of "South Seas Adventure" is hep at the Palace, and 51st round of "South Pacific" looms good at McVickers.

**Estimates for This Week**  
Chicago (B&K) (3,900; 90-\$1.80) — "Auntie Mame" (WB) (8th wk). Fast \$25,000. Last week, \$27,000.  
Esquire (H&E Balaban) (1,350; \$1.50) — "Remarkable Mr. Penny" (20th). Nice \$10,500. Last week, "Black Orchid" (Par) (4th wk), \$7,300.  
Garriick (B&K) (850; 90-\$1.25) — "The Trap" (Par) and "Tokyo After Dark" (Par). Loud at \$12,000. Last week, reissues.

Loop (Tele-Tel) (606; 90-\$1.80) — "Gigi" (M-G) (3d wk). Solid \$14,000. Last week, \$20,000.

McVickers (JL&S) (1,580; \$1.25-\$3.30) — "South Pacific" (Magna) (51st wk). Good \$14,500. Last week, \$15,000.

Oriental (Indie) (3,400; 90-\$1.50) — "Stranger in My Arms" (U). Nice \$24,000. Last week, "The Journey" (M-G) (3d wk), \$8,000.

Palace (SW-Cinéma) (1,434; \$1.25-\$3.40) — "South Seas Adventure" (Cinéma) (25th wk). Sturdy \$21,000. Last week, \$21,500.

Roosevelt (B&K) (1,400; 90-\$1.80) — "Hanging Tree" (WB) (4th wk). Drab \$6,500. Third was \$12,000.

State-Lake (B&K) (2,400; 90-\$1.80) — "Sleeping Beauty" (BV) (5th wk). Fancy \$29,000. Last week, \$33,000.

Surf (H&E Balaban) (685; \$1.25) — "Dreaming Lips" (DCA). Dim \$2,100. Last week, "Mac Little Island" (Rank) (2d wk), \$2,300.

Todd's Cinesage (Todd) (1,036; 90-\$1.80) — "Night to Remember" (Rank) (3d wk). Slow \$8,000. Last week, \$9,000.

United Artists (B&K) (1,700; 90-\$1.80) — "Rally Round Flag" (20th) (6th wk). Tall \$13,000. Last week, \$14,000.

Woods - (Essaness) (1,200; 90-\$1.50) — "Some Came Running" (M-G) (6th wk). Nice \$16,000. Last week, \$19,000.

World (Teitel) (606; 90-\$1.50) — "Horse's Mouth" (UA) (2d wk). Socko \$11,200. Last week, \$12,000, for new house record.

## 'Beauty' Smash \$15,000, Port; 'Tables' 6G in 3d

Portland, Ore., March 17. Main stem is holding up fairly well if not big at many houses currently. "Sleeping Beauty" shapes smash in second stanza at the Broadway. "Gigi" stays for a record-breaking 30th session at the Guild. "Separate Tables" still is holding well in third stanza at Paramount. "Journey" at Orpheum looms fair and "Never Steal Anything Small" at Fox rated okay.

**Estimates for This Week**  
Broadway (Parker) (1,890; \$1-\$2) — "Sleeping Beauty" (BV) (2d wk). Smash \$15,000. Last week, \$17,700.  
Fox (Evergreen) (1,536; \$1-\$1.49) — "Never Steal Anything Small" (U) and "No Name on Bullet" (U). Oke \$6,000. Last week, "Anna Lucasta" (UA) and "The Fear-makers" (UA), \$5,700.

Guild (Indie) (400; \$1-\$1.50) — "Gigi" (M-G) (30th wk). Sturdy \$4,000. Last week, \$3,800.

Orpheum (Evergreen) (1,600; \$1-\$1.49) — "Journey" (M-G) and "Gideon Scotland Yard" (Col). Fair \$6,000. Last week, "Last Blitzkrieg" (Col) and "Ride Lonesome" (Col), \$6,400.

Paramount (Port-Par) (3,400; \$1-\$1.50) — "Separate Tables" (UA) and "Cop Hater" (UA) (3d wk). Nice \$6,000 or near. Last week, \$7,000.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

## 'Gigi' Wham 20G, Prov.; 'Hill' Hep 8G

Providence, March 17. Riding high above the others this week is the State's "Gigi," with smash take. Majestic is fairly happy with reissue of "Streetcar Named Desire." "House on Haunted Hill" looks stout at Albee. Strand is very slow with "These 1,000 Hills."

**Estimates for This Week**  
Albee (RKO) (2,200; 65-80) — "House on Haunted Hill" (AA) and "Johnny Rocco" (AA). Sturdy \$9,000. Last week, "Up Periscope" (WB) and "Gunsmoke In Tucson" (AA), \$6,500.

Majestic (SW) (2,200; 65-80) — "Streetcar Named Desire" (WB) and "Flaming Frontier" (WB) (reissues). Happy \$8,000. Last week, "Rally Round Flag" (20th) (3d wk), \$7,000.

State (Loew) (3,200; 90-\$1.25) — "Gigi" (M-G). Heading for wow \$20,000. Last week, "Separate Tables" (UA) (3d wk), \$7,500.

Strand (National Realty) (2,200; 65-80) — "These 1,000 Hills" (20th) and "R. Muriel" (20th). Very slow \$4,000. Last week, "Stranger in Arms" (U), \$6,000.

## K.C. Biz Off; 'Stranger' Bright \$7,500, 'Orchid' Fair 6G, 'Mame' 6½G, 11

Kansas City, March 17. Moderate trend on tap this week is really in keeping with most of product. "Stranger in My Arms," at the Uptown, is probably the best newcomer, and due to hold. "Black Orchid" at Paramount and "Night of the Quarter Moon" at Midland are both moderate. "Auntie Mame" gains some momentum on windup week at the Roxy, setting a record for length of run at house, excepting the road-show pix. Fox Midwest three-house combo has "Blood of Vampire" for fair returns.

**Estimates for This Week**  
Isis, Fairway, Granada (Fox Midwest) (1,360; 700; 1,217; 75-90) — "Blood of Vampire" (U) and "Monster on Campus" (U). Fair \$7,000. Last week, "These 1,000 Hills" (20th) and "Alaska Passage" (20th), \$7,500.

Kimo (Dickinson) (504; 90-\$1.25) — "God Created Woman" (Kings) (58th wk). Okay \$1,000, stays. Last week, same.

Midland (Loew) (3,500; 75-\$1) — "Night of Quarter Moon" (M-G) and "Kill Her Gently" (Col). Slow \$5,500. Last week, "Journey" (M-G) and "Nowhere to Go" (M-G), \$8,000.

Missouri (Cinéma) (1,194; \$1.25-\$2) — "South Seas Adventure" (Cinéma) (14th wk). Steady \$8,000. Last week, same.

Paramount (UP) (1,900; 75-\$1) — "Black Orchid" (Par). Fair \$6,000. Last week, "The Trap" (Par) and "As Young As We Are" (Par), ditto.

Rockhill (Little Art Theatres) (750; 90-\$1.15) — "Horse's Mouth" (Lopert) (2d wk). Sock \$4,000, as Guinness breaks all records in over two years' of operation of art policy here. Holds on. Last week, great \$4,500 and new high.

Roxy (Durwood) (879; 90-\$1.25-\$3.50) — "Auntie Mame" (WB) (11th wk). Fancy \$6,500, as run closes out with records for length of run and total gross, excepting road shows. Last week, \$4,800.

Uptown (Fox Midwest) (2,043; 75-\$1) — "Stranger in Arms" (U). Bright \$7,500; holds. Last week, "Rally Round Flag" (20th) (3d wk), \$4,000.

## Cleve. Sags; 'Old Man' OK 11G, 'Mating' Same

Cleveland, March 17. Biz at first-runs here currently is only lightweight with few newcomers and most of them routine to poor. "Old Man and Sea" is average at the Allen while "I, Mobster" looks poor at the Hipp. "Mating Game," however, shapes okay at the State, and is holding.

**Estimates for This Week**  
Allen (SW) (3,800; 85-\$1.50) — "Old Man and Sea" (WB). Average \$11,000. Last week, "Rally Round Flag" (20th) (2d wk), \$10,500.

Continental Art (Art Theatre Guild) (850; \$1.25) — "Affairs of Julie" (Indie). Weak \$900. Last week, "Bolero de Raquel" (Col), \$1,900.

Heights Art (Art Theatre Guild) (925; \$1.25) — "Horse's Mouth" (Lopert) (5th wk). Good \$2,600 after \$3,300 last week.

Lower Mall (Community) (500; 70-90) — "Pituit" (Indie) and "Lash of Penitents" (Indie) (reissues). Routine \$1,900. Last week, "Three Feet in Bed" (Indie) and "Tides of Passion" (Indie), \$2,200.

Hippodrome (Tele-Tel) (3,700; 85-\$1.25) — "Revolt in Big House" and "I, Mobster" (20th). Poor \$8,000. Last week, "Hanging Tree" (WB), \$10,000.

Ohio (Loew) (1,244; \$1.25-\$2.50) — "Separate Tables" (UA) (m.o.). Bright \$5,000 for fifth downtown lap after \$7,000.

Palace (SW-Cinéma) (1,523; \$1.25-\$2.40) — "South Seas Adventure" (Cinéma) (15th wk). Okay \$12,500. Last week, \$14,300.

State (Loew) (3,200; 70-90) — "Mating Game" (M-G). Oke \$11,000; holds. Last week, "Trap" (Par), \$8,000.

Stillman (Loew) (2,700; 85-\$1.25) — "Place in Sun" (Par) and "Stalag 17" (Par) (reissues). Okay \$5,500. Last week, "Lonelyhearts" (UA), \$4,500.

## 'Hill' Hefty 14G, Pitt; 'Beauty' 18G

Pittsburgh, March 17. Lent is cutting in sharply but "Sleeping Beauty" continues to hold up smash at Nixon in second week. And "House on Haunted Hill" will do surprisingly well at Stanley and may hold. "Journey" is below expectations at Penn and second sessions for both "Night to Remember" at Fulton and "Up Periscope" at Harris are off. "South Seas Adventure" sliding off at Warner while "He Who Must Die" is dipping at Guild.

**Estimates for This Week**  
Fulton (Shea) (1,700; 80-\$1.25) — "Night to Remember" (Rank) (2d wk). Weak \$3,500. Last week, \$3,000.

Guild (Green) (500; 99-\$1.25) — "He Who Must Die" (Kassler) (3d wk). Going downhill but okay at \$1,800. Last week, \$2,700.

Harris (Harris) (2,165; 80-\$1.25) — "Up Periscope" (WB) (2d wk). Coming out after six days at less than \$4,000, lean. Last week, \$7,000.

Nixon (Rubin) (1,500; 90-\$1.80) — "Sleeping Beauty" (2d wk). May top the opening stanza, which was his by three days of miserable weather and fell away from expectations. Smash \$18,000. Last week, \$17,500.

Penn (UA) (3,300; 90-\$1.50) — "Journey" (M-G). Figured to do much better. Will stay nine days (Continued on page 24)

# B'way Lags But 'Law' Smash \$11,400; 'Jaw' Glassy 21G, 'Beauty' Boff 34G For 4th, 'Tables' Stout 26½G, 13th

Despite being helped slightly by St. Patrick's Day, yesterday (Tues.), the current session on Broadway generally is swinging low, with too many weak holdovers to make much of a showing. Surprise five-inch snowstorm last Thursday sloughed business that day and on through Friday. Many spots are marking time, bring in their Easter pictures today or within the next seven days.

"Sheriff of Fractured Jaw" looks to hit only fair \$21,000 in opening round at the Paramount. "Law Is the Law" was smash \$11,400 at the arty Baronet for initial session. "The Journey" with stagework looks to round out its fourth-final week at the Music Hall with an okay \$100,000. The Hall brings in its annual Easter stagework and Green Mansions tomorrow (Thurs.). "Sleeping Beauty" held at sock \$34,000 in fourth frame at the Criterion.

"Stranger in My Arms" looks fine \$10,600 in second round (9 days) at the Odeon. Other second-weekers are limping. "Night of Quarter Moon" was slow \$15,000 or near at the Capitol. "Up Periscope" and stagework was light \$29,000 at the Roxy. "Lonelyhearts" was lean \$10,400 or close at the Victoria.

"Separate Tables" is holding solidly with \$17,000 in current (13th) stanza at the Astor and big \$9,500 in same week at the Normandie. "Gigi" rounded out its 19th session at the Sutton with a great \$18,400, and now is well along in the 20th week.

"He Who Must Die" held with a solid \$8,300 in its 11th round at the bandbox Beekman. "Shaggy Dog" replaces "Doctor's Dilemma" tomorrow at the Trans-Lux 52d Street. "Dog" opens day-date at the Odeon.

"Diary of Anne Frank" preems at the Palace tonight (Wed.) with a charity benefit after 11 weeks plus five days of "Rally Round Flag, Boys." "Rio Bravo" with new stagework opens today (Wed.) at the Roxy.

"South Seas Adventure" wound its 34th stanza with an okay \$21,600 at the Warner.

**Estimates for This Week**  
Astor (City Inv.) (1,094; 75-\$2) — "Separate Tables" (UA) (13th wk). This session winding today (Wed.) is heading for fancy \$17,000. The 12th week, \$20,200.

Baronet (Reade) (430; \$1.25-\$2) — "The Law Is the Law" (Cont) (2d wk). Initial round completed Monday (16) was smash \$11,400, second biggest money for a French pic here. In ahead, "My Uncle" (Cont) (18th wk-8 days), \$7,000.

Beekman (R&B) (590; \$1.20-\$1.75) — "He Who Must Die" (Kassler) (12th wk). The 11th stanza finished Saturday (14) was solid \$8,300. The 10th week, \$9,100.

Capitol (Loew) (4,820; \$1-\$2.50) — "Night of Quarter Moon" (M-G) (3d wk). Second session ended yesterday (Tues.) was slow \$15,000 or close. First was \$24,500. "Tempest" (Par) opens next, likely March 25.

Criterion (Moss) (1,671; 90-\$2.40) — "Sleeping Beauty" (BV) (5th wk). Fourth frame finished last night (Tues.) was sock \$34,000 or near. Third was \$39,000.

Fine Arts (Davis) (468; 90-\$1.80)

— "Two-Headed Spy" (Col) (3d wk). Initial holdover week finished Sunday (15) was smooth \$9,000. Opener was \$11,500.

55th St. Playhouse (Moss) (300; \$1.25-\$1.80) — "Miracle of St. Therese" (Ellis) (5th wk). This round is heading for solid \$4,200. The fourth was \$4,100.

Guild (Guild) (450; \$1-\$1.75) — "Adventures Tom Sawyer" (NTA) (reissue). Opened yesterday (Tues.). In ahead, "Cry From Streets" (3d wk-8 days), mild \$6,000 after \$7,000 in second regular week.

Normandie (Trans-Lux) (592; \$1.80-\$2.80) — "Separate Tables" (UA) (13th wk). This session winding up today (Wed.) is heading for big \$9,500. The 12th week was the same.

Palace (RKO) (1,642; \$1.50-\$3) — "Diary of Anne Frank" (20th). Opens tonight (Wed.) with a charity preem. Last week, "Rally Round Flag" (20th) (12th wk-5 days), slight \$6,200 after \$7,400 in 11th full week at \$2 top on grind.

Odeon (Moss) (813; 90-\$1.80) — "Stranger in My Arms" (U) (2d wk-9 days). This round finishing up today (Wed.) looks to hit fine \$10,600 in extended session. Opening week was \$10,300. "Shaggy Dog" (BV) opens tomorrow (Thurs.).

Paramount (AB-PT) (3,665; \$1-\$2) — "Sheriff of Fractured Jaw" (20th). Initial stanza winding up tomorrow (Thurs.) looks like fair \$21,000. Holding. In ahead, "Penny-packer" (20th) (3d wk), \$20,000.

"Jaw" holds only two weeks, with "Sound and Fury" (20th) then due in.

Paris (Pathe Cinema) (568; 90-\$1.80) — "Horse's Mouth" (Lopert) (19th wk). The 18th session completed Sunday (15) was big \$9,800. The 17th week, \$10,200.

Radio City Music Hall (Rockfellers) (6,200; 90-\$2.75) — "The Journey" (M-G) and stagework (4th-final wk). This round ending today (Wed.) looks like okay \$100,000 being hard hit by Thursday's snowstorm. The third was \$110,000.

"Green Mansions" (M-G) and Easter stagework opens tomorrow (Thurs.).

Rivoli (UAT) (1,545; \$2-\$3.50) — "South Pacific" (Magna) (24th wk). (Continued on page 24)

## Balto Slow But 'Beauty' Brisk \$11,000 in 4th; 'Stranger' 5G, 'Flag' 6G

Baltimore, March 17. Top new pic here is "Case of Dr. Laurent," which opened great at the Five West. Also on the happy side is "Sleeping Beauty," fast in fourth at the New and "Rally Round Flag, Boys" pleasant in third at the Century. "Stranger in My Arms" is disappointing in first stanza at the Town while "Night to Remember" is only fair in opener at the Mayfair. "Hanging Tree" is okay in second round at the Hipp but "The Journey" looms drab in second at the Stanley.

**Estimates for This Week**  
Century (R-F) (3,100; 90-\$1.50) — "Rally Round Flag" (20th) (3d wk). Warm \$6,000 after \$7,500 in second.

Cinema (Schwaber) (460; 90-\$1.50) — "Nine Lives" (Indie) (2d wk). Modest \$2,000 after \$2,500 in first.

Five West (Schwaber) (460; 90-\$1.50) — "Case of Dr. Laurent" (T-L). Lusty \$3,500. Last week, "Horse's Mouth" (Lopert) (11th wk), \$2,000.

Hippodrome (R-F) (2,300; 50-\$1.25) — "Hanging Tree" (WB) (2d wk). Fair \$7,000 after \$9,000 opener.

Little (R-F) (300; 50-\$1.25) — "Lovers and Thieves" (Indie). Oke \$1,500 in last week. Tale of Two Cities" (Rank) \$1,500.

Mayfair (R-F) (900; 50-\$1.25) — "Night to Remember" (Rank). Fair \$4,000. Last week, "Never Steal Anything Small" (U) (2d wk), \$3,000.

New (R-F) (1,600; 90-\$1.50) — "Sleeping Beauty" (BV) (4th wk). Fancy \$11,000 after \$13,000 in third week.

Playhouse (Schwaber) (460; 90-\$1.50) — "Doctor's Dilemma" (M-G) (6th wk). Pushed to \$2,700 after \$2,200 in fifth.

Stanley (R-F) (3,200; 50-\$1.50) — "Journey" (M-G) (2d wk). Dull \$5,000 after \$3,000 opener.

Town (R-F) (1,125; 50-\$1.25) — "Stranger in Arms" (U). Slow \$5,000. Last week, "Separate Tables" (UA) (4th wk), \$4,500.

# Cincy Improves; 'Hill' Wow \$10,000, 'Journey' Fair 9½G, 'Trap' Oke 8G

Cincinnati, March 17. General improvement looms for Cincy first-runs this session. Bolstering comes from three new bills, topped by "House on Haunted Hill," drastic in double dating at downtown Keith's and Shor's Twin Drive-In. "Journey" shapes fair at the big Albee and "Trap" is okay at Palace. "Auntie Mame" continues to breeze after setting local record pop price run, in 11th downtown week, now at Grand "Rally Round Flag" remains hefty in fourth frame in inaugurating first-run policy at the suburban Valley. Hard-ticket "South Seas Adventure" is regaining solid status after last week's crippling blizzard.

**Estimates for This Week**  
Albee (RKO) (3,100; 90-\$1.25) — "Journey" (M-G). Fair \$9,500. Last week, "Black Orchid" (Par), \$8,000.  
Capitol (SW-Cinéma) (1,376; \$1.20-\$2.85) — "South Seas Adventure" (Cinéma) (20th wk). Swell \$14,000. Last week, \$12,000.

Grand (RKO) (1,400; 90-\$1.50) — "Auntie Mame" (WB) (m.o.). (4th wk). Potent \$6,000, same as last week, in setting new Cincy record of 11th weeks for pop-price pic run. Will probably hold.

Keith's (Shor) (1,500; 90-\$1.25) — "House on Haunted Hill" (AA). Fright deviation from house policy shaping for wow \$10,000 or better, including hordes of youngsters at 35c reduced tab. Like gross looms for dual showing, without Emergo process, on one side of double screen at Shor's Twin Drive-In.

Palace (RKO) (2,600; 90-\$1.10) — "Trap" (Par). Oke \$8,000 or close. Last week, "Hanging Tree" (WB), \$9,000, at 90-\$1.25 scale.

Valley (Wiethe) (1,200; \$1-\$1.50) — "Rally Round Flag" (20th) (4th wk). In stride with last week's hefty \$10,000. Holds for fifth week.

## Paramount Studio Operating 'At Capacity'; Plan to Continue Rest of Year!

HOLLYWOOD.—Paramount, which has six pictures shooting on the lot at the present time, plans to back them up with a continuing program that will keep studio facilities operating at capacity, studio officials said.

The schedule calls for at least three and as

# STARS! STARS! NOW SHOOTING FOR YOUR B



**DANNY  
KAYE**

**ANTHONY  
QUINN**

**SOPHIA  
LOREN**

**KARL  
MALDEN**

**KATY  
JURADO**

**MARLON  
BRANDO**

**JERRY  
LEWIS**

**"THE  
FIVE  
PENNIES"**

**"HELLER WITH A GUN"**

**"ONE EYED JACKS"**

**"DON'T  
GIVE UP  
THE SHIP"**



# OXOFFICE FROM HOLLYWOOD'S BUSIEST LOT!



**JEFF  
CHANDLER**

**NICOLE  
MAUREY**

**FESS  
PARKER**

**CLARK  
GABLE**

**CARROLL  
BAKER**

**LILLI  
PALMER**

**LEE J.  
COBB**

"THE JAYHAWKERS"

"BUT NOT FOR ME"

## Protection for Gilbert & Sullivan

### Bufs Ask British Parliament to Act Against 'Public Domain' and Rock 'n' Roll Vulgarization

London, March 17.

A petition calling on the Government to protect the copyrights of the Gilbert & Sullivan operettas for all time is to be presented in the House of Commons on Monday (23) by Lawrence Turner, Conservative M.P. for Oxford. Signed by about 500,000 people in various parts of the world, the petition represents the results of five years' work by Dorothy Mary Alderley, a 72-year-old devotee of the composer and the lyricist.

Miss Alderley's fighting spirit was aroused when she read that Danny Kaye had recorded hotbed-up versions of Gilbert and Sullivan tunes following expiration of copyright on the music in 1950. With the copyrights of Gilbert's lyrics running out in May, 1961, the G. & S. admirers expect dire things to happen. Turner—who coincidentally is the grandson of George Grossmith, comedian of the early performances of the light operas by the D'Oyly Carte company—is quoted as saying "there is a great danger of lowering the standards of performance with rock 'n' roll and the lot."

One quarter from which the petition isn't getting support is the D'Oyly Carte Opera Co. itself which currently has a monopoly in presenting the Gilbert and Sullivan works and, in the presenting, sticks pedantically to a timeworn style of production. In its latest West End season, which ended at the Princess Theatre on Saturday (13) 96 sellout and near-capacity performances were given, attracting around 150,000 people.

### CUBAN FILM CENSORS TOUGH UNDER CASTRO

Havana, March 10.

Film censorship in Cuba is handled by the Ministerio de Gobernación (Interior Ministry), now headed by a former newspaperman, Luis Orlando Rodríguez. Two boards within the ministry handle the censoring. One decides whether a pic may be seen by adults. If it disapproves, the film is banned throughout Cuba. Second board decides whether a picture may be seen by children under 12 years of age. There are two classifications:

"Not apt for children": The board does not approve of a film with this rating, but children may see it if accompanied by adults.

"Prohibited for children": Children may not see the pic even if accompanied by adults.

Under the previous Batista's government, censorship was not strictly enforced. The boards could be bribed to approve films. Head of the adult board collected \$10 weekly from each theatre so they would not be bothered. Now, however, the Fidel Castro government is strictly enforcing censorship. Sexy scenes must often be deleted before the adult board will approve a picture.

### Claudio Villa Slams Press; Loses Nerve, Apologizes

Rome, March 10.

A fracas has been stirred up all over Italy by some comments made by singer Claudio Villa during a cabaret on the Italian song on "Il Mattatore," the television show emceed by Vittorio Gassman which is currently topping all local ratings.

Villa, irked at his reception at the recent San Remo song festival and by a bad press, expressed his dislike for journalists in clear terms, noting that critics were unjustly hitting his "last-ditch" defense of the pure Italian song vs. the modern "yell" school of vocalizing.

Italo papers headlined the hassle, and comments and criticism poured in on Villa and RAI-TV, including official protests from local and national press associations. Singer has since taken it all back with formal "I'm sorrys," claiming misinterpretation, "excitement" of the moment, adding that he really only meant "about ten" Italo critics who were always after him.

### Mex Film Bank Prod. In Financial Trouble

Mexico City, March 10.

Cinematografía Latina, Mexican film producing organization created by the official National Film Bank, is in financial difficulties, it's reported here and liquidation of firm is being either considered or actually under way. Original producing unit was formed to cut operational losses at the government-operated Clasa Studios. These latter were finally shut down about a year ago after producers and privately operated studios insisted that government operation of film studios was "unfair competition."

The non-participation of the government in the local industry lasted about a year, and then the intricate "Churubusco" deal switched these studios from private hands to the Film Bank. Reason for federal intervention was that studios were in danger of falling into hands of Gabriel Alarcon, with the exhibitor magnate then in a strong position to dictate to producers. While Churubusco Studios now does run on a fair basis, with no complaints from producers using sound facilities, the essay by the government into film production was not a happy one.

### 20 Nations Set For Paris Season

By GENE MOSKOWITZ

Paris, March 17.

Theatre of Nations starts its third season Friday (20) at the Theatre Sarah Bernhardt with 20 nations sending 28 troupes to present dramatic, dance, lyric and marionette entertainments in 16 languages for a total of 120 performances again, as last year. America is conspicuously absent. Russia is participating.

Event is subsidized by the French government and is under umbrella of the International Theatre Institute of UNESCO.

Invited groups have to pay their own fares to and fro but get the complete boxoffice returns to pay for their expenses in Paris. There are no prizes involved. Just prestige.

Musicals have a \$4 top and 2nd regular show \$2, \$3 top.

U.S. participated in 1954 with "The Skin of Our Teeth" and "Medea" and again in 1957 with the Broadway company of "Long Day's Journey into Night." There was talk of inviting the off-Broadway "Ulysses in Nighttown" this season, but lack of funds seems to have stymied this.

The program for the upcoming season is as follows:

March 22-26: Czechoslovakia's Theatre ABC of Prague in two satirical operas by Jiri Voskovec and Jan Werich "The Ballad of the Ragged" and "Cesar." Werich directs and plays in both.

March 31-April 2: West Berlin Schauspielhaus De Bochum in Shakespeare's "Julius Caesar."

April 2-6: London's Theatre Workshop with Brendan Behan's "The Hostage" directed by Joan Littlewood.

April 8-11: Warsaw Opera with Szelogowski's "Mazepa" and Razycki's "Pan Twardowski."

April 13-18: Spain's Zarzuelas Opera Co. April 20-24: Stockholm Opera with three ballets.

April 29-30: Sweden's Malmo Theatre in Hjalmar Bergman's "Sagan" (The Legend) directed by film man Ingmar Bergman.

May 4-9: East Berlin's Komische Opera with Offenbach's "Tales of Hoffman" and Benjamin Britten's "Albert Herring."

May 11-15: Dublin Gate Theatre in G. B. Shaw's "Saint Joan" with Siobhan McKenna.

May 19-23: Jamaica's Caribbean Troupe doing Marc Connelly's "Green Pastures" with William Marshall and directed by Pauline Grand.

June 1-4: Italy's Gino Cervi Co. in Shakespeare's "The Merry Wives of Windsor" and Luigi Pirandello's "The Masked Man."

June 9-14: Hungary with the National Theatre doing Shakespeare's "Othello" and the Opera of Budapest doing an opera, "Mazepa" and a ballet, "The Hungarian Mandarin" of Bela Bartok.

June 17-21: Belgrade Opera, "Katia Koubanova" of Leon Janacek.

June 23-28: Theatre Poshkin of Leningrad in Vishnevskii's "The Optimistic Tragedy."

### Kubrick's 'Glory' Honored

Rome, March 10.

Stanley Kubrick won the coveted "Silver Ribbon" for the best foreign film of 1958 with "Paths of Glory" (UA). It was announced at a gala affair held at Sistina Theatre to spotlight the prizes voted by the Italian Film Critics Assn.

Pietro Germi was named best director. Franco Cristaldi copied the "Silver Ribbon" for the top production effort while Vittorio Gassman ran off with acting honors. No femme award was made.

### ULYSES' TOPS PROD. AT ASSOC. BRITISH

London, March 10.

The production of "H.M.S. Ulysses," based on the Alistair McLean story, with a budget well over \$1,000,000, will form the highlight of the Associated British Picture Corp. schedule for the current year. R. C. Sheriff has written the screenplay.

New sked was announced by C. J. Latta, the corporation's managing director, who said the first in the program would be Hal Chester's production of "School for Scoundrels," based on Stephen Potter's stories, which is due to start rolling in April. It will be followed by "Tommy the Toreador," starring Tommy Steele, which would be made in collaboration with Anglo-Amalgamated.

Ted Willis' "Six Men and a Nightingale" would be the third in the program. Others include "Stranger in Galah," "Taken at Flood," based on Bernard Newman's novel; "Sands of Desert" and "If Chance a Stranger."

The studios would be kept busy with the filming of six tele series, which the corporation's subsidiary, ABC-TV, will make in association with U.S. interests. Latta also announced the appointment of A. C. (Charles) Cross as assistant to J. R. Wallis, the Elstree studio boss, and W. A. (Bill) Whittaker, as production controller.

### Hepburn Film Resumes Shooting in Durango

Mexico City, March 10.

Shooting of "The Unforgiven," suspended by the accident to Audrey Hepburn, has resumed in the Durango hills.

Meanwhile, the National Assn. of Actors (ANDA) has ruled on pending matters. For one thing, Emilio (Indio-Indian) Fernandez, holding down job of assistant director on film, cannot take on a "dual" role as actor. He had been offered a role by director John Huston.

ANDA turned thumbs down on Emilio's request, holding that it has to be either directing or acting. John Huston, who has wanted to appear in a small bit role for luck, can do this, providing fee that would have been earned by displaced Mexican bit player is turned over to the association's fund for actors.

Another matter has also been cleared up—reports of racial discrimination in the location dining room. According to stories circulating here, dining facilities were for exclusive use of Hollywood personnel. Jose Rodriguez Granada, chief of technicians and manual workers section of the Mexican Union of Film Workers, visited the location and disapproved this tale. Granada found conditions very satisfactory with amiability and cordial relations on both sides, and Mexicans and Americans eating in the same dining tent.

### Munich Tokyo Swap

Munich, March 17.

Stepped-up import of Japanese pictures to Western Germany is a hoped-for result of Japanese Film Week in Munich early this month. Delegation of Japanese producers and stars travelled to the Film Casino (320 seats). Unspooled were short subject "Downtown" and feature "Muhomatsu, the Rickshaw Man" in presence of Japan's Ambassador to Bonn, ministers of the Bavarian regional government.

In November of this year a reciprocal German Film Week will take place in Tokyo.

### Lowdown on Acapulco 'Press'

Mexico City, March 17.

Now that Acapulco has returned to normal, dust, dirt and the League of beach salesmen who do not give bathers a moment's peace, an incredible aspect of the recent meetings of the chief executives of Mexico and the United States can be told.

The press reports have fully covered the amazement and strategic withdrawal of President Eisenhower from reception he had offered "the press" on the lawns of the Hotel Pierre Marques in the port report.

A motley mob, over 400 strong, faced Presidents Eisenhower and Mateos when they made their appearance. And in the three-ring circus that followed, this swarm of "reporters" broke ranks and headed for the presidents. The two executives, appalled, fled to the security of their suites.

Now, it should be stressed that work of bona-fide reporters was made more difficult because of "adventurers" and wags who wanted to get in on the conferences. The so-called "reporters," decked out in shorts, bathing trunks and weirdly colored shirts, also included quite a number of ladies displaying Marilyn Monroe and Jayne Mansfield assets prominently.

This was no press reception and interview but a heyday for the clowns and the "celebrity hunters" of which there are legion in Mexico. And, sadly enough, including quite a number of American tourists who should have known better.

### Maria Felix for Epic On Empress Carlota

Mexico City, March 10.

Maria Felix, considered one of Mexico's top film femmes and box-office draw, will portray the Empress Carlota in an ambitious super-production announced by Clasa Films Mundiales. Budget for this one may exceed \$800,000 since units may go to Rome and other cities abroad to film part of exterior shots.

While the tragic love story of Carlota and Maximiliano has been done before a number of times by the international film industry, plan now is to present a truer film account of the two personalities and the times in which they lived, with the tragic ending at Cerro de las Campanas (Hill of the Bells) in Queretaro, with the execution of Maximiliano. Script will concentrate on development of the Empress Carlota.

### Britain's Exhibs Step Up Tax Fight

London, March 10.

With around four weeks to go before Britain's Chancellor introduces his Budget, the film trade is stepping up its campaign to urge the total abolition of the admission tax.

Last week's moves took in a deputation on Wednesday (4) by the All-Industry Tax Committee to the Economic Secretary to the Treasury, followed next day by a meeting with the Labor Films Committee at the House of Commons.

It's through this AITC that nearly all efforts are being concentrated, but there have been one or two additional asides. Last Tuesday (3), for instance, the Society of Cinema Managers followed up a confab it held in London by sending a telegram to the Chancellor. Also, the recently formed Federation of Film Unions revealed it had mailed letters to the Chancellor and the president of the Board of Trade while also making representations to Commons contacts.

AITC intends to continue pressing its case to the utmost in all possible quarters in the limited time still available since the Chancellor prepares his proposals well before actual Budget Day, April 7 or 14.

A note on how imperative it is that the tax should be eliminated appears in the annual report of the Cinematograph Exhibitors Assn. This declares that "a desperate position has been reached for a large section of the trade for whom there can be little hope of survival in the absence of a complete abolition of the cinema tax in 1959," a further paragraph adding that even abolition can't create a position of full economic stability overnight.

### Disney to Make 'Stallion'

Hollywood, March 17.

Walt Disney will film "The Emperor's Stallion," original by Peter Bernels, in Vienna in 1961, but hasn't decided yet whether property will be made as a feature or television.

Yarn involves the "Spanish" horses at the Vienna Academy. The late Winfield Sheehan also did "Florian," in 1939, which dealt with the royal Austrian horses.

### Final Shot In British Drive To End Admish Tax

London, March 17.

The last, and potentially the most powerful shot in the British film industry's campaign to get the admissions tax abolished is being fired in the form of a motion. This motion, signed by Members of Parliament of all parties, is intended for submission before Parliament rises for the Easter recess on March 26.

It is hoped that, before the motion is raised on "an early day," some 300 or more MPs will have backed it and that the Chancellor of the Exchequer accordingly will be so impressed by the weight of opinion behind the industry's case that total tax abolition on April 7, Budget Day, will no longer be in doubt.

The motion was put on the table last Wednesday (11) with some 30 signatures attached. Among other things, it urged the government "to permit the British film industry to compete on equal terms with other forms of public entertainment" by abolishing the tax. It also pointed out that the cinema was the only form of entertainment now bearing any such duty.

Meanwhile, the disk industry has been doing considerable lobbying to get a cut on or total abolition of the existing 60% purchase tax levelled on platters. A deputation of MPs put the case last week to F. J. Erroll, Economic Secretary to the Treasury.

### '80 Days' Hits New Highs in So. Africa

Johannesburg, March 10.

After a 39-week run, almost double that of the last record-breaking pic to play here, "Around World in 80 Days" (UA) ends a fabulous season at His Majesty's Theatre Feb. 21. Originally sketched for a possible six-month stint, the film has attracted a steady flow of patrons ever since the preem May 26 last year. "Days" total gross looks to be nearly \$440,000. It's estimated that by the end of the first showing in main centres of Southern Africa, the number of paid admissions will exceed 500,000.

Record figures for "80 Days" are reported also from other centres in the Union, where without exception, the runs have been longest and attendance highest ever registered. In Durban the pic is now past its eighth week. The Cape Town run lasted 14 weeks. In Salisbury (Southern Rhodesia) it ran seven weeks where one week is considered tops for a first-rate pic.

### European Pix-TV Union Meet

Rome, March 10.

Salary unification and coordination of European film production tele programming are to be the main topics of the current meeting of the European Film and Television Union held during March in Vienna.

Complex matter was last discussed at the previous union meeting held in Versailles in 1957, but is now even more urgent due to the European Common Market relationships between the continental nations belonging to the international grouping.

## Mexico Blueprints 'City of Arts' To Draw Latin Talent Together

Mexico City, March 17. A "City of the Arts," destined to be the Acropolis of the Americas, is idea now being studied by the National Institute of Fine Arts. Site of project to be in this city. Celestino Gorostiza, new head of the Institute, said that, as envisaged, the city will operate without undue fanfare on ballyhoo, and with no other purpose than "to elevate culture and art and to give best opportunities for a creative talent that deserves it."

The scope of the City of Arts is to be all embracing, from writing and painting, the theatre, films, radio and television, etc. And this is to be no flighty program for a selected coterie, of talented aspirants to the arts, Gorostiza said. Aim is to create a serious project which will give opportunity to true talent, heretofore unheard. The "hangers-on" and dilettantes will be weeded out. There will be no room for drowsiness in the Mexican Acropolis, Gorostiza said.

The Institute's head is being aided by a group of collaborators allied with the arts, with initial studies now formulating the framework for the ambitious plan. Project will not be born abruptly, but after considerable preliminaries. There is, too, the matter of obtaining "adequate financing" as well as gathering together of human elements necessary for such a center of culture.

For the moment the Institute intends to expand its cultural exchange with South American nations. As an aid in conquering the large distances between nations, the Institute plans to acquire a plan to send troupes of actors, dancers, musicians, painters, writers, etc., to points south and to the United States.

## Yugo Director, Actor Slug Critic for Raps

Belgrade, March 10. Vladimir Petric, drama critic for a Yugoslavia monthly and film critic for bi-monthly "Film," twice suffered physical scuffings from outraged theatrical artists recently. Actor Stojan Detchevich doused fully clothed Petric in waters of Adriatic while later was vacationing in Dubrovnik. Petric commented in his review of the actor's performance in "Romeo and Juliet" that his acting prowess was confined to the art of fencing.

The other incident was a fist assault on a Belgrade main street by film director Zika Chukulic, who objected to Petric's diatribe of his film documentary on Yugoslavian sculpture. Charges were brought in court with actor and director penalized for payment of all court fees. The friendly status has resumed among the parties concerned, who now are seen sharing Turkish coffee in Belgrade's Beztistan.

### RUHR FESTIVAL EVENTS

Include New Swiss Legit Work By Duerrenmatt

Recklinghausen, March 10. Ruhr Festival Plays, held annually, will this year celebrate the Schiller birthday centennial here.

The newest work by the Swiss dramatist Friedrich Duerrenmatt, "Frank V," will also be given its German premiere during the event. The Duesseldorf Playhouse will present Schiller's "William Tell" with staging by Karl-Heinz Stroux, the Berlin Schlosspark Theatre will perform Schiller's "The Robbers."

Event, which runs for about five weeks, opens May 23.

## 'Gigi' Scores in Paris

Paris, March 10. "Gigi" (MG) finally opened here recently at Marigny Theatre after being held up for two months because of the amazing long run of the French hit, "The Cheats." Pic got raves and may be the musical to break the usually low biz cycle here for Yank musical piz.

Maurice Chevalier, a star in the pic, took over Maxim's after the film preem for a \$50 a plate benefit for the old vaude artists' home which he backs. He sang after the supper and collected a nice amount.

## San Sebastian July 11

San Sebastian's seventh international film festival will be held here July 11-20, with participating countries competing for the top prize of "Concha de Oro" in both full-length film and short divisions. Participants may enter one in each category.

Films may also be entered in the information section and trade section, latter pointing up technical aspects of the industry.

## Big Turnover Of Legit in Paris

Paris, March 17. Though entering its last quarter, the legit season turnover is still big here. Seven new plays and revivals are due in this month to replace either flops or long-runs which have run their course.

Harry Kurnitz's "Reclining Figure," adapted by Marc-Gilbert Sauvageon, replaces the unsuccessful "La Folie" at the Madeleine. Tennessee Williams' "Orpheus Descending," adapted and mounted by Raymond Rouleau, supersedes the flop, "House of Gomez Sisters," at the Athenaeum.

Rene Aubert's "La Cathedrale" replaces the longrun "Behind the Cards" at the Theatre Herbat. A reprise of Marcel Aymé's "Heads of Others" will take the place of the folded Malakovsky's "The Bedbug" at the Theatre Atelier. Hit operetta "Naples" gets supplanted, after a longrun, by "Sissi," on the life of the Austrian Empress.

## Some Crack French Film Directors Turn to TV; Rossellini Joins Trek

Paris, March 10.

Unlike the U.S., some important top film directors here are beginning to turn to tele work in France. The first to do so are the widely known French and Italo directors Jean Renoir and Roberto Rossellini, respectively. Both explained their reasons recently for doing video work.

Renoir is making a feature tv film which is a modernized version of "Doctor Jekyll and Mr. Hyde" called "Le Testament De Docteur Cordelier," with Jean-Louis Barrault. Rossellini is readying 10 short pix he made in India last year with tele in mind. Renoir feels that tv has now received sufficient public following and interest (there are over 1,000,000 declared sets in France) to accept films presented in a different way. By this he means pix with more immediacy and no longer entirely dependent on the will of the director and the cameraman. He maintains that now the camera could produce effects by chance-like great newsreel shots-by recording what happens and letting the actions and movements of the actors govern the movement of the camera instead of vice-versa.

Incidentally, Renoir is bringing in his video feature for \$120,000 in 11 days using tv studios and equipment. His talk of showing it theatrically, after its tv one-shot, has the industry up in arms over it. They feel that tele is beginning to become a threat and films have enough troubles without this sort of competition. Renoir also said he was interested in tv because of the fact that the importance of technique had vanished in films.

Rossellini said that there were hardly any creative artists left in filmmaking. Also that it was primarily a cooperative effort of a variety of artists pooling their talents.

## With Many Members in TV, Film Biz Union-Cool to Network Wage Offer

## 'Actor' for Bayreuth

Bayreuth, March 17. For the first time in the history of the famed Wagner Festival here, an actor has been hired to play in one of the operas. He's Rudolph Schock, who takes over the role of the knight Stolzing in "The Mastersinger from Nurnberg," when the Fest begins in July.

Weiland Wagner, grandson of Richard Wagner and with his brother the innovator of the modernized, festival, hired the actor.

## German Govt. Ups Film Aid \$500,000

Bonn, March 10.

The German government, through various federal offices, has just decided to spend close to \$500,000 for supporting German film and documentary ventures this year. Total tab is about \$460,000, an increase over last year's \$375,000. Ministry of Interior is granting about \$125,000 to 40 top German documentaries. Among those to receive special grants of \$7,500 each are "Paradise and Fiery Oven," "Plastic 1958," and "Aluminum—Portrait of a Metal."

About \$185,000 is being given for the various German film prizes, and \$75,000 is being granted to aid the International Film Festival in Berlin this year. The German Film Export Union gets a budget increase of \$150,000 this year.

London, March 17. Because the nearly 2,000 members are now working in television and many are consequently scattered a long way from London, the British film industry's major labor union, the Assn. of Cinematograph, Television and Allied Technicians, is holding a rules revision conference March 22 to make changes that will enable representatives to be present and vote as delegates at all future annual powwows. An added reason for this mooted step is the operation in Eira of an ACTT branch, set up during the past year as the result of the Ardmore Studios opening. This again represents a geographical difficulty to some members who might want to be present at the yearly get-togethers.

The position of members in commercial tv enterprises was referred to by ACTT president Anthony Asquith at the union's annual general meeting March 7-8. Asquith reported that the employers' initial offer in response to an approach for salary raises had been a 1.86% increase, and the webs had held that the fact they had earned between them \$42,000,000 a year should have no effect at all on the size of the increase to be negotiated. Said the ACTT prexy: "We did not and never will have the slightest intention of accepting such an argument."

### Tele Figures in Setup

Television came into the annual general meeting proceedings on a couple of other occasions. Asquith reasserted ACTT's view that the third channel, when eventually introduced, should be operated neither by BBC nor the Independent Television Authority.

Sir Tom O'Brien, general secretary of the National Assn. of Theatrical and Cinematograph Employees and chairman of the newly-formed Federation of Film Unions (guest speaker), declared that some of the money made by commercial tele should go to help other sections of the entertainment industry hit by tv. He described the web's profits as a "menace to the economy of Britain."

Resolution urging the government to develop a large and healthy British film industry were among those passed at the meeting, which marked the completion by Asquith of 21 years' presidency. A new general council room has been named in his honor and the union has commissioned a portrait.

This year also marks the 25th as general secretary of George Elvin, who moved an emergency resolution deploring past government policies towards the film industry. He also hit at recent Rank Organization moves such as using Pinewood studios for vidpix production and turning certain cinemas into bowling alleys.

## World Film Festival Seeking New Site

Mexico City, March 10. Organizers of the Review of World Film Festivals are looking for a new site this year. Acapulco is highly favored because a tourist center, possibility of a lot of cheesecake shots at local beaches of stars and starlets, and the fact that there is no price freeze at the boxoffice in the state of Guerrero.

Last year's event, held here was considered a financial failure. Public also did not respond too warmly to the idea because there were last-minute uncertainties about what the admission price would be until evening of inauguration of event. Then the 4 pesos (32c) maximum was fixed because Mayor Ernesto P. Uruehuru would not budge in granting a higher admission.

## Author Defends His 'Room'

London, March 10. John Braine, author of "Room at the Top," contributed last week to a correspondence in the Observer which has followed the publication of Caroline Lejeune's unfavorable review of the film. "I, too," wrote Braine, admire the film. With the exception of "Odd Man Out," I cannot remember any other British film which has so faithfully interpreted a novel. The overwhelming majority of the London crits gave it rave notices.

# HAVE VARIETY— CAN TRAVEL

Wonderful thing about the journal of amusements, VARIETY, published weekly at 154 West 46th Street, New York 36, is that this paper circulates anywhere that showmen are showing their wares.

VARIETY discovered International Show Business well before World War I, opened an office in London as early as 1908.

Next month, VARIETY will explore, exploit and engineer the nation-to-nation situations. The 2d Annual International Film Section, now in preparation, will be an ideal showcase for advertisers who wish "to travel." Producers, Studios, Distributors, Laboratories, Services, Stars, Directors, Writers, Technicians—whoever and whatever—have the assurance of an alert, knowing, noticing, planning audience.

Space reservations can be made at any office listed below for the:

# INTERNATIONAL FILM NUMBER

of

VARIETY

LONDON, W. C. 2  
8 St. Martin's Place  
Trafalgar Square

NEW YORK 36  
154 W. 46th St.

PARIS  
28 rue de la Huchette  
Paris 5

HOLLYWOOD 28  
6404 Sunset Blvd.

ROME  
Stampa Estera (Foreign Press  
Club), Via Mercade 55

CHICAGO 11  
612 N. Michigan Ave.

**H  
A  
M  
M  
E  
R**  
**FILM  
PRODUCTIONS  
LTD**

*Who gave you...*

**THE CURSE OF FRANKENSTEIN  
HORROR OF DRACULA  
THE CAMP ON BLOOD ISLAND**

*are proud to announce  
that  
their three Directors*

**JAMES                  ANTHONY                  MICHAEL  
CARRERAS          HINDS                  CARRERAS**

*are in*  
**NEW YORK**

**TO DELIVER**

to deliver to COLUMBIA

# *YESTERDAY'S ENEMY*

to UNITED ARTISTS

## TEN SECONDS TO HELL

and

## The Hound of the Baskervilles

IN TECHNICOLOR

to deliver to PARAMOUNT

## The Man Who Could Cheat Death

IN TECHNICOLOR

And to confer with

UNIVERSAL-INTERNATIONAL on

# THE MUMMY

TECHNICOLOR

Now in production

# Inflation & Unearned Increment Ride Home in Name-Drop San Fernando

By KAY CAMPBELL

Los Angeles, March 17.

The San Fernando Valley, with its dozens of sprawling communities, hundreds of subdivisions, miles of cafes, drive-ins and niteries, new industrial plants and shopping centers, thousands of backyard swimming pools, country clubs, multi-unit apartment houses, and cars creeping bumper-to-bumper along the freeways, is the nation's No. 1 sociological and economic phenomenon which proves beyond a doubt that you should never underestimate the power of the "Hollywood" tag.

In 1945, William Paul Whitsett, founder of Van Nuys, by-lined an article in the Los Angeles Times, titled "Garden Homes After the War." "As I visualize that situation," he wrote, "there will be a demand after the war for possibly 50,000 homesites in the Valley. By homesites, we mean, out here, a plot of ground large enough for a comfortable home and sufficient area for raising a large part of the family food—vegetables, chickens, eggs, rabbits, etc. The average value of these homesites when fully developed will be about \$8,000 and will have an assessed valuation of \$4,000 each. The cost of utility services for such a homesite will average about \$7 per month."

Now Whitsett was a man noted for his foresight. In 1911, he bought a section of land in the center of the Valley, established a townsite, organized two banks, and later was one of the leaders in bringing Colorado River Water to metropolitan Los Angeles and surrounding areas.

What Whitsett didn't foresee was the promotional value of show biz names. Spurred by the desire to "Live with the stars" as Encino frankly beckoned, via 24-sheets, 800,000 residents swarmed into 250,000 "homesites." Most of these are built on 50x150 foot lots and cost \$16,000 or more. A large majority of the owners work "across the pass" in downtown Los Angeles or in the industrial areas on the south and east sides. Every morning and evening they inch their way through Caluenga Pass, Laurel Canyon or Sepulveda Canyon. Housing is ample and less costly nearer work but they wouldn't find movie stars to "neighbor with."

At the time that Whitsett made his predictions, however, the great expanses of the Valley were in the throes of what is now known as the "colonial era." "Own an acre and be independent for life" was the sales pitch. Memories of the depression years were still sharp and this slogan made sense to people in all walks of the radio and film industries—writers, directors, technicians, flacks and tinsps. Moreover, thanks to the studios located in that region—Warner Brothers, Universal, Republic and Disney—living there was not alone a matter of security but of expediency.

## Name-Drop

Little grey homes in the west with white fences and chicken shacks mushroomed across this hothouse framed with mountains. Fine estates and mansions dotted the landscape too. Tarzana, pioneered by Edgar Rice Burroughs, was the outpost on Ventura Highway. Encino and Sherman Oaks, nearer Hollywood, were packed with celebs, including Edward Everett Horton, Don Amechie, Bill Bendix, Roy Rogers, Chester Goff, Gene Autry, Teresa Wright, Dana Andrews, Steve McNally, Donald O'Connor, Hal Wallis, Jack Warner, Al Jolson, and Henry Blanke.

Northridge, nee Zelzah (Solomon I: 10:2) lured the boots and saddles addicts—Barbara Stanwyck, Groucho Marx, Clark Gable, Borden Chase et al—who tagged it "horse capital of the west," and staged an annual show of Palominos, Arabians and Morgans, "The Stampede." California ranch houses and English type homes were built on knolls overlooking lush alfalfa fields, white fenced paddocks, training tracks, swimming pools and orange groves. Lucy and Desi were the exception to the rule—they raised oranges.

Beyond Northridge, at the northwestern end of the Valley, lay

Chatsworth, a place whose past has been detonated with the cannon fire of "Sergeant York," the ping of rifle shots fired by countless heroes in pursuit of countless villains, the thunder of horses' hoofs and the braying of Francis and his doubles.

On the other side of the Valley, Toluca Lake was the chosen hideaway of top executives and stars, who sought seclusion cum accessibility and planted shrubs and hoses in place of vegetables. Bob Hope, who still lives there, and Bing Crosby, who doesn't, were among the early settlers, whose neighbors were Ann Blyth, Charlie Barton, Roy Disney, Mary Astor, Joan Blondell, Mary Brian, and Ray Milland.

Between these two extremes, scores of other name personalities found "homesites," including Dinah Shore and George Montgomery, Cass Daley, Alison Skiworth, Virginia Mayo, Jane Russell, Connie Haines, Dan Dailey, Mickey Rooney, Judy Canova, and Tennessee Ernie Ford. Lake Sherwood, where many a sprightly woodsman and many a shining knight have fought for the favors of the fairest ladies of the screen, cornered its share of celebrities, too. From Hidden Valley, Clarence Brown commuted by plane to MGM in Culver City and Mike Curtiz drove 40 miles back and forth to Warner Brothers.

## Location Ranches

On the far-flung reaches of Santa Susana and Santa Monica Mountains, Paramount, RKO and Warner Brothers leased in "ranches" for location use. And beyond these hinterlands, near Moorpark and Newhall, William S. Hart, Bill Boyd and Joel McCrea lived on "working ranches."

Each and every celebrity's home was widely publicized—by the gossip columnists who would rather be specific than otherwise, by fan mags and farm journals, slicks and shelter books, Sunday supplements and house organs. For several years, following World War II, studios found that the easiest pix to plant were those of "a star at home." Shelter and fan mags commissioned high-priced photoogs, such as Julius Shulman, George de Gennaro and John Engstede, to shoot layouts of these houses.

Small wonder that the great horde of newcomers to Southern California marched across the pass, to make "The San Fernando Valley my home." The hours of driving time to and from work were well spent if their children could attend school or church or join the same Scout troop with those of stars if their wives could gossip over the back fence with a celebrity.

What did it matter if they couldn't settle on the 10,000 acres of Northridge? They could—and did—buy property in Northridge Downs or Northridge College Estates, adjacent to the exclusive colony and at the not-too-excessive cost of \$25,000 UP for one-third acre and house.

Thus the heffra began and resulted in subdivisions with colorful names offering "homesites" at several times the amount estimated by Whitsett.

The rolling hills, precipitous peaks, arid valleys, walnut, citrus and olive groves have been engulfed by the swarming householders, who have spurred subdividers to ignore the original boundaries of the Valley. Recently, for example, Joel McCrea sold a fraction of his ranch to realtors for more than one million dollars. In Oxnard, North of Conejo Pass, the northern approach to the Valley, "king-size" lots (with homes) are selling for \$20,000. Building permits in that townsite surged from \$147,000 in '57 to \$1,750,000 in '58.

In Conejo Valley—nee Paramount Ranch—a dwelling on one-third acre is priced from \$20,000 UP. In Caballero Hills, on the outskirts of Tarzana, the price is higher—¾ acre and house for \$42,000 up.

"Up" is synonymous with more than two bedrooms—and one bath.

Crossing the Valley, the newcomers found innumerable tracts with imaginative names—Medallion Homes, Cinderella, Skylark and Starlight Homes, Sig-

nature Homes, Tropicana, Hawaiian Village, Kingsbury Estates and Waverly Manor for example. At Lurline Estates, in the foothills of the faraway Santa Susana Mountains, houses were available at the low price of \$25,000; at Kingsbury Estates, a 2200-foot house cost \$30,000. But in East Woodland Hills—beyond Tarzana—prices ranged from \$46,000-\$49,000. Royal Hills, adjacent to Royal Oaks (where Jan Clayton and Carolyn Jones among others have homes valued at more than \$100,000) offered "executive mansions at \$45,000 or \$845 per month on lease."

Price, in many cases, was no object. Veterans could move in with no down payment and specified monthly fees of which only a small percentage applied to the principal. So many vets moved into the Valley that the little communities were tagged "G. I. tracts." Many a wary veteran, with a careful eye on the budget and a thought for other expenditures involved in establishing a new home, such as furnishings and landscaping, settled for less expensive regions—Granada Hills, Nob Hill, Carleton Terrace and Panorama City—where homesites on 50-foot lots could be had for \$25,000 or less.

It is illegal, today, except in a few isolated areas, to raise chickens and rabbits. But you can still grow your own vegetables!

Whitsett also forecast the "natural curtailment of industrial activity" during the postwar period. Once again, he missed his guess. Lockheed, Bendix, Ramo-Woolridge, Librascope and dozens of other war plants have expanded their activities; breweries, automotive and other industries have moved in; and the downtown department stores and specialty shops have established branches.

## Mae West Cleans Up

Show biz folk who bought property in the Valley—many of whom have since departed—cleaned up. Mae West became independently wealthy from a site she purchased on the outskirts of Van Nuys, because she liked the trees; Max Shane bought a block of weeds at Laurel Canyon and Ventura Blvd.—now a solid block of stores, paying high rentals; Bob Burns invested in the canyon now known as Royal Oaks; and Dave Garber bought a strip of land which now houses a medical center, and a flock of stores. RKO's ranch brought a fabulous price from subdividers—who sold even the boulders for \$2.50 per 10 pounds—to landscape architects.

In 1945, two cafes served the Hollywood contingent—Eaton's, across the boulevard from Republic, and Grace Hayes Lodge.

Today, an estimated 80 restaurants, plus drive-ins and pubs are packed from Balboa to Laurel Canyon along each side of Ventura Boulevard. Hundreds of other lavish cafes roam the Valley. Many are owned and operated by show biz names.

In 1946, the Smokehouse was opened near Warner Bros. studio—a strategic location because it was within five minutes drive to the Toluca Lake tribe, and Universal City-ites. Like Sardi's in New York, it became a place to see and be seen. The three owners split up, however, and Jim Stockton is now sole owner of the original establishment. Bill Storey has established a steak house next door to U-I, and Bob Marks owns the Red Snapper on La Cienega. Cafes multiplied like rabbits in the next few years—Sportsman's Lodge, which started with a gimmick (hook your own fish, we cook it), and now features just good food (at prices similar to "21"), Tail of the Cock, King's Arms and Queen's Arms, the Pump Room, owned by Bob Waterfield; Pucci's, owned by the All-American football player; Casa D'Amore, owned by Franklyn D'Amore, ex-Palace vaude headliner, and Phil Ahn's Moongate.

Darryl Zanuck invested in a cafe now known as the Wild Goose, whose credit cards certify bearers are members of the "gender and meander" society; Bernie Kover, another ex-vaude star, opened The Bull Pen; and the once popular Eaton's, which was left behind in the parade up the boulevard, has re-opened as the Tahitian restaurant, Sachsa's Palette, in Northridge. The Fireside in Encino, Alfonso's in Toluca, and the Good Wife are among those, reportedly, with show biz backing.

# New York Sound Track

Ampex makes a point that Videotape is a registered trademark associated exclusively with that outfit and that any other tape recording process, for video or films, should not be identified under the Videotape tag.

Yoshitou Asai, director of the Mainichi Newspapers of Tokyo, accompanied by a U.S. State Dept. interpreter, visited VARIETY home-office to find out what made this paper tick—said it was only call on an American publication.

Independent foreign film distributors, whose organization hasn't been active, have been invited to a meeting at the Trans-Lux board room tomorrow (Thurs.). Some 25 will attend. . . Frank Kassler has acquired the Italian "Anatomy of Love," starring Vittorio di Sica and Sophia Loren, for the U.S.

Lloyd Shearer (in Parade) writing about Debbie Reynolds: "She's doing so well that she plans to retire from show business in five years." "The most beautiful blonde in Hollywood" will be portrayed by Joi Lansing in Perleberg-Seaton's "But Not for Me," at Paramount.

Metro bought John O'Hara's old novel "Butterfield 8" for a reported \$100,000, with Avon Productions to handle filming and Elizabeth Taylor up for top role. . . James Garner will be Mr. Capital Gains in Warner Bros.' "Cash McCall." . . Tom Kane rejoined Batjac Productions as story editor after dissolving his own literary agency, set up when he left John Wayne outfit. . . Macdonald Carey is pop (Chester Morris legit role) 20th-Fox production, "Blue Denim." . . Otto Preminger will location for 10 weeks at Ishpeming, Mich., for "Anatomy of a Murder."

George Glass and Walter Seltzer due in with a print of their "Shake Hands with the Devil" and confabs on its release with United Artists personnel.

When Britain's Prince Philip visited Singapore recently the Shaw Brothers' newscree covered his tour and the films were available in the Shaw Bros. theatres a day later.

Radio Prague has reportedly been asked to stop airing the "Colonel Bogey March" (From "River Kwai"), which has rapidly become one of the most popular tunes in Czechoslovakia even though pic has yet to be shown there. . . commenting on tune, Commie publication, "Tvorba," notes that "this ancient colonialist march" apparently entered the country without opposition disguised as a "Bruxelles Exposition March" and was even recorded and sold by a Czech disk outfit.

Here's a switch; a press junket from New York to Chicago. It's being planned primarily for national media reps for the mid-August world preem in Chi of "Scent of Mystery," the Michael Todd Co. odor process picture, on which lensing starts shortly at Malaga, Spain. Reason for the Windy City preem is that Todd's Cinesgate there will be the only theatre equipped for the new process.

Ulysses S. Grant III, grandson of the Civil War general and chairman of the Civil War Centennial Commission, presented a special certificate of commendation to film stars John Wayne and William Holden and director John Ford for "The Horse Soldiers," which will be released by United Artists July 4.

Ilya Lopert of United Artists has bought two French films—"The Spies," a Georges Clouzot film that's been kicking around Paris for a long time, and "Les Grandes Familles" (Great Families) which is current in Paris.

Fuller Fabrics using a celebrated "model" for its ads, Basil Rathbone, as the chauffeur. . . Henry Klinger, associate story editor at 20th-Fox, is chairman of the awards committee of the Mystery Writers of America which will hand out kudos May 1. Emily Kimborough will be featured speaker at the dinner. Mrs. Eleanor Roosevelt will attend. . . French producer Paul Graetz due here at the end of the month with a print of his "Faibles Femmes" Paris click. . . An early switch rumored at the Legion of Decency.

Jack Garfein and Carroll Baker (Mrs. Garfein) have acquired the film rights to Daniel Stern's new novel, "Miss America," published by Random House.

Sandy Howard Productions closed six-pix deal with the Brazilian government, initialer to be "Matto Grasso," slated to roll around May 1 at Vera Cruz studios, Sao Paulo, and in the Amazon jungle. . . Warner Bros. changed title of "The Philadelphians" to "The Young Philadelphians." . . May Britt testing for Marlene Dietrich role in Jack Cummings' remake of "The Blue Angel" for 20th-Fox release. . . Edith Sommer draws scripting chores on "The Best of Everything" at 20th. . . Jimmy McHugh and team of Jay Livingston and Ray Evans have been inked by 20th-Fox to write songs for "The Love Maniac."

Lou Jacobi, recreating in the film the role (Mr. Van Daan) he originated on Broadway, came to New York for the premiere of George Stevens' production of "The Diary of Anne Frank." . . Julia Mayde returned from the Coast after making her film debut in the Doris Day-Rock Hudson film, "Anyways the Wind Blows." . . Efforts of the Baltimore Tent in publicizing Variety Clubs International Week and its humanitarian achievements were judged best among the 46 Tents of the showman's organization. . . Sessue Hayakawa calculates its his 45th anni in pictures with the opening of "Green Mansions" at the Music Hall tomorrow (Thurs.). . . Gia Scala's option has been picked up for another year by Columbia. . . Walter Shenson, producer of "The Mouse That Roared" in from London to discuss sales and release plans with Columbia. . . Robert S. Ferguson, Columbia's pub-ad director, to Dallas for the preem of "Gidget." . . Banald MacDonnell, writer-director of Metro's "The World, the Flesh, and the Devil," in from the Coast for a week of bally activities. . . Bud Rosenthal, has exited the Independent Film Journal to join Columbia's homeoffice publicity staff.

Mel Ferrer in town for a week of exploitation activities for Metro's "Green Mansions," which he directed. He returns to Mexico where his wife, Audrey Hepburn, is filming "The Unforgiven" for Hecht-Hill-Lancaster. . . Communication from 20th-Fox's Ed Feldman: "I note that in the March 11 Soundtrack that Harold Rand (Buena Vista publicity manager) is offering a publicity spring clearance sale on material not planted. 20th fortunately cannot make the same '20-44% off' as it does not have that many unplanted stories on hand." . . Metro has named Stone Associates to act as exclusive merchandising representatives for tie-ins with "Ben-Hur." Deal authorizes Stone to license the manufacture of all commercial products inspired or based on the film. . . Paul Muni returned to Manhattan after completing "The Last Angry Man" at the Columbia studio. . . Kim Novak held a press conference at Col's homeoffice last week for high-school editors in the N.Y. metropolitan area. . . Keely Smith in to promote "Hey Boy! Hey Girl!" for Columbia.

## Gorelick to Essanjay

Chicago, March 17. Sam Gorelick, ex-RKO division manager here, and more recently with the Rank branch, is switching to Essanjay Films (sexploitationers) as of April 1.

Distributor also announced that Sam Sepulwin is moving from the homeoffice to open up a Detroit branch on the same date. He'll also service the Cleveland territory.

## Drive-In Snowed-Out

Albany, March 17.

A 12-inch snow storm Thursday (11) forced Alan V. Iselin to discontinue operations at the Turnpike Drive-in, Westmere, and the Auto-Vision, East Greenbush, for several nights.

"Drifting" added to the problem which Iselin and his assistants, Bill Barrington and Bob Lamont, had to face.

# Tonight's Star: 'Blue Dinnerware'

Free dishes not only are making a reappearance in local neighborhood houses, but the gifts, instead of the screen offerings, are the main attractions, judging by the newspaper ads.

The uptown Franklin, for example, devoted almost its entire one-and-a-half inch double column newspaper ad to informing the public about its "Blue Tulip Dinnerware" free to the ladies. The twin bill pictures, "Geisha Boy" and "God Is My Partner" were mentioned in comparatively small type at the bottom of the ad.

The "opening" gift was a 10" dinnerware plate. The ad, addressed to the "ladies," declared the set is one "you will be proud to own."

## Bureau of Missing Business

That elusive on-and-off radio campaign to plug the picture business came into the forefront again as four exhibitor members of the executive committee of the moribund industry business building campaign "reaffirmed their desire" to launch the radio drive early this spring.

The exhibitors said that as soon as the Motion Picture Assn. of America matches the \$165,000 available from exhibition, the operating committee should be directed to launch the radio campaign. The exhib pitch was contained in a letter from Ernest G. Stellings, committee co-chairman, to Abe Montague, also a co-chairman and MPAA rep on the committee.

Stellings said that exhibitors regretted that funds were unavailable for the full business building campaign originally contemplated, but he noted that theatremen felt that the "radio campaign in itself would be a plus for the industry." The film companies, operating via the MPAA, have been disappointed by exhibition's failure to come up with the necessary coin to embark on a full-fledged business building campaign. Exhibs were able to raise the money involved in the radio portion only after considerable difficulty.

Stellings noted that a spring start for the radio drive would be most beneficial because of the reopening of drive-ins and the start of the industry's peak season. Montague has indicated that he will relay the exhibitors' request to the MPAA board, which is expected to consider it at a meeting later this month.

Horace Adams, president of Allied States Assn., Sol Schwartz, head of Metropolitan Motion Picture Theatres Assn., and Harry Brandt, prez of Independent Theatre Owners Assn. concurred with Stellings on the necessity of launching the radio campaign.

### Downtown Working Girls Night

Minneapolis, March 17. Downtown Working Girls' Night, last Tuesday (10), one of a number of local promotions designed to keep the loop on the map at a time when mushrooming outlying shopping centers are trying to steal the spotlight, proved a smashing success.

It resulted in booming business for loop theatres and restaurants on an evening that's usually slow from a patronage standpoint. Ev. Seibel, United Paramount advertising-publicity head, credited for the theatres' participation, and Jim Henry of the merchants' Downtown Council, sponsoring the promotion, are highly gratified and promise occasional repetition.

The "Night" found an estimated 10,000 of the 20,000 loop feminine employees packing the downtown showhouses, restaurants and niteries, thus not only luring them away from their television sets, but also keeping and bringing them in the loop.

There had been 20,000 coupons distributed to the gals entitling the holders to admission to the downtown showhouses (excepting "Windjammer" for 50c, instead of the regular \$1 or, in two instances, \$1.25 tap, and also special concessions at restaurants, including at one spot the first highball for a dime, instead of 75c).

Seibel says at the two Paramount houses alone, the State and Lyric, more than 5,000 of the coupons were redeemed and the theatres enjoyed their biggest Tuesday night within memory, boasting triple the recent average grosses for the houses as many males, at regular admission, joined the gals.

With "Stranger In My Arms" as its attraction and in its first week,

the State at times had a boxoffice line more than a block long and a line continuous from 5 to 8:30 p.m. The Lyric, where "Rally Around the Flag, Boys" at advanced \$1.25 admission was in its fourth week, also packed 'em in all evening. Excellent business also was reported by the RKO Orpheum, World, Academy, Gopher and RKO Pan.

"We hope these nights will help to re-build the theatre-going habit on the part of those among the young women participants who might have gotten out of it," says Seibel. "We're sure we're starting some of them to go regularly to the downtown shows and to dine downtown."

"This is in line with the Downtown Council's drive to get people into the loop and to show people we appreciate their presence downtown," explains Henry.

A previous promotion brought an estimated 67,000 kids downtown to attend special free screen shows at the theatres. Seibel in this instance had sold the Downtown Council on the idea of buying out the showhouses for nominal sums and having the youngsters as its guests. This, too, brought an army of parents and other relatives downtown.

Other different promotions are in the planning stage for the months to come, Henry says.

### Bait For Special Groups

Minneapolis, March 17. RKO Theatres' three Twin Cities' theatres finally have followed the Minnesota Amusement Co. (United Paramount) lead in instituting especially reduced admissions for junior and senior high school students, 12 through 17 years of age, just as it recently did for oldsters—men and women, 65 and 62 years of age and over, respectively.

Identification cards, issued by both circuits, permit the teenagers to buy regular 85c matinee tickets for 65c and \$1 night tickets for 85c. If there are upped admissions, there's also a reduction for the juniors. When, for example, the after-5 p.m. adult price is \$1.25 the teenagers are admitted for \$1.

"Golden Age Club" has flat 50c admission for nearly all pictures, including most of the \$1.25 and \$1.50 advanced price attractions. Deemed a big success ever since its establishment several years ago.

RKO Theatres also is providing free evening parking for patrons, started downtown in both twin towns by independent Ted Mann. MAC offers it only in St. Paul.

## Founder of Copyright: Martin Luther

By EMIL W. MAASS

Vienna, March 16. Little as the fact is known, or appreciated, or mentioned along Manhattan's Tin Pan Alley, the pioneer in the protection of intellectual property and musical composition was that Catholic monk who founded Protestantism—Martin Luther.

Nuremberg may be said to be the city which cradled the strange profession-industry of song publishing and it was there that Luther lobbied for standard legislation governing music ownership and control, the seed of copyright. Such a law was enacted in 1550, four years after the theologian's demise.

The Luther-inspired statute was enforced for 100 years and provided heavy fines, for that time—minimum, one florin—for each illicit printed sheet of music. It was to take nearly 400 years be-

# Reade on UA 'No Review' Policy: 'Fine If Product Is Boxoffice Draw'

## Mags, Supps Off

Continued from page 5

supplement ads. Disney invested \$94,285 on "Missouri Traveler" and \$22,700 each for "Young Land" and "Light in the Forest."

Universal, once the leader, rates fifth with \$112,042 spent in the mags on nine films. It plugged "Twilight of the Gods" \$14,642 worth and "Perfect Furlough" for \$7,865. Warner Bros. was sixth, advertising 11 pictures for \$108,632 in the mags only. It went heaviest for ads on "Marjorie Morningstar" (\$27,000) and spent \$9,705 on "Too Much Too Soon" and the same on "Indiscreet."

Columbia Pictures, in seventh place, spent \$96,437, of which \$59,619 went to the mags and \$36,818 to the supplements on a total of five pictures. "The Key" took the lion's share of the ads. "The Image Makers" was plugged \$3,018 in one of the supplements. Only "Bridge on the River Kwai" ad listed was for The New Yorker Magazine (\$510).

### Fans Orphaned

Breaking down the magazines into their various types, one of the sharpest drops was registered by the fan magazines, which went down to \$445,980 in 1958 against \$724,935 in 1957. The film companies also advertised less in the general monthlies which got only \$100,820 in motion picture coin in 1958 against close to \$234,000 in 1957. The weeklies dropped to \$828,569 from \$1,228,000 in '57. Life Magazine, which in that year chalked up \$467,430 in film ads, got only \$323,000 worth in 1958.

On the other hand, where youth magazines were ignored in 1956 and 1957, \$9,390 was spent in them during 1958. Women's magazine last year received \$296,916 compared with \$527,008 in 1957. McCall's Magazine, which carried film ads worth \$177,163 in 1957, went down to \$86,000 in 1958.

But it's the Sunday supplements which really got clobbered and which, in fact, appear to be passing from the scene as a film advertising medium. The leader among the three main supplements—This Week, Parade and American Weekly—is still This Week, which garnered \$73,500 in film advertising last year. However, in 1957, it got \$153,240. That's a far cry from a year like 1952, when the supplements took in \$800,000 in film ads, and the combined magazine and supplement total ran to \$4,425,000.

### 'Jazz Singer' Dating

St. Paul, March 17. The local "fine arts" neighborhood Grandview is going to town with the resurrected "original first talkie"—"The Jazz Singer."

House used extra large newspaper advertising space to publicize the picture which also received plenty of gratis newspaper attention.

"Singer" also has been booked into the Minneapolis neighborhood "fine arts" Campus.

## So. Carolina Downbeat

Columbia, S. C., March 17.

Film theaters are shuttering fast in South Carolina. Nearly half of the houses operating in 1954 have shuttered, Tax Commission figures show.

The state had 357 theaters showing films in 1955, while only 185 are in business now. The decline is shown in this breakdown by years:

1954	357
1955	326
1956	284
1957	268
1958	234
1959	185

## 'Gidget' Into 187 Keys; Part of 'Young Blooding' By Columbia Pictures

"Gidget," picture devised by Columbia for introduction of new faces, has been booked in 187 key city theatres for the Easter season.

Sales v.p. Rube Jackter indicated that the company was heartened by the exhibitor reception, especially since "Gidget" is first of a number of films planned by Col for young and comparatively unknown performers. The sales chief credited trade ads and news stories with playing a major role in lining up the "Gidget" dates for the Easter period.

### DRIVE-IN EMBEZZLEMENT

Manager Joe Bresnahan Pleads Nolo Contendre

Hartford, March 17.

Details of a \$15,000 embezzlement at the Meadows Drive-In Theatre here were disclosed in Superior Court last Wednesday (10) by Assistant State's Atty. John D. Labelle. Background of the swindle of the Smith Management Co., of Boston, ozoner came to light as the theatres former manager and two girl cashiers were presented on embezzlement charges.

Former manager Joseph Bresnahan pleaded nolo contendere (no contest) to two charges of embezzlement by agent and one count of obtaining money by false pretenses.

The two former femme cashiers, Doris Cormier and Priscilla Durgan pleaded guilty to charges of accessory to embezzlement. Sentencing of the trio has been set for this Friday (20) by Judge Charles S. House. Jurist is awaiting a probation report.

Owners of the drive-in became alerted to activities of the trio when receipts showed a drop. To test suspicion, management last Oct. 10 sent four adults into the theatre in one car. On duty at the ticket booth a the entrance were Miss Durgan and Bresnahan's wife. The driver of the car asked for four tickets and paid for them at the rate of 80c for each. According to police reports, Miss Durgan punched only two tickets at the register and waved the car inside.

Exhibitors showed more than usual skepticism last week in reacting to United Artists' new "no adjustments" policy statement. Theatremen said that, if UA actually sticks to the idea, they'd eventually just have to skip booking UA product.

William J. Heineman, UA v.p. in charge of distribution, has indicated that, starting with the Marilyn Monroe "Some Like It Hot," he'd no longer review terms once the contract has been negotiated. Heineman feels that exhibitors, by asking for and getting adjustments on terms for pictures that have disappointed at the boxoffice, aren't properly sharing the risk.

The theatres, who've long complained anyway that rental terms are too high on all films, don't see it that way. Said Walter Reade of the Read circuit: "That 'no review' policy is fine as long as the distributor has good product. That's been proven before. It'll never work when the pictures don't perform."

Other exhibitors were less moderate in their comments. In fact, the story goes that UA already has lost some dates for "Some Like It Hot," which shapes as a big hit, on account of its "rigid" sales tack.

"Heineman is too smart a salesman to insist on a thing like that," said one exhib. "If he does, it'll hurt him more in the long run than it'll hurt us. After all, he's got to play his pictures somewhere. Why on earth should we pay top terms for a film that's sold as a blockbuster and turns out to be weak fare. We're not in business to support the distributors regardless of what they give us. It's the boxoffice that must be the final arbiter."

## Briefs From The Lots

Hollywood, March 17.

Debbie Reynolds with Dean Martin and Tony Curtis in Columbia Pictures' filmization of Norman Krasna's play, "Who Was That Lady?" co-produced by Krasna and George Sidney and directed by Sidney. Milton Sperling cast Angie Dickinson as costar with Richard Burton in "The Bramble Bush," which Daniel Petri will direct under Sperling's banner for Warner Bros. release. Producer Stan Rickman and writer-director Joel Rapp optioned Philip Roth's Esquire short story, "Expect the Vandal," for indie production under \$100,000. Columbia Pictures reoptioned G. A. Scarpa, currently in Charles Schnee's "Battle of the Coral Sea," for another year.

Joanne Woodward with Marlon Brando in Tennessee Williams' "Orpheus Descending," upcoming Martin Jurov-Richard Shepherd production for United Artists release. Bryan Foy's "Girls Reform School" for Columbia Pictures release retitled "Riot" following Metro protest over its own "Girls Town." 20th-Fox, which filmed Hemingway's "The Snows of Kilimanjaro" in 1952, protested Warwick's registration of "Am-bush at Kilimanjaro." Jan Sterling set late summer starting date for her indie feature, "The Walls Came Tumbling Down," to be produced under husband Paul Douglas' Senalda banner and starring herself and Peggy Cass. Mary Treen goes into Hal Wallis' "Career," starring Dean Martin, Anthony Franciosa and Shirley MacLaine.

Alfred Hitchcock cast Audrey Hepburn for Paramount production, "No Bail for the Judge," skeddado to roll this summer. Associated Producers Inc. bought "Red Dragon, White Tiger," original screenplay by James Clavell, who wrote "The Fly," for outfall's 20th-Fox program. Cesare Danova draws white hunter role in Metro's "Tarzan, the Ape Man," in which Dennis Miller will enact title role and Joanna Barnes, part of Jane. Nan Leslie with Rex Reason in Associated Producers' "Miracle of the Hills," in which Jane Fonda also cast. John Payne bought Alfred Bester novel, "The Demolished Man," for indie production under his own banner next year.

Diane Couture has been appointed assistant manager of the Trans-Lux Krim Theatre, Detroit, up from cashier. Manager of the theatre is Eric H. Rose.

(Continued on page 19)

# ONE GREAT EVENT FOLLOWS ANOTHER!

RODGERS AND HAMMERSTEIN'S  
**SOUTH PACIFIC**



Barry E. Zank Productions, Inc. presents  
**COMPULSION**

THE RIVOLI THEATRE IS PROUD TO ANNOUNCE AS ITS NEXT ATTRACTION THE LONG-AWAITED PRODUCTION OF "COMPULSION" A NOTEWORTHY EVENT TO FOLLOW THE YEAR-PLUS NEW YORK ENGAGEMENT OF "SOUTH PACIFIC". MANY THINGS HAVE ALREADY BEEN SAID ABOUT "COMPULSION"...MUCH MORE REMAINS TO BE SAID...IT WILL BE SAID BY YOU.



WORLD PREMIERE  
WEDNESDAY APRIL 1st

**RIVOLI**

BROADWAY AND 49TH ST.  
DOORS OPEN 10:30 A. M.

CONTINUOUS PERFORMANCES

RELEASED BY  
**20th**  
CENTURY-FOX

STARRING  
**ORSON WELLES · DIANE VARS · DEAN STOCKWELL · BRADFORD DILLMAN**

PRODUCED BY  
**E. G. MARSHALL · MARTIN MILNER**

PRODUCED BY  
**RICHARD D. ZANUCK · RICHARD FLEISCHER · RICHARD MURPHY · MEYER LEVIN**

DIRECTED BY  
**RICHARD D. ZANUCK · RICHARD FLEISCHER · RICHARD MURPHY · MEYER LEVIN**

SCREENPLAY BY  
**RICHARD D. ZANUCK · RICHARD FLEISCHER · RICHARD MURPHY · MEYER LEVIN**

BASED ON THE NOVEL BY  
**RICHARD D. ZANUCK · RICHARD FLEISCHER · RICHARD MURPHY · MEYER LEVIN**

**CINEMASCOPE**  
IN THE WONDER OF STEREOGRAPHIC SOUND

# Guess Who Invented Copyright? Martin Luther!

Continued from page 17

Research finds in the first stages of music history the phenomenon of the composer and publisher as the same person. Curiously enough early music sheets bear mostly the name of the publisher only. Very seldom is obligatory phrase: *Printed with consent of the composer, visible.*

Names like Ludwig Senf, Willaert, Isak, Josquin and Conrad Celtes naturally mean nothing to us, but they were pioneers. Today all over the world successful composers own or operate or share in publishing, either openly or under disguise.

Ludwig von Beethoven, in a contract dated May 19, 1795, promised to pay the Artaria Publishing Co. of Vienna, to print three trios for piano, violin and bass viol. Involved was 212 florins (an immense sum). Beethoven not only paid for the printing, but also agreed to purchase 400 copies at one florin each. Artaria was permitted to "export" the music sheets, but was obliged to wait two months after first issue before selling the Vienna market.

## Printing

Strangely enough, the middle age laws of uniting publishing and printing licenses into one, still prevail in several countries. In Austria, for example, a license to this effect is granted to persons, who can show a four years apprenticeship and a two years master course in a printing shop. Only lately, was there a guild for publishers established. Elementary school suffices to obtain a permit from the provincial government.

Deeming this not very flattering to the profession, the guild petitioned the government to alter these regulations.

## First 'Association,' 1825

Music publishing slumped to reach its lowest point in the 18th century. Only an improvement in music-note notation technique induced the firm Breitkopf in Leipzig, Germany (still going strong), to start all over again.

It was Immanuel Breitkopf, who in 1760 "started" the profession by paying to the composer a fixed sum for each sold copy. Shamed, his competitors began doing likewise.

In 1825 came the founding of the Music Publishers Assn., at Leipzig and for the first time, all members agreed to obey strict rulings.

For the first time also "arrangements" were mentioned as a value. Jump 130-odd years to the present day: Arrangers are now majesties!

## Early 'Angles'

Music pioneers knew the value of publicity just as well as the celebrities of today. Conrad Celtes printed a catalogue and annexed a new-sheet and "Verschiedenes" (German word "Verschiedenes" derives from "various").

The official news organs of the many governments—there were by far more "independent" countries in existence than today—were the first to accept music publisher advertisements. They did a flourishing business. The law-makers of the German Union in 1837 had ruled, that any composition, thus advertised, was automatically under copyright.

Advance catalogues (Praenumeranten Verzeichniss) had

the wellknown headlines: *Coming soon—reserve a copy.* There was mass production quite early, at least relative to existing populations.

Old regime aristocrats and later middle class millionaires "ordered" music composed and considered it their property. Prince Esterhazy, for example, whose name is so closely connected with Joseph Haydn, did not even permit that a single copy be made. Aristocrats doted upon sponsorship of the arts. Tycoons invited business friends to a soiree with music by a new talent, to impress the guest.

Mozart was much exploited. Research long afterwards disclosed two duets he wrote "privately" for one Michael Haydn and Mozart's "Requiem" actually bore the name of Count Walsegg as composer, that worthy supposing anything was for sale.

## Friends At Court

Composers were smart (also) in those days. In order to secure protection and sell copies, they "dedicated" their works to Kings, Princes and their offspring. This was carried to the extreme. Hardly an edition, that did not name someone, who controlled the law machinery, and had lots of money, on the presentation copy.

Ferdinand I, Roman-German Emperor (1556-64), was the first victim of this custom. He thereby became the first human being morally obliged to purchase sheet music.

## First Copyright

Ferdinand I. granted to Johann Ott of Nuremberg in 1533 a publisher license, mentioning for the first time the duration of copyright. The clause read that their works were protected for four years from the date of publication on. There is no information as to just why he decided on the figure four.

Jumping to 1891, the "music box" comes to attention:

*"Inkeepers, whose guests have no good taste in their musical desires might save the expenses of hiring an orchestra by installing a music box. One should, therefore, accept any preventative measure to avoid damages to the composer. The consent of the composer and author should be necessary for the use of their works on such mechanical instruments."*

The above lines were written by the author of the book "Copyright of Music," Dr. Heinrich M. Schuster.

This professor on the German University of Prague asserts, that all music, rendered by chimes, musical clocks, music boxes, barrel-organs and similar "barbaric" inventions is merely approximated and will never become a real competition to printed music sheets. He mentions "Aristons" and "Herophons" where holes in disks substitute the notes. These public performances were not protected by law. Many years had to pass until it was obligatory for the factories of mechanical music instruments to obtain the consent of the composer and publisher.

## 'Recognizability'

A significant ruling of the German Court of Justice (in 1888) read:

"Since anybody, acquainted with the system of writing

music, is able to recognize the train of ideas by the composer, a permit must be obtained from him."

That sounds quite a bit ironical, this wording "able to recognize," but after all, it wasn't the era of arrangements and mechanization. Mechanical music, in this case, the music box, we know, is now 100% "recognizable," to use, the judicial expression. Taste is a separate matter.

Every author, composer and music publisher, yes, everybody with a fraction of a feeling for justice wishes those collecting agencies, so far outlabeled by a mere coincidence from the music box revenues, an early and just "decision."

## Metternich's Wise Action

Much is traditionally owed Prince Klemens Wenzel Metternich. It was Metternich, who submitted to Austria's Emperor Franz I, on April 19, 1832, the memorandum, asking for immediate recognition of the German copyright laws, adding the memorable lines:

*"In my humble opinion, the law should also prevent illegal reprints of music, copper plate engravings, lithographs and similar products."*

Metternich explicitly sponsored punishment for musical piracy. The law went into effect in 1840, patent office becoming the competent authority.

Austria itself had been rather slow in music protection. A law issued in 1775, put only "literature" under copyright. However, blame is to be laid to a great extent to the composers themselves. They preferred to sell their works outright to a "sponsor." Thus those who should have foreseen their own self-interest, were mostly not interested.

## Angry Diners

Two French composers, Gounod and Parizek, had the revolutionary idea of demanding, what we call today, "little rights." Gounod sued in 1890 a Geneva, Switzerland, restaurant owner for playing his music while he enjoyed a meal, Parizek did the same thing in Paris, where the Brasserie "Ambassadeur" catered guests by open air concerts. Both won their law suits and the direct consequence was the foundation of a French Collecting Agency. The same sort of experience befell the American Victor Herbert, a founder there of ASCAP.

Performance credit points, blanket licenses, separation of "grand" and "little" rights are for the main, accomplishments at law of the present century. Some nations have been alert, others lagged.

Of course the original notion of collecting monies from public establishments using popular music as part of its "come-on" hardly went beyond the modest hope of some added pocket money for composers and lyricists, in partnership with their publishers. Today "licensing" far exceeds the revenues from direct sales of sheet music and disks.

Royalties remain the nub of the basic ownership concept but collection agencies are the modern heart of popular music. The diet of "genius" today is the quarterly melon.

Martin Luther would no doubt be very surprised.

# Hate-Movies 'Experts'

Continued from page 2

as happy news for Mr. Goldwyn and will not unduly disturb Messrs. Holden, Wayne, et al. with their \$750,000 salary guarantees plus 20% of the picture's profits. Hecht is nostalgic for the "early days of Hollywood" and finds the "new Hollywood, whether corpse or debutante, a bore—a dreamless place barren of grosses and lotus leaves." A great reporter in his day, Hecht has unearthed "a group of diehards making a last bid for the family trade with plots about the horrors of incest, nymphomania and kindred dangers which beset the Republic"—pictures which, unfortunately, have escaped my attention, not to mention those of the Code Authority.

Welles must also have overlooked these delectable items because his major gripe seems to be "the community's ardent yearnings toward respectability" not to mention "good taste." Like Hecht, however, he is dismayed by the "tepid temperature of the new Hollywood." "Rising out of the gawdy ruins of screenland we behold" or rather, he does, "a new, drab, curiously solemn brand of the old foolishness—with less to laugh at and even less to like." He has what he regards as a "solemn thought that maybe what is wrong with Hollywood—give me a heavy thinker over the past 50 years who has not had solemn thoughts about what is wrong with Hollywood—that 'the town is overrun with characters who are quite reasonable facsimiles of today's people.'"

What primarily offends the aesthetic sensibilities of Mr. MacDonald, on the other hand, is that "Culture" (he spells it disparagingly with a big C although culture with a small "c" oozes out of his every pore) is proliferating in Hollywood." But "the new Hollywood," he finds, to this extent disagreeing with his fellow morticians, "is not so diffident underneath the plumage from the old

bird." "Options on 'Ulysses' don't make Hollywood sophisticated" and "the psychological wisdom is au fond, the same sturdy old model-T as once carried William S. Hart into action." And whether Mr. MacDonald is trying to damn us or to praise us one simple-minded reader has not the faintest idea.

## No Credit Where Due

None of these three so-called observers, so eager to be clever, so disinterested in being helpful, has a word to say about Hollywood's amazing capacity for adjustment. Television, consent decrees, changes in public taste, inflation—all the troubles of J. B.—have descended upon the film capital and left it fundamentally unchanged. The glory that was L. B. Mayer and the grandeur that was Harry Cohn have departed and in their place a horde of independents, equally hungry for lucre and laurels, have taken over the studios, acquired the best tables in the restaurants, attained the top publicity with Louella and Hedda.

The major companies are now turning out one picture where formerly they produced three and spending more money in the process than ever before. Hollywood's heroes and heroines are shooting pictures in every corner of the world, but the racetracks, swimming pools and night clubs are as crowded as ever with film celebrities and pretty girls. Pictures are supposedly more mature than formerly but the writers hurrying to their analysts are as frustrated and guilt-laden, at least conversationally, as ever. Good pictures—"The Bridge on the River Kwai," "The Defiant Ones"—are doing well. Good pictures—"12 Angry Men," "Hot Spell"—are doing badly. Everyone agrees that business is terrible and that "Around the World in 80 Days" and "10 Commandments" will break all previous boxoffice records. Complacency, incompetence,

pettiness and nobility, bad taste and beauty are scattered all around only waiting for the man who cares to find them.

Maybe Hollywood is worse than it was, maybe it is better. My guess, Messrs. Hecht, Welles and MacDonald to the contrary, is that it is just about the same.

## 3-TO-2 FOR DST?

### Minneapolis Tribune So Reports Against Exhibs

Minneapolis, March 17.

The Minneapolis Sunday Tribune reported that the vote it took through published ballots for readers showed a preponderance of three to two (13,829 to 9,983) in favor of continuance of daylight saving time which hurt the boxoffice in Minnesota the past two summers and which exhibitors and others are fighting.

A Minnesota poll taken by the same newspaper showed that 55% of the adults questioned in representative cross-section sampling "like" having DST during the summer months and that by a more than two to one margin they favor of letting the state's voters decide the issue at a proposed April special election, it reported.

The state legislature now in session will vote soon on what to do about the fast time.

## Jordan's New Ozoner

Charlotte, N. C., March 17.

Hal H. (Gus) Jordan, who has been closely identified with the motion picture industry in the Carolinas for years, has taken over operation of the Pineville Rd. Drive-In Theatre here.

Jordan, who also operates the Center View Drive-In Theatre in Dunn, is associated with H. B. Meiselman in the Charlotte enterprise.

Jordan was a salesman for the Charlotte branch of Warner Bros. Pictures for a number of years and later became manager of the Allied Artists Co. Charlotte office. He resigned this post to move to Dunn and operate the theatre there.

# Hammer: Five-a-Year for Columbia

## Carreras and Hinds Set Pact—Now in Gotham To Firm Distribution of Other Product

Hammer Film Productions, a British outfit which has specialized in classic horror pictures, has signed a five-year agreement with Columbia to provide five pictures annually to the American company for worldwide distribution. The deal climaxes a steady rise in the international market for the British company and marks the first time that a British production firm has come under the wing of an American company.

The arrangement with Col is part of the deal which saw Col take over 49% ownership of Hammer's Bray Studios outside of London. As a result of the tieup with Col, Hammer has closed its 21-year-old distribution organization. Exclusive films, leaving the worldwide handling of its pix to Col and other U.S. distributors. The Col contract allows Hammer to make two outside pictures annually.

The association with Col and other U. S. companies, according to James Carreras, Hammer's managing director, provides the British company with the type of international distribution that cannot be obtained elsewhere. Only American companies, with their widespread foreign offices, can obtain the penetration that is necessary to make the right impact in the international market, Carreras stressed. "No British distributor can match the international releasing facilities of a major American company," he pointed out.

Carreras and Anthony Hinds, who shares executive production duties with Carreras son, Michael, are currently in New York to deliver a backlog of pix made for United Artists, Paramount, Univer-

sal and Columbia and to discuss with Col officials the operation under the recently-concluded new deal. They'll also confer with Universal execs on two more pix scheduled for production—a new "Dracula" and "Phantom of the Opera" story rights of which are owned by U.

The rise of the Hammer organization in recent years has been one of the surprises of the industry. Concentrating mainly on horror and action pictures which caught the fancy of the international market, Hammer has developed into one of the foremost suppliers of successful modest budget entries. It's estimated that eight of its most recent films grossed a total of \$18,000,000 worldwide. The films are made in England at an average cost of about \$300,000. The most successful of their recent films were "Frankenstein," "Dracula" and "Camp on Blood Island," each of which is said to have grossed \$3,500,000 in the international market. The other five averaged about \$1,500,000 each.

Set for delivery to UA are "10 Seconds to Hell" and "Hound of the Baskervilles"; to Paramount, "The Man Who Could Cheat Death"; to Universal, "The Mummy," and to Columbia, "Yesterday's Enemy," the latter being the first under the new deal with Col. Slated for future delivery to Col are "Strangers of Bengal" and "Dr. Jekyll and Mr. Hide."

The Hammer operation has gained the support of U. S. exhibitors who have been calling for foreign outfits to make pictures that would appeal to American audiences. The Hammer horror formula apparently has not only clicked in the U. S. but has also scored in countries throughout the world.

MARILYN MONROE

and her bosom companions

TONY CURTIS

JACK LEMMON

IN A  
BILLY WILDER  
PRODUCTION

OR  
SOME  
LIKE  
IT  
HOT



STARRING  
GEORGE

PAT

JOE E.

RAFT · O'BRIEN · BROWN · BILLY WILDER and I.A.L. DIAMOND · BILLY WILDER

DIRECTED BY

AN ASTOR PICTURE · A MISCOT COMPANY PRESENTATION

UA

40th Anniversary / 1919-1959

HOT HIT AHEAD...BOOK IT NOW FOR EASTER!!

# Amusement Stock Quotations

Week Ended Tues. (17)

N. Y. Stock Exchange

1958-'59	High	Low	*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
21 14	ABC Vending	74	1956	1916	1916	1916	— 1/2
24 1/2	Am Br-Par Th	253	2336	22	2236	2236	— 5/8
84 1/2	Amplex	232	82 1/2	74 1/2	82 1/2	82 1/2	+ 7/32
41 7/8	CBS	310	4234	3836	4234	4234	+ 4/32
21 3/4	Col Pix	42	2014	1916	1916	1916	— 1/2
21 1/4	Decca	149	1914	1834	1834	1834	— 1/2
55 3/4	Disney	165	5544	4936	5544	5544	+ 6 1/8
156 97 1/2	Easiman Kdk	115	156	152	155 1/2	155 1/2	+ 3 3/8
9 1/4	EMI	2458	9 1/4	8	9	9	+ 1
13 6 1/2	List Ind.	1603	13	10 1/2	12 1/2	12 1/2	+ 1 1/2
37 29	Loew's	439	35	29	30 1/2	30 1/2	— 3 1/2
12 1/4	Loew's Thea.	428	12 1/4	10 1/4	12 1/2	12 1/2	+ 1 1/2
12 1/2	Nat. Thea.	305	11 1/2	10 1/2	11	11	+ 7/8
50 7/8	Paramount	85	50 7/8	50	50 1/4	50 1/4	+ 1 1/2
31 7/8	Philco	1029	31 7/8	29 1/2	30 3/4	30 3/4	+ 3/4
131 1/4	Polaroid	474	131	112 3/4	117 1/2	117 1/2	— 14 1/2
58 3/4	RCA	11967	60 3/4	52 1/4	59 1/2	59 1/2	+ 5 1/8
9 7/8	Republic	104	9	8 3/4	8 3/4	8 3/4	— 1/2
14 1/4	R-p, pfd.	411	14 1/4	14 1/8	14 1/2	14 1/2	+ 1 1/2
26 14 1/2	Stanley War	293	25 1/2	24 1/2	24 1/2	24 1/2	+ 1 1/2
33	Soror	58	33	32 1/4	32 3/4	32 3/4	+ 1 1/2
42 1/2	20th-Fox	148	39 1/4	37 1/2	39 3/4	39 3/4	+ 1 1/2
30	United Artists	487	29 1/2	28 1/2	29 1/2	29 1/2	— 1 1/2
29 7/8	Univ. Pix	33	29 1/2	28 1/2	28 1/2	28 1/2	+ 3/8
96 57	Univ., pfd.	180	78	75	76	76	— 2
36 1/4	Warner Bros.	461	36 1/4	33 1/2	35 1/2	35 1/2	+ 2 1/2
278 67 1/2	Zenith	215	278	233	270	270	+ 37 3/4

## American Stock Exchange

5 1/4	27 1/2	Allied Artists	209	5	4 1/2	4 7/8	+ 3/8
11	7 3/4	All'd Art., pfd	27	10 1/2	10	10	— 1/4
12 1/2	2 1/4	Buckeye Corp.	27	11 1/2	10 1/2	11 1/2	+ 3/4
7	1 1/2	Cinerama Inc.	494	6	5 1/2	5 1/2	— 3/8
...	...	Desilu	15	29 1/2	24 1/2	25 1/2	— 1 1/2
8 1/4	3	DuMont Lab.	506	8 1/4	7 3/4	8 1/4	+ 1 1/2
9 3/4	7 1/2	Filmways	171	8 1/2	7 1/2	8	+ 1 1/2
4 1/2	1 1/2	Guild Films	2056	2 1/2	2 1/2	2 1/2	+ 1 1/2
10 1/4	5 1/2	Nat'l Telefilm	363	10 1/4	10	10 1/2	+ 1 1/2
8 1/2	3 1/2	Skiatron	168	7 1/4	6 1/2	7	— 1 1/2
8 3/4	3 1/2	Technicolor	233	8 3/4	8 1/2	8 1/2	— 1 1/2
8 1/2	4 1/2	Tele. Indus.	47	6	5 1/2	5 1/2	— 1 1/2
19 3/4	9	Teleprompter	95	18 1/4	16 1/2	17 1/2	+ 3/4
14	3 1/2	Trans-Lux	269	14	7 3/4	13 1/2	+ 5 1/2

## Over-the-Counter Securities

	Bid	Ask	
Chesapeake Industries	3 1/4	3 1/2	+ 1/8
Cinerama Prod.	3 1/4	3 1/2	—
King Bros.	3	3 1/4	+ 1/8
Magna Theatre	1 3/4	2 1/4	— 1 1/2
Metropolitan Broadcasting	14 3/4	14 3/4	+ 3/8
Scranton Corp.	9 1/4	10 1/4	— 1
U. A. Theatres	8 1/2	8 3/4	—

\* Week Ended Monday (16)

† Actual Volume

‡ Ex-dividend

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith Inc.)

# 'Max Is A Nude-Nik!'

Continued from page 3

that this highly articulate showman does not think and speak for himself. VARIETY reports—it does not invent—other people's views. For example, the present text is reporting the MPAA views.—Ed.)

Kenneth Clark has slapped back at Max Youngstein in language not less blunt than the film man's own. Says Clark:

"It is gratifying to find that he (Youngstein) appears at last to have interests other than blocking and degrading the motion picture industry by his obsession in advertising and exploiting nudity. In United Artists, he is apparently neither an artist nor very united. Perhaps now he will join with the MPAA and Eric Johnston in promoting measures to advance and benefit the industry. Up to now he seems to have concentrated on tearing it down."

Other MPAA executives went out of their way to debunk the Youngstein charges. Here's the gist of their arguments:

(1) On Censorship. MPAA, particularly in recent years, has thrown its full weight against the passage of new censorship legislation and, going by the record, has succeeded. Not a single new state censorship law has been passed since Johnston took over. MPAA has fought some censorship cases in the courts, has quietly given assistance with others. Johnston last week went out of his way to praise Tim Clagett and Margaret Twyman for their activities in stemming the censorship tide, and said MPAA, in the face of difficult odds, had done a "herculean job. I'm amazed how successful we've really been."

Clark added that the MPAA had at times gone ahead "without the assistance of some member companies" who didn't want to fight censors in given states even where

their own pictures were concerned. He said the MPAA legislative group had done "a magnificent job" in preventing attacks on the industry.

It's acknowledged, even at MPAA, that the Association at times finds itself in a difficult position since it can't very well afford to join court cases involving pictures which wouldn't have passed under its own Code. Out of this situation have arisen various charges that MPAA has refused to join independents in challenging the constitutionality of censor boards in the courts.

Since it is handicapped by the fact that the censors have been challenged mostly by imports, which wouldn't qualify under the Code, MPAA has concentrated on a preventive rather than an aggressive tack. It did, in the past, help push some race-relations pictures (like "Pinky") to the Supreme Court.

(2) The antitrust decrees.

Johnston has been advised by the MPAA general counsel, Sidney Schreiber, and others to keep out of that area until there's a degree of common understanding on the areas in which the industry, i.e. distribution and exhibition, would like the decree to be modified. So far, exhibition has mostly accented the question of formerly affiliated circuits going into production, an idea which is by no means supported by all of Johnston's principals.

The American Congress of Exhibitors wasn't able to achieve any outstanding degree of unity on this question, though exhibitors appear to favor some form of modified blockbooking. The question is: How can Johnston go to the Government to discuss decree changes if neither the exhibitors nor his own distributor group is united in its thinking?

(3) Television.

Here MPAA throws up its hands.

"What could Johnston have done?" asked one MPAA exec. "He's always been advised, and rightly so, to stay out of the selling area, where the companies are competitive. Both the MPAA and the company lawyers are extremely cautious when it comes to the question of involving MPAA in these things since, as a trade organization with members who have a very bad antitrust record, it is extremely vulnerable."

Sum and substance of the MPAA reply to Youngstein is that he's asking the impossible of Johnston, who is functioning, officially and behind-the-scenes, as effectively as he knows how within the framework of the considerable limitations that are imposed on him. Insiders say Johnston on several occasions has taken the lead, only to find himself miles ahead of his own crowd, a "leader" without followers. It's partly this circumstance which sees him more obviously active in the foreign market, which today is more vital than ever and where his considerable international prestige stands him in good stead.

This, of course, is the MPAA point-of-view. There are others who are sharply critical of the MPAA president and who, in varying degrees, go along with Youngstein in feeling that Johnston is in the position of leadership without actually leading and that a more persistent effort at uniting the industry—even the face of legal and personality obstacles—might have paid off via a more imaginative approach to the critical problems facing the business. Much of the opposition to Johnston isn't reasoned out, as indeed MPAA claims Youngstein's charges aren't logical.

What it comes down to is that the industry has been in trouble for years, that traditional structures are breaking down and a lot of insecure people are looking for "the Messiah." It's at this point that the image of Johnston, so often referred to in lay publications as the "industry czar," clashes with the harsh realities.

## Prolong 'Gigi' Run

Los Angeles, March 17.

The \$89,647 take for first six-week stand of "Gigi" at the 868-seat Four Star Theatre has cued United Artists Theatres to extend engagement to 12 weeks. Academy-nominated film went into Wilshire Blvd. house for an original musical week.

Musical moved into Four Star on an exclusive basis after playing similar type of run for 25 weeks at the Hollywood Paramount Theatre. Latter was hard-ticket, current engagement grind.

## Kalmus' Technicolor Prognosis

Technicolor in 1958 sold less 35m black-and-white and color footage than in 1957, sharply increased its earnings but skipped paying dividends. It is also continuing to push determinedly towards diversification in the photographic field.

Technicolor annual report, issued last week, showed that the lab shipped 271,766,595 feet of 35m positive prints, including b & w prints. Sales generally were up to \$26,778,621, an increase of more than \$2,000,000 over 1957. Profit before taxes ran to \$1,179,192, against \$242,895 the prior year. Net after taxes was \$553,172 or 28c per share, compared with \$95,946 (5c per share) in 1957. In 1956, Technicolor had a net of \$1,226,149 or 60c per share.

Though the net rose sharply in '58, the company didn't pay dividends for the first time during the past 27 years.

Herbert T. Kalmus, Technicolor president, said that 185 feature-length films were produced in Hollywood during the first 11 months of 1958 of which 115 were in black & white and 70 in color. Tint ratio of 38% actually was higher than in 1957 when 255 features were produced during the same months, with only 31% in color. Kalmus, with cautious optimism, said it was "not unlikely that motion picture theatre attendance in 1959 may be moderately above 1958."

Favoring Factors

He based this reasoning on the tendency towards high grade films appealing to the mass audience; people's desire to seek entertainment outside the home, and the

# Harris Gives FCC March 26 Deadline

## On Paydeo 'Pact' Vs. His Ban Bill

### Toronto's Sound-Stages

Toronto, March 17.

N. A. Taylor, president of Toronto International Film Studios (and of 20th Century Theatres), has started building two sound stages on 150-acre Circle M Ranch just outside this city.

"Studio City" will have auxiliary buildings and by May 1 will, says Taylor, be large enough to handle production of feature pictures and tv series "in Volume."

## Oklahomans In Hawaiian Buy

Honolulu, March 17.

Sale of Consolidated Amusement Co. assets to Highland Development Corp. an Oklahoma syndicate, for about \$8,000,000 is final.

Included are 19 theatres, additional land holdings, and the circuit's 75% interest in the Hawaiian Broadcasting System.

Pact gives rise to the possibility that the Honolulu Star-Bulletin may gain control of the Hawaiian Broadcasting System properties, including KGMB-TV and KGMB radio in Honolulu, KHBC-TV and KHBC radio in Hilo, and KMAU-TV, a satellite outlet on Maui Island. The newspaper owns about 25% of the system and has an option to purchase an additional 27 percent.

Present Consolidated stockholders will be paid off at the rate of about \$38 per share as a result of the sale to Highland.

Washington, March 17. Rep. Oren Harris (D-Ark) has given the Federal Communications Commission a March 26 deadline to work out an agreement with him on pay television.

If Commissioners don't meet it (or fail to come to an agreement), he will schedule feeble hearings before the House Commerce Committee on his bill to ban tollvision except for one-city test of each system, each in a different area of the U.S.

"I have told the commissioners," Harris told VARIETY, "that if there is no agreement by March 26, I will have to make plans for the committee accordingly."

Harris and commissioners have been attempting to come to terms on pay-tv control which would eliminate the need for Harris' committee hearing or Congressional action on his bill, a politically explosive issue many lawmakers would like to dodge in the interests of political expediency.

If Harris and FCC successfully get together, feeble tests can be carried out by an FCC order rather than a possible new law.

It's been clear from the start that Harris is not willing to give way much on his ideas of how the tests should be conducted. He disagrees with FCC, for example, that FCC has no jurisdiction over wire intrastate tollvision such as Skiatron proposes in California, to telecast professional football and baseball games for a price. Harris also wants trial runs of tollvision systems confined to a single test run each, while FCC has shown an interest in larger testing. Another difference is what will happen when the tests are completed; that is, does FCC or Congress decide the future of tollvision then?

## Dallas' Acad Contest

Dallas, March 17.

Fifth annual Academy Award Sweepstakes Contest will be sponsored again this year here by the Dallas News with the Interstate Theatre Circuit, Rowley United and Isley Theatres organizations.

The contest will open on March 22 with the 19 theatres of the three circuits participating and will close on Sunday, April 5, the day before the Motion Picture Academy telecast from Hollywood to announce the Oscar winners.

Official entry blanks will be available in the lobby of each theatre on the opening day of the contest. A grand prize of \$500 in cash plus season passes to the three theatre chains will be offered to the persons whose choices most nearly match the actual Oscar winners.

## 'Pacific' in 'New' Capri

Las Vegas City, March 17.

"South Pacific" is set for showing here in Todd-AO beginning Easter Sunday, March 29. The Durwood circuit which operates both hardtops and drive-ins in this area recently took over the Victoria Theatre for the purpose.

A former legit house, the Victoria is being converted to the more intimate Capri, the seating capacity being cut from about 1,800 to 628. Showing will be on a 10-per-week basis with a \$2.25 top.

Plans now call for a press-radio-television preview on March 29, and showing to a number of special groups for about a week following. Regular public showings will thus actually begin about a week after opening, according to Stan Durwood, general manager.

Durwood operates the Roxy Theatre as a mainstream deluxe first run here, and has other theatres in Leavenworth, Kans., and St. Joseph and Jefferson City, Missouri.

## Beauparlants' 50th Anni

Leviston, Me., March 17.

Emile J. Beauparlant, long-time theatre pianist and orchestra leader, and Mrs. Beauparlant observed their golden wedding anniversary at their home her with a party recently.

Beauparlant was with the Maine and New Hampshire Theatres chain for more than 40 years. He played piano and organ and directed orchestras at the Music Hall, Auburn Theatre, Empire Theatre and Strand Theatre.

Kalmus said Technicolor's facilities to handle 16m film and amateur motion picture footage were being expanded both in N. Y. and on the Coast. Sales of nontheatrical subjects on the Coast were up 30% in 1958 over 1957.

Here's that Happy **FULL-LENGTH** Feature!

# HOPPITY GOES TO TOWN

Technicolor

("Mr. Bug Goes To Town")

"Hoppity" is going to town

everywhere it plays! 26 test engagements—

and every one a smash!

## IT'LL PLAY HAPPY MUSIC

## AT YOUR BOXOFFICE!

The zingiest, swingiest songs to sing... and animated fun for everyone!

**NTA PICTURES**

H. M. GREENBLATT

JOE GINS

SAL HENNINGSON

ROB FRIEDMAN

HERBERT

BREGSTEIN

WILLIAM LARSEN

TRUMAN HENDRIX

ABBOT SWARTZ

LOU AURELIO

NORMAN NIELSEN

RUVE BHANON

## Continued from page 6

Best foreign actress award went to Tatjana Samoilowa for her work in the Russian pic, "Flying Cranes." A panel of 13 German film critics made the choices.

## Picture Grosses

### 'Mating' Potent \$13,000, Buff; 'Orchid' Hot 11G

Buffalo, March 17. Launching of "The Mating Game" is attracting a fine taste this session at the Buffalo. Some other new entries also are doing well at the wickets. "Black Orchid" looks nice at Paramount but "Night To Remember" is light-weight at Lafayette. "Rally Round Flag, Boys" is heading for a sturdy take in second session at the Century while "Sleeping Beauty" is hot in fourth stanza at the Century.

**Estimates for This Week**  
Buffalo (Loew) (3,500; 70-51) — "The Mating Game" (M-G) and "Machete" (UA). Fine \$13,000 or near. Last week, "Night of Quarter Moon" (M-G) and "Edge of Fury" (UA), \$11,000.  
Center (AB-PT) (3,000; 70-51) — "Rally Round Flag" (25th wk.) 2d wk. Sturdy \$10,000. Last week, \$14,000.  
Century (UATC) (2,700; 70-51.50) — "Sleeping Beauty" (2V) (4th wk.) Hot \$9,000. Last week, \$9,500.  
Lafayette (Basil) (3,000; 50-90) — "Night To Remember" (Rank) and "Windom's Way" (Indie). Mild \$7,000. Last week, "Stranger in Arms" (U) and "Tione", Women, Guns" (U), \$8,600.  
Paramount (AB-PT) (3,000; 70-51) — "Black Orchid" (Par) and "Young Captives" (Par). Fine \$11,000. Last week, "Three Little Girls" (20th) and "Diamond Sifter" (20th), \$7,500.  
Teck (Loew) (1,500; 70-51) — "Journey" (M-G) (3d wk.). Slow \$2,700. Last week, \$4,000.  
Cinema (Martina) (500; 70-51) — "Spanish Gardener" (Indie) and "Gentle Touch" (Indie). Poor \$900 in 5 days.

### BROADWAY

(Continued from page 9)  
The 23d week ended Monday (16) was mild \$16,300. The 22d week, \$15,000. "Compulsion" (20th) opens April 1.  
Plaza (Lopert) (525; 1.50-52) — "Black Orchid" (Par) (5th wk.). This round winding up today (Wed.) likely will reach \$5,600. The fourth week, \$6,500. "Third Sex" (Indie) opens March 26.  
Roxie (Indie) (5,705; 90-52.50) — "Rio Bravo" (WB) v-i-h new stage-show. Opens today (Wed.). Last week, "Up Periscope" (WB) and stagebill (2d wk.) was \$29,000. The initial week was \$35,000.  
Sutton (R&B) (501; 37-51.80) — "Gigi" (M-G) (20th wk.). The 19th stanza ended Saturday (14) was great \$18,400. The 18th week, \$18,600.  
Trans-Lux 52d St. (T-L) (540; 1.50-52) — "Doctor's Dilemma" (M-G) (13th wk-8 days). Looks like oke \$5,500, same as the 12th week. "Shaggy Dog" (BV) opens tomorrow (Thurs.).  
Victoria (City Inv.) (1,003; 50-52) — "Lonelyhearts" (UA) (3d final wk.). Second session ended yesterday (Tues.) was lean \$10,400 or near. First was \$13,000. "Al Capone" (AA) opens March 25.  
Warner (SW Cinemas) (1,600; 1.80-53.50) — "South Seas Adventure" (Cinemas) (35th wk.). The 34th stanza finished Saturday (14) was okay \$21,600. The 33d week, \$25,000.

### LOS ANGELES

(Continued from page 8)  
Front" (Col). "The Mcs" (Col) (reissues), \$3,200. Wiltern, Hollywood with Downtown Paramount, "Up Periscope" (WB), "City of Fear" (Col) (Wiltern, Hollywood), "Kings Go Forth" (UA) (reissue) (Downtown Paramount) \$19,500.  
Downtown Paramount (AB-PT) (3,300; 90-51.50) — "When Worlds Collide" (Par) and "War of Worlds" (Par) (reissues). Good \$9,500.  
Fox Beverly (FWC) (1,170; 52-24.00) — "Mating Game" (M-G) (2d wk.). Slick \$9,000 or close. Last week, \$9,500.  
Warner Beverly (SW) (1,612; 90-51.50) — "Cat on Hot Tin Roof" (M-G) (2d run) (2d wk.). Dim \$2,000. Last week, \$2,000.  
Hollywood Paramount (F&M) (1,468; 1.50-52) — "The Journey" (MG) (4th wk.). Tepid \$6,500. Last week, \$8,300.  
State, El Rey (UATC-FWC) (2,404; 801; 90-51.50) — "Some Came Running" (M-G) (4th wk.) and "Something of Value" (M-G) (reissue) (3d wk.) (State). "Mating of Love" (M-G) (2d wk.) (El Rey). Steady \$7,700. Last week, \$10,500.  
Pantages (RKO) (2,815; 51.25-52) — "Rally Round Flag" (20th) (6th wk.). Tid. "3,000 or more" Last week, \$7,000.  
Fox Wilshire (FWC) (2,296;

\$1,50-52.40) — "Sleeping Beauty" (BV) (7th wk.). Fast \$11,000. Last week, \$12,500.  
Four Star (UATC) (868; 1.25-52) — "Gigi" (M-G) (8th wk.). Lush \$11,000. Last week, \$14,800.  
New Fox (FWC) (765; 1.25-53) — "Windjammer" (NT) (12th wk.). Okay \$6,000. Last week, \$5,700.  
Chinese (FWC) (1,408; 52-24.00) — "Auntie Mame" (WB) (13th wk.). Fancy \$16,000. Last week, \$17,000.  
Fine Arts (FWC) (631; 90-51.50) — "My Uncle" (Cont) (13th wk.). Robust \$2,500. Last week, \$2,600.  
Warner Hollywood (SW-Cinemas) (1,389; 1.20-52.65) — "South Seas Adventure" (Cinemas). Started 25th week Sunday (15) after big \$19,500 last week.  
Egyptian (UATC) (1,392; 1.65-53.30) — "South Pacific" (Magna) (41st wk.). Lusty \$17,000. Last week, \$14,900 (6 days).  
Cardhay (FWC) (1,135; 1.75-53.50) — "Around World in 80 Days" (UA) (117th wk.). Big \$10,000. Last week, \$10,200.

### BOSTON

(Continued from page 8)  
Lucasta" (UA) and "Escort West" (UA) (3d wk.). \$10,000.  
Metropolitan (NET) (4,357; 70-51.10) — "Pennypacker" (20th) and "Intent to Kill" (20th). Good \$17,000. Last week, "Stranger in Arms" (U) and "Mark of Hawk" (U) (2d wk.). \$7,500.  
Paramount (NET) (2,357; 70-51.10) — "Black Orchid" (Par) and "Young Captives" (Par) (2d wk.). Slick \$12,000. Last week, \$18,000.  
Pilgrim (ATC) (1,000; 60-51.10) — "Two-Headed Spy" (Col) and "Good Day for Hanging" (Col). Perky \$6,500. Last week, "These 1,000 Hills" (20th) and "Circle" (Indie), \$5,500.  
Saxon (Sack) (1,100; 1.50-53.50) — "South Pacific" (Magna) (49th wk.). Stout \$12,000. Last week, \$14,000.  
Trans-Lux (T-L) (730; 75-51.25) — "Too Bad, She's Bad" (Indie) and "Babes and Hoodlums" (Indie). Oke \$4,400. Last week, "Lovers and Thieves" (Indie) and "Mitzou" (Indie), \$4,000.  
Orpheum (Loew) (2,900; 90-51.50) — "Journey" (M-G) (2d wk.). Bangup \$16,000. Last week, \$16,500.  
State (Loew) (2,600; 75-51.25) — "Separate Tables" (UA) (4th wk.). Big \$9,000. Last week, \$12,000.

### SAN FRANCISCO

(Continued from page 8)  
"Stalag 17" (Par) (reissues). Good \$10,000. Last week, "Bell, Book, Candle" (Col) (3d wk.). \$9,000.  
Orpheum (SW-Cinemas) (1,456; 1.75-52.65) — "South Seas Adventure" (Cinemas) (16th wk.). Fiae \$16,000. Last week, \$17,500.  
United Artists (No Coast) (1,207; 1.25-51.50) — "Separate Tables" (UA) (5th wk.). Favorable \$6,800. Last week, \$7,500.  
Stagedoor (A-R) (440; 1.25-53.00) — "Gigi" (M-G) (36th wk.). Hep \$7,000 or near. Last week, \$8,800.  
Presidio (Hardy-Parsons) (774; 1.25-51.50) — "Forbidden Fruit" (UMPO) (2d wk.). Fine \$4,000. Last week, \$5,000.  
Vogue (S.F. Theatres) (364; 1.25) — "Sin of Youth" (Indie) (2d wk.). Good \$1,800. Last week, \$2,200.  
Alexandria (United California) (1,170; 1.50-53.50) — "South Pacific" (Magna) (37th wk.). Nice \$9,000. Last week, ditto.  
Coronet (United California) (1,250; 1.49-51.75) — "Sleeping Beauty" (BV) (5th wk.). Fancy \$11,000. Last week, \$12,000.

### PITTSBURGH

(Continued from page 9)  
and land barely okay \$13,000. "Lonelyhearts" (UA) comes in Friday (20) for six days, then "Some Like It Hot" (UA). Last week, "Separate Tables" (UA), \$10,500 in 5 days.  
Squirrel Hill (SW) (900; 99-51.25) — "Boot Polish" (Indie). Way out of the money. Thin \$1,500. Last week, "Horse's Mouth" (Lopert) (6th wk.), \$2,700.  
Stanley (SW) (3,800; 80-51.25) — "House on Haunted Hill" (AA). Good campaign, gimmicks, etc., are turning the trick and should come up with strong \$14,000 or near. Last week, "Hanging Tree" (WB), \$7,500.  
Warner (SW-Cinemas) (1,500; 1.20-52.40) — "South Seas Adventure" (Cinemas) (12th wk.). Right now it's on skids at oke \$7,500. Last week, \$8,500.

### PHILADELPHIA

(Continued from page 8)  
(M-G) (6th wk.). Fast \$13,000 or over. Last week, \$15,000.  
Stanley (SW) (2,900; 99-51.80) — "Stranger in Arms" (U) (2d wk.). Thin \$3,000 in four days. Last week, \$9,500.  
Stanton (SW) (1,483; 90-51.40) — "Anna Lucasta" (UA) (3d wk.). Off to mild \$6,000. Last week, \$10,000.  
Studio (Goldberg) (385; 95-51.80) — "Third Sex" (20th). Lush \$6,000. Last week, "Milkmaid" (Indie), \$3,400.  
Trans-Lux (T-L) (500; 99-51.80) — "Tosca" (Indie) (3d wk.). Bright \$4,500. Last week, \$6,800.  
Viking (Sley) (1,000; 75-51.49) — "Never Steal Anything Small" (U) (2d wk.). Quiet \$6,000. Last week, \$7,000.  
World (Pathe) (604; 94-51.80) — "Seventh Veil" (Indie) (2d wk.). Thin \$2,500. Last week, \$3,200.

### 20th-Fox Picks Indie 'Horse' for Distrib

Hollywood, March 17. Twentieth-Fox, which occasionally picks up indie product and releases it under its own banner, has tabbed "The Sad Horse", an Associated Producers film, as latest for this treatment. Several other AP features also are under consideration.  
Film, which stars David Ladd and Chill Wills, was turned out by the Robert L. Lippert outfit as part of its program of lower-budgeted films made for 20th-Fox release.  
Distrib last year similarly sent out "The Fly"—from the now-dormant Regal Films, also a Lippert company—and scored solidly with this sci-fi entry. It also took over as its own Regal's previous "Cattle Empire" and "The Deer-slayer."

### Moss Empires Merger With Stoll Delayed

London, March 17. A definite announcement of the terms of a proposed merger between Moss Empires and Stoll Theatres Corp., has been held up pending finalization of 1958 accounts. Last fall, an independent firm of valuers was instructed to value the theatres and other properties of both companies.  
Draft accounts are in hand, but the finalized accounts will be considered before formulating a scheme to submit to the respective shareholders. Moss Empires' interests include a 40% holding in Incorporated Television Program Co., which is a large shareholder of Associated Television.

### 'Kwai' Tops in Japan

Tokyo, March 10. "Bridge on the River Kwai" (Col) easily topped the 98 films released in Japan by U.S. majors in 1958.  
Other films in the category that earned more than 70,000,000 yen (\$195,150), at Japan box office in order of standing are "Ten Commandments" (Par), "Savannah" (WB), "Enemy Below" (Fox), "Bonjour Tristesse" (Col), "Farewell to Arms" (Fox), "The Young Lions" (Fox), "The Vikings" (UA), "The Law and Jake Wade" (Metro) and "A Tin Star" (Par).  
Breakdown of releases (including Republic) was: Metro (15), WB (15), Par (12), Fox (11), U-I (11), Col (10), UA (7), RKO (6), AA (6) and Republic (5).

### New Windsor Distrib Co.

San Francisco, March 17. Newly-formed distributor Windsor International Pictures Co., will handle art and special films in 11 Western States and Alaska. First films being handled are "Goal," released by United German Film Enterprises, and "Miracle of Saint Therese," through Ellis Films.  
Windsor is repped by William D. Blake Agency.

### Hazard To New UA Post

Robert M. Hazard has been named to the newly-created position of United Artists sales manager in Seattle. He will serve under Arthur J. Sullivan, Seattle branch manager.  
Hazard joined UA in the San Francisco branch in 1951, later shifted to Denver and, in 1957, returned to Frisco as salesman.

## Hollywood Production Pulse

### ALLIED ARTISTS

Starts, This Year ..... 2  
This Date, Last Year ..... 5

### COLUMBIA

Starts, This Year ..... 5  
This Date, Last Year ..... 8

### "ADAMSON IN AFRICA"

(Shooting in Africa)  
Prods.—Irving Allen, A. R. Broccoli  
Robert Taylor, Anne Aubrey, Gregory Allan, Martin Broddy, Anthony Newley  
(Started Feb. 16)

### "THE CRIMSON KIMONO"

(Globet Int.)  
Prods.—Samuel Fuller  
Dir.—Samuel Fuller  
Victoria Shaw, James Shigeta, Anna Lee, Jackie Green, Gloria Pall, Glen Corbett, Paul Dubov, Gloria Pall, Jack Carol, George Yoshinaga, Harrison Lewis, Ava Orya  
(Started Feb. 16)

### "THE LEGEND OF TOM DOOLEY"

(Shpetner Prods.)  
Prods.—Stan Shpetner  
Dir.—Edward Lewis  
Michael Landon, Jo Morrow, Jack Hogan, Richard Rust, Ken Lynch, Dee Jagger, Ralph Moody, Howard Wright, John Cliff, Jeffrey Morris, Anthony Jochem, Jason Johnson, Cheerio Meredith, June Ellis, Red Morgan, Bill Hale  
(Started March 2)

### "BATTLE OF THE CORAL SEA"

(Morningside Picts. Corp.)  
Prods.—Charles H. Sneezer  
Dir.—Paul Wendkos  
Cliff Robertson, Gloria Scala, Gene Blakeley, Patricia Cutts, Gordon Jones, Tom Laughlin, R. L. Smith, L. Q. Jones, Robin Hughes  
(Started March 6)

### METRO

Starts, This Year ..... 3  
This Date, Last Year ..... 6

### "IT STARTED WITH A KISS"

(Shooting in Spain)  
Prods.—Aaron Rosenberg  
Dir.—George Marshall  
Glenn Ford, Debbie Reynolds, Eva Marie, Gustavo Rojo, Fred Clark  
(Started March 1)

### "LIBEL"

(Shooting in England)  
Prods.—Dele Grunwald  
Dir.—Anthony Asquith  
Dick Bogarde, Olivia De Havilland  
(Started March 2)

### PARAMOUNT

Starts, This Year ..... 4  
This Date, Last Year ..... 3

### "ONE-EYED JACKS"

(Pennebaker Prods.)  
Exec. Prods.—George Glass, Walter Selzer  
Prods.—Frank P. Rosenberg  
Dir.—Marlon Brando  
Marlon Brando, Karl Malden, Katy Jurado, Pina Bolicchi, Ben Johnson, Slim Pickens, Timothy Carey, Ray Teal, George Mathews, Larry Duran, Lisa Lu, John Dierkes, Mickey Finn, William Forrest, Clem Hargrove, Henry Wills, Maria Monay, Marguerite Cordova  
(Started Dec. 2)

### "HELLER WITH A GUN"

Prods.—Carlo Ponti, Marcello Girosi  
Dir.—George Cukier, Ray Walston, Sophia Loren, Steve Forrest, Margaret O'Brien, Anthony Quinn, Eileen Heckart, Edmund Lowe  
(Started Jan. 19)

### "TARZAN'S GREATEST ADVENTURE"

(Shooting in London)  
Prods.—Sol Weinstein, Harvey Hayutin  
Dir.—John Guilkerman  
Gordon Scott, Sara Shane, Anthony Quayle, Neil McGinnis  
(Started Feb. 6)

### "CAREER"

(Hal Wallis Prod.)  
Prods.—Hal B. Wallis  
Dir.—Joseph Anthony  
Dir.—Henry LeRoy, Francisca, Shirley MacLaine, Carolyn Jones  
(Started Feb. 23)

### 20th CENTURY-FOX

Starts, This Year ..... 2  
This Date, Last Year ..... 9

### "SAY ONE FOR ME"

Prods.—Frank Tashlin  
Dir.—Frank Tashlin  
Bing Crosby, Debbie Reynolds, Robert Wagner, Cole Searcy, Ray Walston, Frank McHugh, Allyn Murray, Les Tremayne, Nina Shipman, Stella Stevens, Rachel Stephens, Ron Mann, Minto Duray, Judy Harriet, Harry Carter, Henry Armstrong, Joe Besser  
(Started Dec. 15)

### "HOLIDAY FOR LOVERS"

Prods.—David Weisbart  
Dir.—Henry LeRoy  
Jane Wyman, Clifton Webb, Paul Henreid, Gary Crosby, Carol Lynley, Jill St. John, Nico Minardos, Marjorie Bennett, Nora O'Mahoney  
(Started Feb. 9)

### WARNER BROS.

Starts, This Year ..... 1  
This Date, Last Year ..... 2

### "A SUMMER PLACE"

(Shooting at Monterey)  
Dir.—Delmer Daves  
Richard Egan, Dorothy McGuire, Sandra Dee, Arthur Kennedy, Troy Donahue, Constance Ford  
(Started Feb. 26)

### INDEPENDENT

Starts, This Year ..... 15  
This Date, Last Year ..... 22

### "THE UNFORGIVEN"

(Hecht-Hall-Lancaster for UA)  
(Shooting in Durango, Mex.)  
Prods.—James Hill  
Dir.—John Huston

Burt Lancaster, Audrey Hepburn, Audie Murphy, John Saxon, Lillian Gish, Charles Rickford, Joseph Wiseman, Albert Salmi, June Walker, Carlos Rivas, Kipp Hamilton, Doug McClure  
(Started Jan. 12)

### "ON THE BEACH"

(Kramer Prods. for UA)  
(Shooting in Australia)  
Prods.—Stanley Kramer  
Gregory Peck, Ava Gardner, Fred Astaire, Anthony Perkins, Donna Anderson  
(Started Jan. 15)

### "OPERATION PETICOAT"

(Granat Prods. for UA)  
(Shooting in Key West, Fla.)  
Prods.—Blake Edwards  
Dir.—Blake Edwards  
Cary Grant, Tony Curtis, Arthur O'Connell, Gene Evans, Dick Sargent, Joan O'Brien, Dina Merrill, Gavin McLeod  
(Started Jan. 19)

### "SPARTACUS"

(Bryna Prods.)  
Exec. Prods.—Edward Lewis  
Dir.—Anthony Mann  
Kirk Douglas, Laurence Olivier, Tony Curtis, Jean Simmons, Charles Laughton, Peter Ustinov, John Gavin, John Dall, Nina Foch, John Ireland, Charles Bronson  
(Started Jan. 27)

### "ANY WAY THE WIND BLOWS"

(Arwin)  
Prods.—Ross Hunter, Martin Melcher  
Dir.—Michael Gordon  
Rock Hudson, Doris Day, Tony Randall, Thelma Ritter, Nick Adams  
(Started Feb. 10)

### "ODDS AGAINST TOMORROW"

(Harbell Prods. for UA)  
(Shooting in N.Y.)  
Exec. Prods.—Edward Stern  
Prods.—Robert Wise  
Harry Belafonte, Robert Ryan, Shelley Long, Edward G. Robinson, Ed Begley  
(Started Feb. 20)

### "THE RETURN OF THE FLY"

(Associated Producers for 20th-Fox)  
Prods.—Bernard Glasser  
Dir.—Edward Bernds  
Vincent Price, David Frankham, John Sutton, Dany Seymour, Danielle De Vries  
(Started March 3)

### NEW LOCAL OWNERSHIPS

Houses Booked From Albany By Goldstein and Smith

Albany, March 17.

Two former Kallet Theatres operations, the Avon in Canastota, and the State in Deposit, are now being conducted by local people, and are being bought and booked from Albany, Ralph Balducci, who took over and relighted the Avon, has engaged Howard Goldstein, ex-20th and RO salesman here, to set product and dates for him.  
Floyd Thompson, former manager of the Deposit situation for the Kallet interests (of Oneida), hired Ray Smith, erstwhile Warner Bros. branch manager, to buy and book the theatre.

Goldstein, who is taking over the Dix Drive-in at Hudson Falls (he and a younger brother, Hebert, already operate late Fort Warren Drive-in at Castleton, Vt., and the State in Mechanicsville and the Capitol in Whitehall), recently obtained three other buying-bookings accounts.

They are: the Sunset Drive-in, Massena, owned by Donald Gilson; the Thousand Islands Drive-in and the Bay Theatre (summer conventional theatre) conducted by Gilson and Tony Scialise.

Goldstein, one of the busiest men hereabouts (he directs a women's dress shop in Schenectady, founded by his late father-in-law), also does the buying and booking for a Plattsburgh automobile and for several small four-wallers.  
Smith buys and books six theatres.

### Fisher's 'Mame' Case

Continued from page 7

monetary damages from Warner Bros., they explain.

On its part, Warner Bros., in fighting the temporary restraining order, stated that because of "Auntie Mame's" enormous popularity throughout the U.S. it only was able to obtain the seven prints. The court upheld the company's right to apportion these prints to the subsequent-run houses which would provide it with the largest percentage rental revenues.

Judge Jarosack issued the order permitting the Fisher interrogatories which Fisher insists will show that one of his two theatres, the Varsity, is as large a grosser as some of the houses favored with the prints.

**\*SINDLINGER STATES  
IN HIS LATEST SURVEY:**

**"FOR EVERY 1000  
ADMISSIONS SOLD  
AT THE BOXOFFICE  
DURING THE AVERAGE WEEK  
THE PURCHASE OF  
435 TICKETS  
WAS MOTIVATED BY  
THE TRAILER THAT WAS  
SHOWN AT THE TIME OF  
PREVIOUS ATTENDANCE."**

\*Full particulars of Sindlinger's detailed analysis substantiating this statement will be mailed to you upon request.

NATIONAL *Screen* SERVICE  
PRICE BODY OF THE INDUSTRY



# Manhattan Crafts Don't Join Forces; Hence L.A. Scales Much Higher

Failure of eastern unions in the film industry to organize a group as powerful as the Coast's Motion Picture Film Council is cited as the reason for the disparity of wages in certain categories of employees in New York doing exactly the same work as their Hollywood counterparts. Senior publicists in New York, for example, make \$70 less than their Coast colleagues, and on the average Hollywood white collar staffers receive \$20 more weekly than easterners performing the same tasks.

The wage differential has always been a source of irritation to the New Yorkers, but despite various efforts to obtain equality, the easterners—lacking an all-powerful single spokesman—have been unable to match the Coast salaries. On the Coast, all unions having a connection with the film industry are tightly cemented in the Motion Picture Council which negotiates a contract for all its member unions at one time. The master agreement does not become valid until all of the separate unions approve the terms.

In addition to 22 unions affiliated with the International Alliance of Theatrical Stage Employees, the Council also consists of at least seven other non-IA unions associated with work in the film industry. The single negotiation for all the unions, with the backing of the strong craft unions, gives the Council the kind of weight that is reflected in its ability to obtain higher wages for certain locals than similar unions receive in New York.

## No Contact

In New York, in contrast, there is no such thing as a close liaison between the various film unions. One eastern labor leader charged that the eastern unions "sit around and cut each other's throats" and rarely lend support to each other. He intimated, too, that some eastern unions, in return for a favorable deal with the film companies, agree not to render support to another union.

To be sure, there is a loose organization in New York called a film council. This, however, consists only of IA unions involved in production. No other unions associated with the film industry have been invited to join. On the Coast, however, teamsters, electricians, laborers, restaurant workers, white collar staffers—all affiliated with unions not part of the IA—are members of the Motion Picture Council.

The lack of coordination among the various eastern unions has worked to the advantage of the film companies which would rather negotiate with weak splinter groups than one strong outfit. Unionites in the east have charged that the local scene lacks the leadership to form a council equal to the Coast organization.

## Plabby Set-Up

What is necessary, it's said, is the support of such groups as the projectionists, film editors, laboratory technicians, and studio mechanics to supply the core for an eastern council. Without these groups, it's felt that it's almost impossible for the weaker unions to obtain the same terms as their Coast counterparts.

Meanwhile, the new contract negotiated by the Motion Picture Council and the film companies on the Coast has not gone into effect yet because of a rebellion of some unions in the Council. Until all unions approve the terms for their individual locals, the contract does not become official.

At the same time, talks between the industry and IA on a contract for exchange employees remains up in the air. Negotiations have been stalemated for several months awaiting the entry of proxy Richard F. Walsh who has been occupied with the Coast situation and an AFL-CIO conference. The exchange pact expired in November of 1958.

Seymour Borde, former western division sales manager for Rank of America, has joined Favorite Films as assistant to the president. Will supervise sales.

## By Aug. 31, 10 From MG

Plans for the release of pictures through the current fiscal year, ending Aug. 31, have been set by Metro after conferences on the Coast between sales v.p. John P. Byrne and studio officials Sol C. Siegel and Benjamin Thau.

A total of 10 pictures will be issued during the period, starting with "The Mating Game," already booked in 100 spots. "Green Mansions," set as the Radio City Music Hall's Easter picture, is due for general release at the end of this month. As its summer blockbuster, pencilled in for July release, Metro has scheduled Alfred Hitchcock's "North by Northwest," starring Cary Grant, Eva Marie Saint and James Mason.

## 36 D. W. Griffith Pix Auctioning In Los Angeles

Los Angeles, March 17. "Birth of a Nation" and 35 other D. W. Griffith films in which the pioneer filmmaker's estate holds interests, will be sold at private sale here Wed. (18) at downtown L.A. offices of Wright, Wright, Goldwater & Wright, repping Loyd Wright, executor of the estate.

Additionally, 16 scenarios in which the estate holds interest will be sold. Sale of both was ordered by Superior Court and subject to its confirmation.

Many of the historic great films of the past will be included in sale. Among these will be "Broken Blossoms," "Orphans of the Storm," "Intolerance," "Hearts of the World," "Dream Street," "Judith of Bethulia," "Way Down East," "The Avenging Conscience."

Full list will also include "The Battle of the Sexes," "The Escape," "Home, Sweet Home," "The Greatest Thing in Life," "The Great Love," "The Greatest Question," "The Girl Who Stayed at Home," "Scarlet Days," "The Idol Dancer," "A Romance of Happy Valley," "Romance," "One Exciting Night," "The White Rose," "America," "Isn't Life Wonderful?" "Sally of the Sawdust," "That Royle Girl," "The Sorrows of Satan," "The Drums of Love," "Lady of the Pavements," "The Struggle," "Abraham Lincoln," "The Face on the Barron Floor," "Fall of Babylon," "The Mother and the Law," "The Love Flower," "True-Heart Suzie."

Scenarios in which estate holds interest up for sale: "Broken Blossoms," "The Idol Dancer," "The Greater Cause," "Bolsheviks," "Paradise Alley," "Ardella in Arcady," "Mother and the Law," "Thou Art the Man," "Laura Joyce," "The Twilight Revelers," "One Exciting Night," "Into the West," "The Absent Minded Squirrel," "War," "The Gypsy and the Bandit," "The White Rose."

## Continental Hits Market

### With Four in a Month

Major companies may be cutting back on their release skeds, but some of the independents are going at it full blast. Good example might be Continental Distributing, the Walter Reade outfit, which is putting out four films in March alone.

Continental is opening "The Eighth Day of the Week" at the 55th St. Playhouse; "The Law is the Law" at its own Baronet Theatre showcase; "Room at the Top" at the Fine Arts and "Girls of the Night" at the World Theatre.

In connection with the "Eighth Day" bow, Continental is still trying to get Marek Hlasko, the author, to the States to help plug the film. He fled Poland, which banned the picture. Since then he's been living in Tel-Aviv. Recent stories have quoted him as being anxious to return to Warsaw.

## D. W. Griffith

Continued from page 2

ing, the screen techniques of his time. Characteristically he did not even complete his own autobiography though he had time on his hands (16 years) after his last picture.

Griffith's naivete was expressed in many ways, including some of his feminine proteges about whom Crox, a gentleman for all fippancy, only hints. He does tease the reader to know more about, say, Carol Dempster. But the classic instance of D. W. taken by surprise was in his hurt when reviled by the Governor of Massachusetts (David I. Walsh) and the Mayor of New York (John P. Mitchell) and by so many other prominent because of the blow he delivered the Negro race in "The Birth of a Nation."

Griffith could not see and would not concede the charges, though he deleted 170 scenes at the time. Crox teases the reader and does not quite satisfy him in respect to "The Birth"—still a controversial film 44 years after its making, and today being revived as anti-Negro propaganda throughout the desegregation-tense South.

That Griffith, with his worship of his father, a hero of the Confederate cavalry, would tell the story of Reconstruction through the eyes of Thomas L. Dixon, was perhaps as logical as Himmler following Hitler—shared bias accounted for coincidence. Dixon was a Methodist clergyman who wrote a whole string of racist novels. His own glory dimmed with time and he ended selling real estate and accepting a piddling clerkship from a Republican President.

Crox remains neutral about "The Birth" though he remarks that in its being the first film to roadshow, the first to run "showtrains" and parties, everybody was having a picnic but 10,000,000 Negroes.

If naive was the word for Griffith, what was the key to the attitude of those who exploited this film with hooded night riders on the streets of America? The probe which the subject invites is yet to come.

Interesting, too, is the question of Griffith's nervous and unequal partnership in United Artists and his strange habit of turning out potboilers unworthy of his name and fame and then "coming back" at least half a dozen times with "Broken Blossoms," "Way Down East," "Orphans of the Storm," and so on.

The expanded interest in matters theatrical in the past 15 years would suggest that Crox's often illuminating, sometimes fictionalized text will be liked. He makes the mark in his own terms, which is enough. But beyond that the points the moral—the full Griffith story needs telling, though probably it may await an adequate foundation grant. Sources are already obscured and the very lack of data on the boxoffice receipts of "Birth of a Nation" itself suggests that part of the phenomenon is already hopelessly lost.

More to the immediate, short-range question: Crox's work raises the distinct possibility of a film based on Griffith's career, if there is enough honesty to do it justice, which is imagining a lot. In any event, if there's a film in Lon Chaney, there's one in D.W. and some of the original Griffith players are still around, per Mary Pickford (who wrote the intro for Crox) and the Gish girls.

## Western Union 'Check'

For a fee of \$2.20 per purchase, Western Union will send a non-uniformed messenger to a theatre to buy a ticket. Theatre Owners of America discloses in its current bulletin.

TOA points out that theatrowners can use this method to "check tickets" if you're in the mood to do some checking of your own. The WU service is being used by some Pacific Coast theatres.

## Inside Stuff—Pictures

Dividends paid by film companies in February of this year topped the same month of 1958 by more than \$600,000, per Commerce Dept. data.

While Dept. has a new rule preventing release of exact figures disbursed in dividends by each company involved, a spokesman said the boost was caused by National Theatres paying in February this year as compared to January last year and by Republic Pictures Corp. common stock sending out dividends in February '59 for the first time in several years.

Other companies with distributed dividends in February of both years were Columbia Pictures, Stanley Warner Corp. and Warner Brothers Pictures. Loew's Boston Theatres paid in February 1958 but not February 1959, Commerce Dept. said. Total February dividends this year were \$1,725,000, compared to \$1,122,000 last year.

Perry Como will guest of honor, and sing for his supper, at Thursday (19) night's Ball of the Year at the Waldorf-Astoria, kicking off 15th anniversary celebration of Boys Towns of Italy. Show biz names have been liberally sprinkled through the history of the Italian version of Father Flanagan's Boys Town. Mrs. George P. Skouras, wife of the National Theatres' proxy, is International Benefit Chairman of project, and devotes most of her time to it. Actress Linda Darnell inspired founding of the first Girls Town, near Rome, after a visit to one of the nine Boys Towns scattered through Italy.

Princess Gabriella Pacelli, niece of the late Pope Pius XII, arrives in this country at month's end to spearhead the coast-to-coast celebration. Her initial stint will be an appearance on the Como show March 25.

An official motion to deny the use and support of Italy's Armed Forces for any future pic productions which do not glorify their history and exalt their valor has been presented in the Italian House by two deputies, Calabro and Roberti. Petitioners set up "The Big Parade," "The Sullivan," "Bridge on the River Kwai," and others as suitable examples of items which "glorified" the army, and cited "A Farewell to Arms" (shot in Italy with local consent, though without all-out aid) as an example of films which "distorted pages of Italian history."

Parliament was also asked to give formal assurances that army support will be denied Dino De Laurentiis' planned production, "La Grande Guerra" (The Great War), unless this upcoming item "glorified Italian prestige."

Composer Elmer Bernstein, who primed trend toward jazz film scores in his "Man with the Golden Arm" score, "regrets" that producers are using jazz solely for "sordid" films.

"I agree with the jazzmen when they say that jazz shouldn't be used in pictures to mean the sordid side of life," he says.

"I used jazz in 'Man with the Golden Arm' because it was a contemporary American musical language. Next time in a picture I hope to use it in another context, where it's contemporary but not just seedy... I regret that the next picture to feature a jazz score was sordid."

This was a reference to United Artists' "I Want to Live."

One recently released motion picture will be among the 10 films selected by Russia under the U.S.-USSR film exchange agreement. And that development means a further delay of about one month in pinning down Russia's choices.

Turner Shelton, U.S. Information Agency film chief, asserts that after the U.S. recently asked the Reds to speed up their final selection of 10 Yank films, the Soviet sent back a request for four additional new pictures.

Shelton estimated it would take "about a month" for Russian authorities to decide on one.

"Hollywood never has me sing in a movie. They don't know I'm a singer too." So Theodore Bikel, Vienna-born Oscar nominee (for his sheriff in "The Defiant Ones"), told an audience in Ottawa. He added, "I did sing in one picture—they wanted me to do a Russian gypsy dance but I suggested singing instead, and gave them four authentic songs. They said they were all beautiful but they were afraid to use them lest they be sued. I said the composers had all been dead at least 300 years, but they wouldn't take any chances and had someone compose an 'authentic' Russian gypsy folksong called 'Nichevo! Nichevo! Nichevo!' which means 'Nothing! Nothing! Nothing!'"

Jerome Hill, the Union Pacific (railroad) heir, who partnered with Erika Anderson in doing the Albert Schweitzer documentary, is currently engaged in shooting a film on sand-castles. It's being done on the Coast with a professional crew. Schweitzer has yet to see a penny from his biopic, though proceeds from the sale of a soundtrack used in the production have been turned over to his Congo mission. Arrangement was for Schweitzer's African hospital to get the major share of the profits. Coin may eventually materialize. Meanwhile, the pressagent who worked on the film and helped set it up was favored with 5% of the gross in addition to his \$450 weekly base salary.

Crime expert Estes Kefauver disputes argument that film censorship is needed to cut down claimed bad effects of sexy, low-morals motion pictures. One such result, as commonly explored, is said to be increase of teen-aged crime.

Tennessee senator said on local television show (WRC-TV's "Teen Talk") recently: "An aroused public opinion will take care of any problem. Self-policing in the movie industry itself, reflecting the feeling in the community, is still the best solution."

The N.Y. Screen Publicists Guild carried its dispute with 20th-Fox and Warner Bros. to the public last week by distributing circulars in key locations throughout the city. More than 500,000 circulars, headed "We Don't Want A Movie Strike in New York" were handed out, with about 50,000 being distributed during the lunch period Wednesday (11) in the Times Square area.

Jo Morrow, a young Columbia contract player, has been cast as Alec Guinness' daughter in "Our Man in Havana." The assignment marks Miss Morrow's biggest professional break to date and underscores Col's effort in nurturing new faces. Before being signed by Col, she played a bit in a 20th-Fox film after winning a talent search contest.

Proposal for 20th-Fox's DeLuxe Laboratories to take over operation of the Metro labs on the Coast has been mothballed for six months. Following lengthy negotiations, it was decided for Metro to run the lab for that period of time. After that, the results will be evaluated and the contact with DeLuxe will be resumed.

United Artists v.p. Max E. Youngstein favors classification of films to distinguish between pix good for adults and children. "I like the way they handle it in Britain," he said. There, films which are issued an "X" certificate by the censor can't be seen by youngsters.

# AMERICAN

*the Jet Airline—announces*

## Jet Flagship Service to San Francisco—



## in addition to the only Jet Service to LOS ANGELES—twice daily

SERVICE TO SAN FRANCISCO STARTS MARCH 22

More Jet Flagship service is on the way! Starting March 22nd, you'll fly jet to San Francisco, via Chicago—almost three hours faster than before.

American's magnificent 707 Jet Flagships offer new standards of airline comfort. Flight is velvet-smooth in radar-guided skyways, far above most weather. There is no vibration and engine noise is incredibly reduced. Soft reclining seats in a spacious cabin afford more room for relaxation. Advanced heating, lighting, air-conditioning add to your comfort. Upon arrival, American's ex-

clusive new Baggage Expediter system speeds you on your way.

For a truly wonderful experience you can fly Jet Flagships to San Francisco or Los Angeles—choose either deluxe Mercury or economical Royal Coachman service. This remarkable new kind of transcontinental travel costs you only \$10 over regular fares. American's friendly, efficient personnel will welcome you aboard the 707 Jet Flagship—most tested plane ever to enter airline service!

*Whenever you fly, rely on*  
**AMERICAN**  
**AIRLINES**  
*THE JET AIRLINE*

*For reservations, see your Travel Agent or call American, LOnacre 4-2000, in Newark MIthell 2-8570*

# Rank Will Move In on Tollvision, If Britain's Post Office Okays

London, March 17.

If, as and when Britain's Postmaster-General gives the green-light to pay-as-you-view television, the Rank Organization is geared to move in. That's one result of a deal, signed last week, that now plants the outfit in all three major existing tv fields. Already in production via the "Interpol Calling" skein, currently shooting at Pinewood Studios, and in "distribution" via its holding in Southern Television Ltd., Rank has gone directly into exhibition by agreeing to exploit in the U.K. an advanced type of relay system known as Viewline.

Viewline has been in the practical tryout stage for some considerable time, notably in Devon in the West Country. Developed by two men, John Pullen and J. S. Fielden for J. S. Fielden (Devon) Ltd., it has been employed locally through a couple of outfits known as Reelvision and T.A.S. Viewline is designed to operate in connection with the normal type of receiver and uses a coaxial cable that creates its own insulated atmosphere, enabling all known kinds of beaming to be piped through interference-free—including steam radio, Muzak and color tv as well as pay-vision.

Immediate prime use of Viewline is to benefit reception in areas, including fringe areas, where normal programs are affected by the surrounding terrain. After getting a set of his choice from among existing trademarks, or on deciding that his present set needs aid, the viewer who wants the Viewline service pays 35c. a week plus a \$14 installation charge.

First to give Rank and its partners a franchise for Viewline installation is the Oxford City Council. Work has already started in the city. Now Rank, Pullen and Fielden are applying for further franchises throughout the British Isles.

The Rank Organization recently acquired an interest in a South Coast piped tv setup, Regency Holdings, but according to a company spokesman there are no plans to introduce Viewline in the area through that concern.

## 'CHATTERLEY'S LOVER' NOT FOR MIMICKING

Washington, March 17.

"Lady Chatterley's Lover" has "obtrusive symbolism" (rather than endorsement of adultery), Kingsley International Pictures has told the U. S. Supreme Court in a new brief supporting the company's appeal of a New York state ban on the film.

"They (the censors) could not seriously have believed it (the picture) was intended to encourage married women to run off with their gardeners," the brief declared. "Their objection to the film is based upon their lack of faith in the intelligence and character of the New York audience."

Kingsley claimed freedom of speech and press rights under the First and Fourteenth Amendments to "make statements and express opinions that are contrary to the moral principles of the community."

Earl Manbeck Jr. and John Doud have bought the New Lyric theater in West Des Moines and Manbeck will manage. The theatre will now be operated evenings Mondays through Fridays and afternoon and evenings on Saturdays and Sundays.

## OPPORTUNITY

Pakistan Motion Picture Company preparing a film with theme interesting to western markets, offers superb chance for participation by outside interests.

VARIETY, Box V-7,  
154 West 46th Street  
New York 36

## 'Tom Thumb' for Kiddies

Metro's "Tom Thumb," which was withdrawn after the Christmas holiday period, has been booked for saturation neighborhood engagements in the Washington, Buffalo, Baltimore and Philadelphia areas. The picture originally played first-run houses in these cities during the Christmas season.

M-G has set a policy of making the picture available to theatres for holiday and school vacation periods so as to take full advantage of the kiddie trade.

## 'Windjammer' Worldwide Cross in First 47 Weeks Reported at \$4,862,037

Los Angeles, March 17.

"Windjammer," first pic in National Theatres' three-strip Cinemiracle process, in its initial 47 weeks chalked up a gross of \$4,862,037 worldwide.

Excess of \$3,000,000 was reached in 12 U.S. engagements, where film is continuing a run in five cities—Denver, Seattle, Boston, Minneapolis and Hollywood.

Take from European engagements accounts for nearly \$2,000,000 from England, Norway, Denmark and Germany. Unexpected high income is being derived from mobile units showing pic in Denmark and Germany.

## Johnson & Hand To Rep. U.S. at Paris Meet

The U. S. State Department will have two film experts—G. Griffith Johnson of the Motion Picture Exports Assn. and Coit Hand of the State Dept.—on hand in Paris this week for the meeting of the Invisibles Committee of the Organization of European Economic Cooperation. Johnson went to Europe last week at the request of the Government.

Hand used to be the State Dept. film liaison man. He's now with the Department's division of trade policy. The invisibles committee deals with the NATO area plus some other countries. The U.S. rep on the committee is Jack Kaplan. His superior is John G. McCarthy, who formerly headed up the MPAA's international division.

There are indications that the invisibles committee, which only has the power to recommend programs to individual governments, may try to push through recommendations seeking to restrict the operations of the U.S. industry.

## NLRB's Pow-in-Kisser to IATSE

### Its Stipulation in Century (Long Island) Case Seen As Far-Sweeping

Washington, March 17.

National Labor Relations Board on Friday (13) presented a stipulation in the U.S. Appellate Court here as part of a consent decree to settle the dispute between Combined Century Theatres Inc. (and its co-owners of 35 neighborhood Long Island theatres) and IATSE local 640.

It is a precedent-making action cracking IATSE power over employers.

In an order based on the stipulation and the case record, NLRB ordered IATSE to "cease and desist" from:

(1) "Performing, maintaining or otherwise giving effect to an agreement, arrangement, practice or understanding" with Combined Century, its associated companies "or with any other employer over whom the board (NLRB) has jurisdiction" which "in an unlawful manner conditions employment or the retention of employment upon clearance or approval by . . . (IATSE) or by any other labor organization."

## EXHIBS' ASSN. OWN NEEDS

### Closings (Less Dues) a Problem In Britain

London, March 17.

Cinematograph Exhibitors Assn. of Great Britain and Ireland, foreseeing an in-the-red year unless some positive action is taken, has set up a group to study ways and means of cutting expenditure or existing services to try to break even. Move was made last week, swiftly following the pointing-out in association's annual report that the problem would have to be tackled soon.

The Association made ends meet in 1958, but with the certainty of further theatre closures ahead—Rank outfit alone intends to shut about 80 by the time its retrenchment is complete—that position can't be maintained unless adjustments are made.

Finance and Management subcommittee was brought into being after the annual general meeting last Tuesday (10), and met in time to present its first report to the general council get-together the following day. Nothing decisive resulted, but one tentative suggestion considered was that general council meetings should be cut to four a year.

## Hyman Deplores Post-Labor Day Famine Weeks

Edward L. Hyman, v.p. of American Broadcasting-Paramount Theatres, stated this week that exhibitors are facing a new "orphan period." This, he said, is the time between Labor Day and the year-end holidays when the distributors hold back on their more important releases.

This slack in "orderly distribution" stems from the distributor's disinclination to fight competitors for the public's leisure time. Important among these is the crop of new programs on television. Also there's the matter of students being back at school.

Despite these factors, it has become established that big product can draw blockbuster money in the fourth quarter. Warners' "Giant" and Metro's "Cat on a Hot Tin Roof" both were final quarter releases and both proved powerhouse at the b.o., noted the exec.

Hyman related that he talked to all distributors about a plan he devised to fill the product gap and it has received favorable reception. Under this scheme each company would license a major production on, but not before, Labor Day. This would be available through October. Then each outfit would release another top entry to carry the exhibitors through to the holidays.

# G-String Enterprises' Beatnik Creed: 'Not Out Just to Make Money'

## How Picture Ended

Providence, March 17.

Fire, believed to have started from defective wiring in the ventilating system, forced more than 800 patrons to flee the Strand Theatre. Considerable smoke damage was caused.

For benefit of patrons who missed the end of the picture, "Stranger In My Arms," Providence Journal printed in Sunday edition, a condensed version of end of film.

## Newest Film Curb Bills May Go Over to Next Sesh of Legislature

Albany, March 17.

As the Legislature completed action Thursday (12) on budget bills, totaling \$2,000,000,000, and pushed for adjournment about March 25, it appeared probable that neither of the revised film measures sponsored by the Joint Legislative Committee on Offensive and Obscene Material would be adopted.

The film classifications bill, changed to provide that the State Education Department's Motion Picture Division should classify certain films as "unsuitable for children subject to the compulsory education law of this state," but eliminating the MPD's authorization to stipulate that the advertising of such pictures "note" the classification, was thought to be barely breathing.

Knowing source opined that for all practical purposes it was "dead."

As modified, the MPD would "maintain a record of all films so classified" and "publish, release or otherwise disseminate information as to such classification at such times and in such manner as may be authorized or directed by the Regents."

James A. FitzPatrick, Joint Committee Counsel and its former chairman, asked Sidney Schreiber, counsel for Motion Picture Assn. and Charles McCarthy, information director for Council of Motion Picture Organizations, to send their reactions to two amended bills to Assembly Rules Committee. That all-powerful group has referred to it all bills in the final days of the session.

The Assembly Judiciary Committee, to which the four measures had originally been referred, received memorandums in opposition from Harry Brandt's Independent Theatre Owners Assn., from the Metropolitan Motion Picture Theatres Assn. and from Schine Theatres.

The Joint Committee's statement seemed to credit the motion picture industry with supplying "much helpful information" at the recent New York hearing.

## PARADISE NO LONGER

### Berger's 800-Seater Chopped Up For Commerce

Minneapolis, March 17.

Another Minneapolis neighborhood theatre, Bennie Berger's 40-year old 800-seat Paradise, has bit the dust, making the sixth such uptown showhouse here to pass out permanently during the past few years. It'll be converted to commercial purposes.

Berger still retains the local loop first-run Gopher and neighborhood subsequent-run Cedar, along with several out-of-town homes, comprising his reduced circuit.

The late W. A. Steffes, long a local independent exhibitor leader and prosperous circuit owner, built the Paradise and operated it singly and then in partnership with Berger who took over sole ownership after Steffes' death.

Lenlee Productions Inc. has been authorized to conduct a motion pictures business in the Bronx, with capital stock of 200 shares, no par value. Howard A. Rikoon is a director and filing attorney.

Photographed in a 12th Street, Manhattan, artist's studio, and now in the editing stage, is a 30-minute film titled "The Beat Generation," written and narrated by Jack Kerouac. Cost is figured at \$12,000 to \$15,000 and according to one of the principals involved, "we didn't make it to make money."

Producing company is G String Enterprises but the pic has nothing to do with a strip act. "We just needed a name and we came up with that," said Alfred Leslie, who shares producer credit with Robert Frank. As for the title of the picture, it's to be noted that novelist Kerouac is regarded as high priest of the beatniks.

Cast includes poets Allen Ginsberg, Gregory Corso and Peter Orlofsky, painter Larry Rivers, art dealer Richard Bellamy and others. Music by David Amram. Top money man behind the project is Wall Street broker Jack Dreyfus Jr.

G String is thinking in terms of art-theatre marketing.

## GET YOUR RESIDUALS AT THEATRES, CHUMS

Minneapolis, March 17.

Frank Mantzke, North Central Allied president, feels that the excellent business chalked up here recently at the loop first-run RKO Pan by three reissues—two on a twin bill—is extremely encouraging in that it may be a factor, he hopes, in influencing the film companies to retain "the best" of oldies, instead of selling them to television.

The pictures in question were "A Place in the Sun" and "Stalag 17" on one twin bill and "At War With the Army" on another with an inconsequential first-run film.

"The boxoffice results for these pictures demonstrate that the film companies need not sell such old attractions to tv to cash in on them handsomely," Mantzke asserts. "They can be re-released periodically to the theatres with substantial profit for the film companies and the exhibitors because after, say, five years there's a new generation of theatregoers as potential patrons and many others will wish to renew acquaintance with them."

## National Theatres' April 6 Date on NTA Common

Los Angeles, March 17.

National Theatres, Inc. has extended to April 6 the expiration date of its offer to acquire common stock and stock purchase warrants of National Telefilm Associates Inc. Original expiration date was March 16.

Application has been made to list the debentures offered in stock exchange on the American Stock Exchange.

Exchange offer, made last Feb. 16, offers \$11 principal amount of the 5% debentures due March 1, 1974, of NT, and a warrant for purchase of one-quarter of a share of NT common stock in exchange for each NTA share. Equivalent exchange offer to NTA warrant holders is also, extended to April 6.

## B-Tag MM's Latest

United Artists' "Some Like It Hot" has been "B"-tagged by the Legion of Decency, i.e., by Legion standards it's Morally Objectionable in Part for All.

The reasons: It contains "material elements that are judged to be seriously offensive to Christian and traditional standards of morality and decency" and its treatment "dwells almost without relief on gross suggestiveness in costuming, dialogue and situations."

## New York Theatre

RADIO CITY MUSIC HALL  
Rockefeller Center • CI 6-4600  
AUDREY HEPBURN • ANTHONY PERKINS  
in "GREEN MARSHIONS"  
Starring LEE J. COBB  
SUSIE HAYAKAWA • HENRY SILVA  
in METROCOLOR and CinemaScope  
An M-G-M Picture  
and THE MUSIC HALL'S GREAT EASTER STAGE SHOW

# AMPEX-RCA TAPE WAR FLARES

## Flash! NAB's Vital Step

Chicago, March 17.

NBC board chairman Robert W. Sarnoff's keynote plea that the tv broadcasters of America inaugurate a major campaign to create a better image of the industry to the country, got pronto attention today (Tues.) at the NAB convention here.

In a unanimous expression, the tv membership of NAB in closed session this morning voted enthusiastically to activate the Sarnoff-incepted program. It was held as one of the most constructive moves in recent industry annals.

To implement the vast public relations campaign, it was voted to set up a committee of six to start the ball rolling and report back April 30. It will be independent of, but in liaison with the parent NAB organization. Indicative of "the we're all in this together" support, there was an immediate pledge of allegiance from all the networks with CBS throwing its own independent efforts (having just blueprinted a major campaign of its own) into the industry fight. NBC responded in kind with its own campaign.

It's estimated that it will take something like \$250,000 to get the campaign launched. For proper implementation of the campaign, it is generally agreed that the big problem now is finding the right guy, with the right approaches, in the right places for the big overall job.

Following is the resolution adopted today:

"That the Television Board authorize the president of the NAB to appoint immediately a committee of broadcasters representing all major elements of the industry to develop specific plans for the design, financing and implementation of an industry-wide television information campaign on a national basis.

"This campaign is to be conducted in liaison with NAB but is to be undertaken as a major new effort and separately staffed, operated and financed. The committee is to submit its initial proposals to the Television Board by April 30."

## CBS—A Thinking Man's Network? Hubs' Filter-Tip Program Credo

Chicago, March 17.

Hubbell Robinson Jr., CBS-TV veepee in charge of network programs, set forth his own how-to-win-audiences-and-influence-affiliate convention here.

In striving for an improved program schedule for the '59-'60 semester, it means, Robinson said, "shooting for the bulls-eye the hard way and the hard way means the infinite pains of digging, scratching and fighting for freshness, uniqueness and the greatest possible degree of perfection in every half-hour, hour, 90-minute show, or special or spectacular that we do.

"It means an absolute refusal to settle for second best and insistence on the cream-of-the-crop in every department of every production. We will not always accomplish that end, but if we always try, if that is the objective firmly fixed before us, we have a better chance of raising the whole level of television entertainment, of continuing to make you proud of your association with us and of pride in ourselves for a job that respects the taste and intelligence of the American television set owner. It is our firm conviction that he will seek out and embrace fine entertainment other than routine westerns and private eyes, and that if over the years his diet is not varied he will leave the table. That is the production philosophy with which we have adopted."

(Continued on page 74)

## Press Info's Role Gets Showcasing

Chicago, March 17.

How a network press information service can serve as a vital adjunct in the overall scheme of things was outlined to members of the CBS-TV affiliate family in an address by Charles Steinberg, director of information services for the web. Steinberg called on the affiliates to recognize the full impact of Press Information in operating as a transmission belt to the millions of viewers and dramatizing the fact that the CBS Television is a network where "there is no ceiling on ideas, on creative intent and on creative accomplishment."

"This," said Steinberg, "is the true image of your network's greatness and the reason for its leadership. This is the story which we try to drive home with vigor and impact."

## THE 'STANDARD' VS. THE 'BETTER'

By LES BROWN

Chicago, March 17.

As in 1956, video tape this year has again done a bravura job of upstaging the NAB convention issues. RCA has unveiled a production model video tape recorder—the first to compete with Ampex VTR—and the tape war is on.

Occupying large and choice space on the convention's exhibition floor, both companies are punching and counterpunching with cordiality, demonstrations, and claims of vast superiority, both in color and monochrome.

A latecomer on the market, RCA handshakers are trumpeting the theme of "betterness" as an answer to the company which got there firstest, accentuating particularly the RCA unit's unique and allegedly indispensable features—a quadrature headwheel adjustment to compensate for inequities on tapes recorded on other machines (a feature seen as a boon to tape syndication); a cueing system; air-bearings to guide the tapes; and controls for erasing and varying speed, to list a few.

Speaking 'Volume'

Ampex responds with new accessories of its own, with like claims of tint excellence and with the slogan, "standard of the industry," in video tape recording, making capital of the fact it has now delivered 302 units and expects to have 328 in use by April. RCA, by contrast, won't begin delivery on new orders until June. Its production schedule, in fact, vis-a-vis Ampex's two-a-day last month, will not be determined until the reaction by NAB delegates is ascertained.

One thing is sure—the tape war at this stage is not a price battle. RCA, emphasizing the complete unit, has put a \$49,500 tag on its fully-equipped monochrome units, with color ensembles going for \$63,000. Ampex is meeting that price exactly for its complete packages, or will sell a basic "Starter Set" for \$45,000, with accessories individually priced.

Both are drawing battle lines around color and the easy adaptability of their machines to tint racks, RCA's one-upman-ship pitch being that all electronic circuits of its original unit are rigged for tint, so that no modification of the machine is necessary when that extra rack is added.

NBC: Ampex Customer

Ampex is handing out the news that NBC recently purchased 16 of (Continued on page 70)

## Remoter in Dallas From A Poshy Delicatessen; Bring in Bologna Live

Dallas, March 17.

First local, live weekly tv variety show, "Phil's Saturday Night," starts a 13-week series March 29 from Phil's Delicatessen in north Dallas' swank residential area. Actually it'll be a Sunday show, 12:45-1:45 a.m., via WFAA-TV. Regular talent includes Don Norman, emcee; Shelly Ginsburg, comic and co-emcee; Al Leviton, interviewer; The Originals, seven-piece dixieland band; Diane Wisdom, singer and Dick & Kiz Harp, song-and-piano team. Each week an added vocalist will be used from three local singers, Ted Stanford, Ronnie Shipman and Bobby Williamson.

Show biz "names" in Dallas will be on for short chats and interviews by Leviton. Co-producers have targeted the tv-er for local viewers and WFAA-TV's coverage area, with attention to the many colleges in the north Texas tv scope.

Sponsors to date include Schepers Dairy, Phil's Delicatessen and Zion Salamis. Producers are Andrew Sidaris, Lloyd Cunningham, Miller and Leviton. Sidaris will direct, and three cameras will be used weekly.

## Hal Fellows' 9-Point 'Here's How You Can Live' Plot to Broadcasters

Chicago, March 17.

Harold E. Fellows, president and chairman of the board of the National Assn. of Broadcasters, in his annual convention address to the nation's broadcasters, laid down a nine-point catechism "by which you in broadcasting can live."

The modern broadcaster, he said, should subscribe to:

1. A realistic understanding that the function of a broadcasting station is to serve the public—and that its economic progress will be in ratio to the scope and sensitivity of that service.

2. A firm and unwavering resolve to fulfill obligations to the advertisers—for their reciprocal support will assure a full and rewarding system of free broadcasting.

3. An acknowledgement of the equal rights of clients through an honest policy of equal treatment in charges for advertising and supplementary promotional services.

4. An adherence by action, not by lip service, to decent standards underpinning everything that goes on the air: information, entertainment, comment, and the sponsor's message.

5. A respect for, but not subservience to, the continuing inquiry of government at all levels of jurisdiction.

Stance on Criticism

6. A militant attitude toward criticism—heeding it, whatever the source, when it is honestly inspired and fairly given; resisting or ignoring it if the motivation is selfish or the method unjust.

7. An enlightened attitude in employee relations which will encourage reward and advancement for those demonstrating talent, productivity, and loyalty.

8. A continuing effort to achieve better educational programs training young people for careers in broadcasting, and recognition by the industry of those institutions contributing to this endeavor.

9. Resolutions to set aside incidental matters of competitive impulse in joining together on issues of major and critical concern to the survival of a free system.

'Influences'

In a plea for leadership which, he said, should not be reserved for the big broadcasters or the network executive, Fellows warned of the many influences being brought to bear upon the broadcasters today.

"There is the influence that is (Continued on page 74)

## A Quietus in Chi (For MBS); 4 Go 'Just for the Ride'

Chicago, March 17.

The only one of the radio or television networks not represented by some kind of upbeat convention program was Mutual Broadcasting System, the debt-ridden radio web which for the past several days has been on the selling block.

Network, which is now in the middle stages of being transferred to the Malcolm-Smith Jr. financial group, sent four of its ranking executives to Chicago, where they were joined by the head of MBS' Chi sales office, not for any important reason other than they felt they "had to be here or be conspicuous by our absence." On hand to stem the tide of negative reaction which has been building up among affiliates since Mutual's financial difficulties came glaringly to light when former boss Alex Guterman got into trouble with the Securities & Exchange Commission were Blair Walliser, the net's exec v.p., Charles Godwin, station relations v.p., Robert Hurligh, v.p. over the network's only strategic programming area—the news—and the network's Washington boss; Frank Erwin, spots and co-program director, and Jim Simons, Chicago-based sales topser.

While there was no affiliate meeting, many of the members of the Mutual Affiliates Advisory Committee met "informally" Sunday (15) morning, where Godwin and Walliser brought them up to (Continued on page 74)

NBC BAND-AIDES

Sarnoff, Sarnoff & Co. For Dais Didoes

Chicago, March 17.

There was quite a ceremonial hoopla attending NBC board chairman Bob Sarnoff's keynoting of the NAB convention here. His father, Gen. David Sarnoff, chairman of the board of RCA, flew in to head the escort committee to lead the younger Sarnoff to the dais, and the committee itself comprised a representative group of major broadcasters.

In addition to Gen. Sarnoff, Bob Sarnoff was flanked by NBC prexy Bob Kintner, Niles Trammell, the ex-NBC president who now heads the web's Miami affiliate; Harold Hough of Dallas as the "elder statesman" of the NBC affils; Jack Harris, Houston, chairman of the tv Affils Advisory Group, and George Harvey, of Tampa, chairman of the Radio Affils Advisory Group.

## Ford Deal Hot On CBS' 'Fabulous 40'

Chicago, March 17.

CBS-TV will know probably tomorrow (Wed.) or Thursday the exact sponsor status of the network's "Fabulous 40" series designed for next season and which may get a Friday night slotting (the latter depending on whether Phil Silvers is back for the '59-'60 ride). "Fabulous 40" represents probably the biggest venture in the books for next season with Ford Motor Co. bankrolling said to be 90% in the bag.

This is the 40-week series—one of the most ambitious yet ventured by the network—which will rotate drama, musicals, comedies, etc., on a weekly basis, some in hour form, others as 90-minute attractions and some spanning two hours, with CBS enlisting its whole staff of creative talent. For example, Nat Hiken will do comedy; Bob Banner, musicals; John Houseman and Fred Coe, among others, dramas. Preemptions will be worked out, depending on the size and format of the individual stanzas.

If Ford goes for the whole kaboodle it will represent the biggest single sponsor investment in a single tv entry.

## Code Board Drops an 'H' Bomb In Fuss Over Hemorrhoid Spots

Chicago, March 17.

The Television Code Review Board and the Ted Bates agency are in a critical impasse over the agency's handling of Whitehall Pharmaceuticals' Preparation H (for hemorrhoids). Stations throughout the country, who are enjoying a nice piece of Whitehall change on the present tv spot campaigns for H, are waiting for some clarification of the issue before deciding what to do. The issue is expected to come up for final resolution before the NAB convention adjourns.

Here's the situation: the Code Review Board frowns on the Preparation H copy. It doesn't think hemorrhoids is something to be talked about while the family is sitting around the dinner table or even in the livingroom.

Bates agency doesn't see any harm in plugging H. In fact, it feels so strongly about the matter that it is sending a representative around the country to persuade the stations to stick with the copy. The stations are in a quandary as to what to do. If, on the one hand, the Code Board issues an official denunciation of Preparation H copy and threatens withdrawal of the Good Seal of Practices emblem, it leaves the station with no alternative but to drop it or face loss of its seal emblem. If, on the other hand, Bates should decide to get tough and hint at possible boycott on other spot biz, the station's in the middle of an awkward situation.

## Congress Probing 'Small Biz' on TV

Washington, March 17.

Another Congressional probe of television was launched today (Tues.). A house Small Business Subcommittee will try to find out whether small firms are getting a "fair opportunity" to advertise on tv.

Subcommittee is headed by Rep. Charles Brown (D-Mo.), founder and proxy of Brown Radio-TV Productions and onetime general manager of KYTV, Springfield, Mo.

Brown told a news conference his "painstaking and factual" inquiry will embrace such questions as: what Federal laws and policies on broadcasting affect small business; what time periods are reserved exclusively for big network advertisers; and whether present law and policy are adequate to assure a fair shake for smaller advertisers.

The subcommittee staff will first make a survey of time-selling practices, asking small business and ad agencies about their experiences. Then, Brown said, hearings will be scheduled.

## Readers, Writers And Free World's Lack Of Listeners: McGannon

Penn, Ind., March 17.

Donald H. McGannon, proxy of Westinghouse Broadcasting Co., speaking at the Indiana High School Forensic Assn. here on Saturday (14), declared that the free world lacks good listeners. Communications is a two-way art requiring a listener as well as a sender, a reader as well as a writer, he said, adding that studies have indicated that in this country there is a widespread inability to listen.

"This may be an oversight in our system of classroom instruction as some commentators indicate," he said. "We teach reading but we do not train listeners even though so much lecturing is done in college."

## OK LOWELL THOMAS IN PROV.

Washington, March 17.

Purchase by Lowell Thomas and associates of WPRO AM-FM-TV, Channel 12, Providence, R. I., from Cherry & Webb Broadcasting has been approved by the FCC. Price was \$6,508,808.

## 'Bonanza' Woos Lupino

NBC-TV is negotiating with Ida Lupino for the lead role in "Bonanza," 60-minute western film series being made by NBC itself, first house-produced network film show with exception of "Life of Riley."

"Bonanza" is set for fall airing.

## CBC Program Mill Pacing U.S. Webs And Still Growing

Ottawa, March 17.

Canadian Broadcasting Corp. has been in tv only six-and-a-half years, yet its total program output is now greater than that of any other organization, including NBC and CBS.

Toronto is the continent's third largest live tv production center, after Hollywood and N.Y.; and Montreal is world's largest French-language production center—most of it live.

Canada has more tv stations than any other country in the world except the U.S. and will soon have five new ones. Eight of the present 50 belong to publicly-owned CBS, 42 to private interests; and Canadian spent more per capita on tv last year than any other country in the world—more than \$1,000,000,000 for a population of 17,000,000.

World's longest tv network will be completed this year—4,200 miles, from Victoria, B.C., to St. John's Nfld. And, despite 1,000,000 homes receiving U.S. tv, 70% of all programs are Canadian-produced. In '58 CBC-TV employed 15,000 writers, composers and performers of all kinds, besides 4,750 regular employees; and advertisers spent \$40,000,000 on Canadian tv. Talent received \$8,500,000. Yet CBS-TV operates on a budget of less than one-fifth what each of the U.S. networks spends for its service.

Canadian tv's outstanding exports have been drama scripter Arthur ("Flight Into Danger") Hailey, a pure product of tv; and comedians Johnny Wayne & Frank Shuster, who got their start in radio 19 years ago in a five-a-week called "Javex Wife Savers." But all three still live in Toronto. Other Canadian standouts, who have moved to Hollywood, are tv producers Arthur Hillier and David Greene.

## Backlog for Bilko

CBS-TV plans the Phil Silvers' show programs through May 16 and that this would give it a backlog of product running through June.

Summer replacement programs for the show will in all probability consist of Sgt. Bilko reruns.

Meanwhile, 1959-60 fate of Silvers series remained in doubt with Schick, alternate-week sponsor, axing it and Reynolds Tobacco, Silvers' other sponsor, seeking a partner on the Friday night.



**MICHAEL DOMINICO**

Dancer \* Singer \* Actor  
Just Concluded 4 WEEKS  
RADIO CITY MUSIC HALL  
Television: PERRY COMO SHOW,  
ED SULLIVAN SHOW, STEVE  
ALLEN SHOW  
Stage: "THE BOY FRIEND,"  
"NEW FACES," "SHOW BOAT,"  
CHEVROLET INDUSTRIAL  
SHOW  
Night Clubs: TOWN CASINO  
Buffalo  
Direction: General Artists Corp.

## Bell Telephone's \$5,000,000 Pledge For 15 TV Specs

One of the major orders for next season, tallying 15 full-hour specials in all, has just been placed by Bell Telephone Co. Bullish attitude of the company toward tv stems from its present series of science-music shows (four of each), particularly the musical ones being produced by Henry Jaffe Productions. The tab on the upcoming specs is an estimated \$5,000,000.

Next season there will be eight science shows and seven of the musical entries, which Jaffe will again produce, with NBC-TV getting the billings. Bell Telephone account is being handled by N. W. Ayer.

## H'wood KHJ Takes On 'New Look, New Sound' In Making Like Indie

Hollywood, March 17.

KHJ, the General Teleradio-Don Lee flagship here and long a bastion for network programming, does away with the old look and institutes a new programming policy as akin to indie operation as a station can get and still be an affiliate. Starting this week station will concentrate on music, news and information, integrating this with a "new sound" designed to individualize it as an outlet here.

Station will retain its Mutual affiliation, though it's unlikely the relationship will be continued after next year, when current pacts expire. However, Mutual programming will be restricted to news on the hour, plus a few 15-minute commentary shows like Fulton Lewis Jr.'s. Otherwise, on a local level, the revamp is drastic, including the scrapping of all program segments other than news over five minutes in length. This includes some highly profitable religious programming.

## Vidtape Can Now Be Edited: NBC

Hollywood, March 17.

Major breakthrough in the editing of videotape was announced Friday (13) by Tom Sarnoff, NBC v.p. in charge of production and business affairs for the Pacific Division. Sarnoff stated that new techniques will permit tape to be edited "with the same precision as motion picture film."

Through the use of double-system recording, in which sound is recorded separately from picture, Sarnoff said, "we can edit down a single frame." Also, "we can still electronically insert on the tape all dissolves, wipes, matts and other optical effects that are normally done in live television."

As an example of the new editing technique, Sarnoff stated that a recent 60-minute NBC show was put together with 43 separate pieces of tape recorded on four different recorders on two different days.

Sarnoff also formally announced availability of NBC's complete tape facilities to outside producers. Below-the-line service will be made available for production of commercials, auditions, pilots and other purposes. New service will be administered by the Tele-sales Dept., headed here by Jerry Madden.

## Sarnoff Keynote Highlights

Chicago, March 17.

Extracts of NBC board chairman Robert W. Sarnoff's keynote address to the NAB convention:

There is a volume of unfriendly comment which is disturbing the great body of television broadcasters. How does it happen that an industry that has done so much for public service can nevertheless be under so much fire?

I believe that much of the answer lies in one of our special problems—a problem which confronts no other medium of entertainment in America. It stems from the basic, extraordinary fact that private broadcasting in America must be two things at the same time.

There is the allegation that broadcasting is not fulfilling its true public responsibility. Currently, the issue is wrapped in a package of slogans: television is mediocre, television is unworthy, television is time wasting. These slogans originate in certain arcane regions and are spread through different channels to an increasingly broad audience. Like most slogans, they depend on constant repetition to produce unthinking acceptance. This acceptance, in turn, has become the basis for an expanding attack on television, and radio, too.

### Public Paradox

The result is a curious paradox: on the one hand, there is wide public support for television and radio which supply what most of the people want most of the time; on the other hand, there is persistent criticism of these media because they serve majority tastes and interests.

As a result, a climate is being created for more Government regulation of broadcasting. Proposals for legislative measures are prefaced with sweeping references to inferior quality of programming. Congressional hearings are on tap to consider what can be done about programs which bear the stigma of popular appeal.

The danger of Government intervention in the programming process is very real. Yet, it is only one offshoot of a broader danger—the creation of an unflattering image of broadcasting which could undermine its public acceptance. This image is being painted with many brushes in many places: in social gatherings; in speeches and articles; in print attacks, such as Fortune's recent exercise in gamesmanship; in the egging on of dissidents within our own house; in the continued repetition of slogans intended to make television viewing a symbol of inferior status.

It is this last approach which I consider the most direct threat to our service. If the average viewer is constantly told, without contradiction, that he is guilty of a shameful act in watching his favorite programs, then he might begin to approach his set the way the small boy approaches the cookie jar. As a medium which draws its strength and prestige from its universality of appeal, broadcasting could find itself artificially downgraded in the eyes of its two main supporters—its audience and advertisers.

It is because this issue was not countered effectively in the heyday of radio that it concerns us now. But, today, the threat is larger, the stakes greater. As the dimension and influence of broadcasting have increased, the storm of dissent has grown proportionately. Where it once centered on the networks, it now encompasses all elements of the industry—stations, advertisers, multiple sources of programming.

### Translating Broadcaster's Role.

I believe that much of the criticism is rooted in a fundamental misconception of the role of broadcasting, and that it is furthered by a combination of factors. One is honest confusion and misinformation. Another is intolerance of popular taste and the desire to be dissociated from it. A third is self-interest in discrediting our particular mass medium of broadcasting.

The only hope of eliminating the confusion is to make explicit the fact that broadcasting in a free society is and must be a service designed primarily for the majority. We and our detractors must recognize that it is the only medium which brings a service of

broad popular appeal directly into the homes and consciousness of a minority with specialized tastes. We must understand that it is minority distaste for programs chosen by the majority that has triggered the slogan of mediocrity—and we must label this slogan for what it truly is, a failure to respect freedom of taste, an effort of the few to impose their tastes on the many.

### Examining the 'Threat'

My hope is that from our efforts there will develop greater comprehension of broadcasting's true function and, consequently, fewer stereotyped slogans; and that broadcasting will come to be regarded as a medium which properly seeks to please most of the people most of the time, instead of a few all of the time.

We must convey to the public itself a conscious understanding of our service. With our public, the job is to warn that this service on which it relies so heavily is being threatened—and why. Our tens of millions of viewers must realize that the very programs they have made popular are the ones under censure. They must be shown that any attempt at program regulation is in effect an attempt to curb their own freedom of program choice.

The key step in meeting the challenge is to tell our story forcefully, articulately and continuously to the dissident minority; to the lawmakers who may be influenced by their criticism; and to the public which may be injured as a result.

In his own community every broadcaster can tell that story, as some now do. It is here the maximum effort should be made, for the broadcaster locally is in closest proximity to those who receive his service and those who criticize it. He is our closest link to centers of local influence and to elected representatives of his public.

However, the thrust against us is so widespread and pervasive that broader action is also needed. It calls for the inauguration of a massive communications effort—an effort which can be successful only if all elements of our industry band together for centralized and coordinated action.

### Eye Independent Survey

We should consider the possibility of commissioning an independent survey of public attitudes toward television. Such a survey of radio in the 40's gave it more than 80% endorsement, more even than churches which occupied the second highest rung of public favor. I am confident that television would get equally high marks;

Second, we should consider the most effective methods of using our own facilities to create wider understanding of our medium and how it functions in everyone's interest. If our popular mandate is of the landslide proportions we think it is, then this electronic route might be the swiftest means of mustering support;

Third, we should consider the most practical way to organize and guide the effort. Perhaps it should be within the framework of the NAB as the existing industry association, but with the activity itself specially financed, staffed, and operated as a distinct new effort. It should in fact reach beyond the broadcasters themselves to seek financial support from all those with a stake in the medium. Among them are talent agencies, film producers and syndicators—since they too are being pinned with the donkey's tail of mediocrity.

## Ed Petry's 'One Rate'

Edward Petry is the latest station rep to hop on the bandwagon preaching a single rate for both local and national advertisers.

Edward E. Veynew, proxy of the sales organization, said the single rate policy will be recommended to the tv and radio stations the company reps.

"After a lengthy and thorough investigation and discussion of the dual rate policy," Veynew said, "it seems obvious that this is the one and only answer to the problem." The recommendation for the one-rate policy is effective July 1, 1959.

# THE MAN FROM OUTER SPACE

## ABC-TV's Complete Fall Lineup

Chicago, March 17.

ABC-TV has gotten in first with its complete nighttime lineup for the fall. Tom Moore, v.p. in charge of programs, unveiled the '59-'60 program schedule before the affiliates at the annual pow-wow here. It shapes up as follows:

Sunday: 7:30 to 8:30, "Maverick"; 8:30 to 9, "Lawman"; 9 to 9:30, "Colt 45"; 9:30 to 10:30, "The Alaskan"; 10:30 to 11, "Meet McGraw."

Monday: 7:30 to 8:30, "Cheyenne"; 8:30 to 9:30, "Adventures in Paradise"; 9:30 to 10, "Troubleshooters"; 10 to 10:30, "Voice of Firestone"; 10:30 to 11, "Take A Good Look" (Mike Wallace package).

Tuesday: 7:30 to 8:30, "Bronco" and "Sugarfoot" alternating; 8:30 to 9, "Wyatt Earp"; 9 to 9:30, "Rifleman"; 9:30 to 10, "Robert Taylor's Detectives"; 10 to 10:30, "Alcoa Presents"; 10:30 to 11, "Big Walk" (private eye show).

Wednesday: 7:30 to 8, "Smokey" (comedy with Soupy Sales); 8 to 8:30, "Gale Storm Show"; 8:30 to 9, "Ozzie and Harriet"; 9 to 10, "Bourbon St. Beat" (private eye series laid in New Orleans); 10 to 11, boxing.

Thursday: 7:30 to 8, "Beaver"; 8 to 8:30, "Zorro"; 8:30 to 9, "Real McCoys"; 9 to 9:30, "Pat Boone"; 9:30 to 10, "Dick Clark's World of Talent"; 10 to 11, Lawrence Welk.

Friday: 7:30 to 8:30, "Walt Disney Presents" (moved up half-hour); 8:30 to 9, "Donna Reed Show"; 9 to 9:30, "Cry Fraud" or "Doc Holliday" (former is about an insurance investigator; latter is a western); 9:30 to 10:30, "77 Sunset Strip."

Saturday: 7:30 to 8, Dick Clark, 8 to 9, "War Against Crime" (crime-adventure series); 9 to 10 Lawrence Welk; 10 to 11, "Jubilee U.S.A."

Affiliates were told that NBC tried to "raid" the "Rifleman" series from ABC without success; similarly both NBC and CBS made a pitch for the Saturday night Welk show under Dodge sponsorship but lost out.

## CONFUSED BY RIVAL CLAIMS

Chicago, March 17.

A man from, let's say, outer space, knowing nothing about television on this planet, makes the acquaintance of an electronic friend of Bernard Goldfine and finds himself presently the owner of a VHF. He is advised to affiliate with a network and so, eager to make a wise decision, checks in at the NAB convention—last weekend—just in time for the CBS Affiliates Conference.

There he hears the Messrs. Cowan, Robinson, Hyman, et. al., chanting hosannas on behalf of CBS. They are impressive speeches, and he comes away with the feeling that for overall leadership, statesmanship, prestige and programming know-how, Columbia's the gem of the spectrum.

### He Who Laughs Last

Next day he makes a perfunctory stopoff at the ABC-TV Affiliates meeting and is fairly overwhelmed by the razzmatazz demonstration of Ollie Trezz & Co. as they postulate an equally gee-whiz story of success and stature on a similar but somehow totally different set of rating and share-of-audience data.

The guy from outer space was baffled. If he heard correctly, two networks were going to be in first place next fall; and he could only imagine that if NBC-TV had held an affiliates conference that same weekend there would be no networks left for second and third place.

### Difference in Approach

ABC and CBS made their stories convincing. The dramatic difference was that Columbia played it like the Yankees and ABC like the Gas House Gang which had come a long way from a year and two years ago.

Both claimed four-night supremacy and greatest cost efficiency, both boasted of balanced programming and top new blockbuster shows for next season, and both cited Nielsen statistics to back them up. But CBS was using nationwide Nielsen reports, and ABC told its story largely in terms of the multi-network area.

Now that it has taken a substantial nighttime lead in three-network markets, ABC has to line up some key affiliations in secondary markets this year to translate its score to nationwide statistics. Chiefly it has to crash the two-station cities where its programming has either not been carried or is being relegated to fringe time. Trezz & Co. attempted to show, by means of progress graphs of new ABC affiliations in Buffalo, Albany and Dayton, how it might behoove an NBC or CBS primary in Syracuse, Birmingham, Providence, Rochester, Louisville, Utica, Mobile, or kindred two-channel markets to carry the stronger ABC shows in prime time.

Invited to the affiliates meeting to receive the pitch were a number of station owners from just

(Continued on page 72)

## Stanton in Fighting Mood Over Equal Time 'Monstrosity' as He Plans Taking It to the People

Chicago, March 17.

Dr. Frank Stanton, prez of CBS Inc., vowed over the weekend that, unless the Federal Communications Commission reverses its recent ruling that political candidates be entitled to equal time on video newscasts, his network would fight the issue in the courts, in Congress and, as it were, on the street corner.

"We are going to appeal to the people," he declared twice in a boiling speech before the CBS television affiliates assembly Saturday (14). And the obvious deduction from that statement is that if necessary, the web's o&o stations (and whatever affiliates might be enlisted) might embark on a campaign of video editorials to apprise the public of the "severely crippling" effects of Section 315 of the Communications Act, on broadcast journalism and on "our health and survival as a democracy."

### 'Extraordinary Ruling'

He said that the fight would be directed only to the "extraordinary ruling" that Section 315 is applicable to newscasts, even though he deplores the statute itself as one that suppresses, not expands, public affairs on television and radio.

Stanton said he would look for wide support to aid the passage of remedial legislation introduced by Rep. Glenn Cunningham, which adds a single sentence to Section 315 (a), to wit, "Appearance by a legally qualified candidate on any news program, including news reports and news commentaries, where the format and production of the program are determined by the broadcasting station, or by the network in the case of a network program, and the candidate in no way initiated the recording or the broadcast, shall not be deemed to

(Continued on page 70)

## Doerfer's 'Rule of Reason' As A Compromise on 'Equal Time' Issue

Chicago, March 17.

FCC chairman John C. Doerfer told a NAB gathering today (Tues.) that he has recommended to Congressional committees a substantial revision of Section 315, the "equal time" mandate of the Communications Act. To replace the present inflexible rule, he said he has recommended a "rule of reason," one by which the broadcaster assumed the right to judge what constitutes news or what programming satisfies public needs and not those of a candidate.

Doerfer said his suggested revision would not, however, give broadcasters an open door to include in their pre-judgments, even where crackpots or rank opportunists are concerned. With rallies, speeches, announcements and the like, whether paid for or not, the broadcaster would be obliged, under any interpretation of fairness, to avail them equivalent time.

As to whether the broadcaster's judgment in this regard may be trusted, Doerfer said, "I doubt whether any broadcaster, who must stake his license every three years against his record, would take a chance of resorting to chicanery or to unduly promote a favorite candidate under the guise of legitimate newscasting or a public interest panel discussion."

## Merle Jones Jabs Away At Mags Who Give Tele The Guillotine Routine

St. Louis, March 17.

TV is one of the most written-about and analyzed segments of contemporary society. Merle S. Jones, prexy of the CBS-TV Stations Division, told members of the St. Louis Rotary Club here last week (12). He came here for the first annl of KMOX-TV, CBS-owned tv outlet.

Referring to barbs aimed at tv by publications such as Newsweek, Fortune, Esquire and Life for the "pistol-whipped, stabbed, garroted, mugged and mugged up" audiences, Jones said, "I must admit, this particular charge carries extra weight ever since CBS-TV broadcast a certain program on Feb. 24. It included six murders—a suicide. But we are delighted to share the guilt with the author of 'Hamlet.'"

Jones pointed out that the magazine attacks on tv are in sharp contrast to the public's opinion on tv. He said 45,000,000 families—87% of the nation's total—own tv

(Continued on page 66)

## 'Suspicion' Reruns As Allen Replacement

MCA Revue will pick up a nice piece of residual coin this summer with the "Suspicion" film reruns scheduled to go into the Sunday 7:30 to 8:30 period as the summer replacement for Steve Allen. "Suspicion" had a season's run last year (Monday night 10 to 11), with ownership of the films reverting back to Revue.

## If Westerns Do Pratfall, CBS Sez It's Got It Made

Chicago, March 17.

CBS television did a hypothetical handspring for its affiliates, just in the hypothetical case the tall-in-the-saddle westerns do a pratfall next season. The sense of the just-'posin' game was to prove the solidity of the web's balanced program concept as against the temptation to ride the trends.

Statistics unearthed by the sales promotion department from A. C. Nielsen nationwide audience data, and presented at the affiliates meet over the weekend by CBS presentations director Dick Golden, show Columbia occupying 20 places in the Top 40 of network programs, although it has the fewest western-and-outdoor series of the three webs. CBS-TV this season devotes only 14% of its nighttime hours to action programming, while NBC-TV is in the western business 25% and ABC 29%. There are 16 oaters in the Top 40—six for CBS, six for ABC and four for NBC.

Now the speculation. If the westerns get shot down next fall, here's what would happen (says Golden): Only 24 of the Top 40 shows would remain. CBS would have 14 of them, NBC seven, and ABC three. Viewing it in terms of average audience losses, CBS calculates it would suffer only a 4% drop and NBC only 5%, but ABC would suffer an audience loss of 13%.

So CBS has it made. Provided the other networks hypothetically don't get lucky with the hypothetical next program trend.

## Not Even Stork Is Safe in Chi's 'Automation Act'

Chicago, March 17.

Threaded significantly through the 42 corporate exhibits in the main exhibition hall of the Conrad Hilton Hotel here is the promise of automation, the inescapable theme for the future of radio and television electronics. Programming radio stations through machine-made mentalities instead of men is not new to the technical displays at these National Assn. of Broadcasters conventions, but this week a new automated radio system was unveiled by Programatic Broadcasting Service, a Muzak Corp. division headed here by John Esau and Norman J. Ostby, which appears to do everything for the audio outlet but sell time and cut local commercials.

PBS offers its subscribers eight hours of pre-programmed music on a single tape, and over a period of 36 days 18 such tapes are delivered to stations. Played on machines supplied by Programatic, the tapes cut away to pre-recorded local commercials and regulated automated cues or impulses.

### Schafer—It Ain't Beer

This Muzak division is by no means alone in offering a we-do-it-for-you kit to station owners. It has the competition on the exhibit floor of such as Schafer Custom Engineering of Burbank and Collins Radio Corp. of Cedar Rapids, Ia. Schafer has a combination of machines offering up to 24 hours of continuous musical radio programming, on a system which is also cued to cut away for items like the weather and the all-important audio blurb. With machinery running around \$8,000 on a lease basis, Schafer combines one and two-hour radio tapes with fully automated Seeburg record machines, each machine carrying up to 400 disks, which evidently can

(Continued on page 72)

## As Truman Would Say, 'Give 'Em Helicopters'; KTLA-TV's NAB Bally

Chicago, March 17.

KTLA-TV, the Los Angeles station owned by Paramount Pictures, is present at the NAB convention to sell other tv outlets helicopters outfitted with tv cameras and pilots trained in most cases to act as spot news announcers. Coast station, teamed with National Helicopter Service & Engineering Co. of Van Nuys, Calif., has taken exhibit floor space to sell others on leasing or buying the airborne video units similar to the "Telecopter" that it began using to cover L.A. news last summer.

KTLA has been providing conventioners with samples of the 'copter's functionality by running periodic flights over the Windy City. Panoramic camera work is fed back to the convention floor.

A NBS&E rep here said that the Van Nuys outfit is "ready to put one of our 'copters in any station in the country." Primarily the KTLA-NBS&E force wants to lease the whirlybirds at approximately \$8,500 a month. It was explained by a KTLA man that each 'copter contains at least \$60,000 in General Electric equipment and that the ship itself costs in the vicinity of \$70,000.

KTLA claims that its news operation built around the "Telecopter" is readily paying for itself and, more important, making the Par people a tidy profit. The 'copter company and KTLA, which was the first to tie up with it in this unique video venture, are sharing in the profits from the leasing operation, with the major sums going, naturally, to the 'copter firm. NBS&E says that some days ago it sold one of the tv-equipped flying machines to the owners of a new Miami, Fla., tv channel.

## Sarnoff's 5-Point B'cast Credo

Chicago, March 17.

In his keynote address to the NAB convention, NBC board chairman Robert W. Sarnoff outlined the following broad five-point credo that might "serve as the tapestry on which we seek to weave a true image" as broadcasters:

1. Broadcasting, as a mass medium, best serves the public interest through programming which meets the desires and interests of the majority of the people.
2. Broadcasting assumes a secondary function of programming for minority tastes and interests, and by doing so, offers the majority continuing opportunity to absorb new interests.
3. Broadcasting's responsibility to the public is harmonious with its responsibility to advertisers, for the more effectively it serves the public, the greater value it offers advertisers.
4. Broadcasting depends on public acceptance of its programs in competition with all other forms of entertainment and information, and can best serve the public through the free play of competition, with a minimum of Government regulation.
5. Broadcasting, as the nation's greatest unifying communications force in peace or war, is entitled to the standing and privileges of other free communication media.

## Sen. Monroney's Doctrine on Ratings After Poll: Politicians of Mad. Ave.

Washington, March 17.

Sen. Mike Monroney (D-Okla.) speaking:

"And to think I used to believe politicians were the champs at taking both sides of a controversial issue. But that was before I read what the Madison Avenue boys had to say about television ratings!"

Monroney, spearhead of a Senate Commerce Subcommittee investigation of ratings and their effect on tv programming—which will be held later this spring in Washington, looked over a pile of answered questionnaires during his VARIETY interview. They were the responses of advertising agencies to numerous questions about ratings which Senate Commerce's Communications Subcommittee sent to Madison Ave.

"This," said Monroney, holding one, "is my favorite."

The question asked the effect of ratings on an agency's decision to select or continue a tv program.

Here's the answer:

"Ratings have an appreciable effect upon our decisions in recommending the selection or continuation of a tv program. The exact effect will vary widely from situation to situation, as in any program selection or continuation, many factors are considered. While some factors are more or less common to any situation, other factors are individual, and the importance of any given factor varies considerably from situation to situation."

Monroney said that questionnaire (name of agency withheld), as well as others which have been returned, provided little, if any, new information for the subcommittee. A firm date for the ratings hearings is not fixed, he said.

But, Monroney added they "definitely" will be held—and in Washington.

"The hearings are necessary," the Oklahoman said, "to inform the nation who is responsible for the present television program diet."

Monroney has taken no position on whether Congress should take up legislation placing some type of Federal controls on programming. He thinks Congress should have more information on the subject first, and he looks to the ratings hearings for such info.

## FCC Stands Pat On Equal Time Issue

Washington, March 17.

Federal Communications Commission has, in effect, refused to backtrack on its decision that political candidates appearing on news event programs make broadcasters liable to the equal time requirement.

Position was spelled out in a telegram responding to request by St. Patrick's Day Assn. that the affair be exempt from the equal time provision. Stephen B. Bailey, Assn. head, had said that recent FCC rulings, most particularly the Larc Daly case, had been interpreted to mean the parade couldn't be covered by radio and tv.

FCC wired Bailey that nothing barred such coverage but stuck to guns that the equal time provision still was in effect. Presumably, the intent of FCC was to make clear that prominent display of mayoralty candidates could lead to a ruling broadcasters might have to give equal time to those contenders not shown.

Meanwhile, more protests against the FCC's Daly ruling were voiced. Harold E. Fellows, prexy of National Assn. of Broadcasters, told FCC Chairman John C. Doerfer that the decision was a "genuine threat to the freedom of information" and a "grave impingement upon legitimate news reporting." He urged FCC to reconsider the ruling.

"I am confident," Fellows said, "that no other government agency is more cognizant of the importance of unrestrained dissemination of legitimate news."

### The Eyes Have It

Chicago, March 17.

Those research boys portray the corporate image in some mighty curious ways.

Take, for instance, the recent network image study ordered by CBS from Audits & Surveys Co., wherein 139 key advertising execs were probed for their impressions of the three networks. Stacked in among the more conventional questions was the following disclaimer:

"If a close relative of yours wanted to take a job at one of the three networks, and each one was offering the same position, pay and general working conditions, which network would you recommend he go to work for?"

P.S.: More than 80% said CBS.

## 'Mav' Mows Down Allen (7:30), Also Dents Sullivan

Steve Allen's start in the 7:30 NBC-TV slot Sunday (15) for the first of his couple of 90-minute shows ("in living color") had the effect of bringing a baptism of fire from the Sabbath night's thorn in the side known as "Maverick." The ABC-TV western not only tore Allen apart but dented Ed Sullivan on CBS-TV, the latter in the half-hour in which they competed. To add insult to Trendex, "Maverick" scored its alltime rating high, averaging out at a whammo hoof-beat 31.2.

In the first 30 minutes, the scorings were 30.9 for "Mav," 14.0 for Allen, and rear-end 12.7 for CBS' "Bachelor Father." In the next 30 minutes, it was 31.6 for "Mav," 17.1 for Allen and Sullivan third on the Trendex tote-up pole with 13.5. Allen's average was 15.6 and the two CBS segments, 13.1. "Maverick" overwhelmed them all, natch, in the audience share, averaging 50.8.

"Lawman," the ABC-TV 8:30 entry following "Maverick," topped both Sullivan and Allen. Western skein registered a 24.3 Trendex as opposed to Allen's 20.7 and Sullivan's 16.6.

## Bloody But Unbowed, Parliament In Up to Its 'Ear 'Ear on Blurb Bill

By ERNIE PLAYER

London, March 17.

So far there's no hint that the Private Member's Bill aimed at limiting the insertion of commercials into Britain's television programs is likely to become law.

Introduced by Christopher Mayhew, Labor M.P. for Woolwich East, who's a trenchant critic of the Independent Television Authority and the commercial webs, the measure—the Television (Commercial Advertisements) No. 2 Bill—was given a first reading in the House of Commons on Feb. 24. It can't make further progress until it gets a second reading. And although procedure allows for it to be raised every Friday, and it's indeed raised most Fridays, debate is preventable on the raising of one objection. It consistently gets that objection.

Wounded But Alive

That's a state of affairs likely to continue right through this Parliamentary session. But this doesn't mean that the whole matter is dead. Ernest Marples, Postmaster-General, came under fire again on the subject of commercials in the House last Wednesday (11).

Rejecting a suggestion that a

### Pauley on ABC Sales

Robert R. Pauley, an account exec with ABC Radio since 1957, has been named eastern sales manager of the web, it's a newly created position.

Pauley will report to Edward J. DeGray, veepee over the network.

### 'Heartless Huckstering'— Boston Druggists Assn.'s View of Video Vitaminists

Boston, March 17.

"Heartless huckstering by tv pitchmen" was scored by the Boston Assn. of Retail Druggists Thursday (12). It called on the State Legislature to tighten drastically regulations governing the sale of patent medicines and to restrict sales to non-drug outlets.

The association, representing 800 registered pharmacists in Massachusetts, said in its protest: "The combination of heartless huckstering by tv pitchmen, whose blandishments encourage self-diagnosis, and the ready supply of potentially dangerous medicines in almost any kind of store, constitutes a menace."

The Boston druggists said the "return of the oldtime medicine show" on tv commercials and the "indiscriminate" sales of patent medicines in markets and variety stores is a dangerous combo.

### 'For Love or Money' Brit.

Hot Weather TV Item

Walt Framar's "For Love or Money" gets an English airing via ABC-TV starting June 6. Overseas version will have the same format as the CBS-TV daytime which was recently yanked.

Only change from original show will be in the design of the "Money Machine," which in the English version will be hand operated by the contestant in full view of audience.

Framar is reportedly dickering also with the British outfit for airing of "Strike It Rich." Telepelucas Independientes in Mexico is taking an option on the show.

### But Did He Listen?

Detroit, March 17.

A man's habit of listening to WWJ's "12 Noon News," with Carl Cederberg reporting, saved his life last week.

Obviously a late riser, Robert Blosch got out of bed and went into the livingroom to turn on his radio. No sooner had he done so than an airplane crashed into the roof of his home, plunging into the bedroom where he had been sleeping.

select committee be appointed to investigate the Independent Television Authority and the networks, Marples spoke in ITA's defense. He said that in the last six months he had had only four letters of criticism of program breaks, while in the two years previously he had had none. ITA had received five. He revealed that in one specific instance, a break made in a recent ABC-TV, "Hot Summer Night," ITA did not regard this as "natural" and had instructed the company accordingly, at the same time emphasizing to all the webs that breaks of this kind couldn't be allowed.

Gripes on Snipes

When the sniping turned to using specific ads on tv as ammunition, allegations being made that claims made in some commercials were contravening ITA rules about the use of statistics, Marples revealed that he had asked the Authority to get opinion on the instances cited from its Advertising Advisory Committee.

Meantime, in addition to such Parliamentary exchanges, debate on tv ads continues outside the House, largely in the correspondence columns of the press. And an interesting slant on public

## Granada TV's 'Misdirected' Request

Who's the copy-cat?

Recently, Granada TV, the British commercial chala, asked NBC for permission to use and adapt its "If I'd Only Known It Was On, I'd Have Watched It" advertising theme for overseas publication. NBC granted permission.

As a matter of fact, the idea for such a theme was advanced in VARIETY. This was early in January and NBC started to "latch on" shortly thereafter, commencing with February must-see "highlights" of the NBC schedule.

Article in VARIETY was in its 53d Anniversary Issue (Jan. 7). In "Fun With a Friendex," a staffer (Leonard Traube) was toying around with an imaginary audience sampling, and past the midway mark appeared this paragraph:

"One social-minded person who said he was also 'married' to his tv set said he would welcome a listing somewhere, several weeks in advance (italic added), of special programming, so that he could make a determination as to how to chart his social engagements. He reasoned that a social engagement is nearly always flexible as to the date, but that a tv program is in the here-today-gone-for-ever category."

## Auto Racing Gets a 'Network'

Daytona's New International Speedway Grants Broadcasting Rights to WNDB Group—Co-Ops Set

### Deep-Freeze Video

London, March 17.

Television invades the Arctic Circle. That'll be the eventual case when Britain's Standard Telephones & Cables Ltd. carries out a \$2,000,000 contract just signed with the Royal Board of Swedish Telecommunications. Deal's to install a microwave network for the transmission of telephone and tv signals.

Maybe it's strictly for the reindeer.

## BBC Eyes Future Of Live as Tape Gear Rears Head

London, March 17.

Trend away from BBC-TV's present policy of putting out 80% of its programs live is indicated by a recent increased interest by Corporation tappers in videotape systems. Reports brought back from the States by Gerald Beadle, director of television broadcasting, after a 10-day exploratory trip, are being closely studied and budgets conned to see how much equipment should be bought.

During his looksee in New York, Beadle talked with NBC and other network experts and also examined the latest RSA machines. But although he's enthusiastic about the quality of the taped picture, he's not sure.

(Continued on page 66)

Daytona Beach, March 17.

Broadcasting rights for all events on the new Daytona International Speedway have been acquired by the recently organized International Racing Network, of Daytona Beach. Latter group was formed with Dick Huffman of WNDB as prexy and Pat Purcell, exec manager of the National Assn. for Stock Car Auto Racing (Nascar) as vicepresident.

Speed plant premed Feb. 22 with accredited and practice runs racking such an average in the m.p.h. department for stock and Indianapolis-type cars as to cause speedway moguls to trumpet that "this is the fastest auto speedway in the country and possibly in the world." (Average of 135.521 m.p.h. for 500 miles in a '59 Pontiac and practice runs better than 171 m.p.h. with Indianapolis-type machines.)

As result, there's been upped interest on the sponsorship end. Kickoff show was aired by Mutual Broadcasting on a co-op basis and upcoming events are being offered on one-shot or package deals. Next broadcast on co-op, will be a pair of 100-mile championship races on April 4 featuring "Indianapolis" cars in one event and sports cars with unlimited size engines in the other; and a 300-mile title go for Indianapolis types, carded for the traditional July 4.

At initial airing, Ted Webbe of Newark, N. J., was anchorman for a team of announcers including Sammy Bland, Rocky Mount, N. C., and Ray Melton, Norfolk, Va. They'll probably repeat on up-comers.

## Johnson Wax Still Loves That Fibber

During Fibber McGee & Molly's long reign on NBC radio (for many years it was at the head of the rating class) it was Johnson Wax's star attraction. Company has pledged allegiance to the show for something like a score of years.

With the return of Fibber & Molly next season as a tv entry for NBC, it looks like the same commercial auspices will prevail, with Johnson's Wax practically putting itself on record for potential sponsorship.

As a video entry, F & M will have Bob Sweeney and Cathy Lewis playing the lead roles. Pilot is being shot this month in Hollywood with Bill Lawrence as producer.

### Sketch's Stereo

Sketch Henderson has agreed to front a local sports car program that had a N. Y. run five years ago on the then WABD, the DuMont key, "Wire Wheels," a magazine-type format on all aspects of sports cars, with the batonner starring and steering, is being pitched at the same station, now called WNEW-TV.

"Wheels" is still owned by producer Charles Arden, who is out to peddle the once-weekly package as a 30-minute. When it was on in 1954, it was a quarter-hour, a week with Bill Vaughan emceeing,

# NBC-TV'S PATTERNS FOR '59-'60

## CBS-TV Affiliates: KOIN-Tossing Kudos

Chicago, March 17. Tribute paid by Howard Lane (KOIN-TV, Portland, Ore.) as chairman of the CBS Television Affiliates Assn. to CBS prexy Frank Stanton as a man of "courage, vision, leadership and energy who has guided us through many tortuous problems," perhaps best sums up the never-had-it-so-good network-affiliate relationship which characterized this fifth annual affil conference. The pledge of allegiance topped all previous meets; so did the turnout.

CBS-TV prexy Louis G. Cowan set the tone and the temper of the annual gettogether, and right on through to conclusion of the two-day meet, as one network exec after another spelled out the upward ascent of Columbia in prestige and showmanship, there was no mistaking the enthusiasm of the affiliate membership toward their parent network.

The gripes in contrast were picayune, as with secondary outlets wanting a revision in compensation payments, or the network's bid to recapture 7:30 option time Tuesdays and Wednesdays for projected hour series and again at 10 a.m. cross-the-board for a new daytime entry.

Perhaps the tipoff to the "we're all in this together" lovefest was the closed session of the affils. Instead of directing their grievances at the network, the major concerns were over the Washington inquisitions and how they can work with, rather than against, CBS in coping with the option time (etc) problems.

## Aaron & Zousmer Quit as Producers Of 'Person to Person'; Brew Tie to MCA

By LEONARD TRAUBE

After six seasons and 500 guests, John Aaron and Jesse Zousmer are turning in their producer reins on "Person to Person," it has been learned. The CBS-TV high command invited the longtime partners to continue for a seventh season but they nixed the bid.

Surface-wise, it was said that with Edward R. Murrow taking a year's leave of absence from the "P to P" chair (he has co-producer status) as well as from his other chores at the network, Aaron & Zousmer figured the time was especially ripe for them to break out with a number of projects they have had in view for several years. Beneath the surface, it was inevitable that their exiting would be related by the trade to the fact that Murrow will be followed into the interviewer's seat next fall by Arthur Godfrey.

Godfrey's name came into the "P to P" picture several weeks ago when Murrow announced his sabbatical. As a starter, he shaped only as a strong but unconfirmed front-runner for the post. A few days later, the network, responding to wide rumors, said that Godfrey, under contract to it, would "accept" the berth that Murrow made. Coincidentally, Revlon announced that it was quitting as a sponsor, but that its cancellation had been in the works before the announcement on Godfrey. At about the same time, Kent Cigarettes said its underwriting would expire in June and that no decision had been reached as to next season.

Meanwhile, Godfrey was putting out statements, some if not all of which he later repudiated, which cast reflection on the type of guests that the show had presented, that he had his own thoughts on what constitutes good attractions.

(Continued on page 70)

## McCoys' Ripley; P&G Vice Sylvania

Sylvania has pulled out of "The Real McCoys" and Procter & Gamble, currently the top 10 program's half-sponsor, has decided to take the whole ABC-TV half-hour after April 2. Sylvania cancellation is a video rarity, something akin to Philip Morris' cancellation of "I Love Lucy" when that show was at the top of its rating stride a few years back.

Sylvania has tentatively decided to go into national spot, in an effort to pinpoint merchandising, something a network outing cannot do as well. Nonetheless, both CBS and NBC are known to be pitching for Sylvania network coin next season. Where ABC stands with regard to future Sylvania billings is not known.

### Trendex Top 10

Manie's Friends (NBC)	34.7
Gunslinger (CBS)	33.7
Rifleman (ABC)	31.2
Wagon Train (NBC)	30.2
Price Is Right (NBC)	29.9
I've Got A Secret (CBS)	29.8
Have Gun,	
Will Travel (CBS)	29.6
77 Sunset Strip (ABC)	29.5
Bing Crosby Show (ABC)	28.4
What's My Line (CBS)	28.0

## 'Peck's Bad Girl' Puts CBS-TV In a Heck of Dilemma

CBS-TV, which had orders from two bankrollers for its "Peck's Bad Girl," pencilled in for 8:30 Tuesday night, found themselves with only one backer this week and a different show for the time period.

Network execs had been out peddling the comedy skein and had tentative orders from Ralston-Purina and Kimberly-Clark to sponsor the show slated for fall showcasing. Oliver Treyz, ABC-TV topper, who has been after the Ralston-Purina business, suggested to execs of the feed firm that to co-sponsor the program with Kimberly-Clark, makers of Delsey toilet tissue, would not help peddle the food products. Ralston execs, thinking it over, said they agreed with Treyz, and backed out of their original order.

What everyone forgot, including the CBS brass which was out on the selling front, is that Philip Morris, which sponsors "To Tell the Truth" this semester, still has a hold on the time period running until next fall.

Cigie firm, acting on its own, inked a firm 52 weeks, with 13 summer repeats for "The Many" (Continued on page 74)

## 'HAMLET' TRENDIX NOT SO MELANCHOLY—15.4

Hollywood, March 17. That Trendix rating on the Old Vic presentation of "Hamlet," which CBS-TV has been keeping under wraps, was a respectable 15.4 for the 90 minutes, it's been learned. Show started in the 14's and built to a 17 in the final half-hour.

Network execs figure the audience ran to about 20,000,000 for the du Pont spec, which may be the highest yet for the Bard on tv. Others have been "Romeo and Juliet" on "Producers' Showcase" and "Twelfth Night" on "Hallmark Hall of Fame," neither of which topped the "Hamlet" rating.

## HERE'S HOW THE NEWIES SHAPE UP

Some idea of the variegated programming fare on tap for NBC-TV next season (aside from an unprecedented number of specials) has been gleaned from a breakdown of the prospective properties as bared at last week's program board meeting of the network. While the western-adventure motif is predominant, the schedule runs the gamut, embracing mysterious and private eye skeins along with situation comedy.

At the moment it looks like Tuesday evening, and perhaps one or two others, may be completely overhauled top to bottom for '59-'60, although no pat schedule has been evolved as yet.

Some slots, of course, are definitely set, such as Perry Como going Wednesday 9 to 10 for Kraft; Dinah Shore returning to her Sunday 9 to 10 Chevy berth. But to make room for the flock of new entries presently on the drawing board (with pilots either already completed or about to roll) will entail wholesale dumpings, shifts and rescheduling.

Here are the entries NBC-TV is eyeing (but not necessarily committed to) for the fall kickoff:

"The Jacksons." Half-hour situation comedy produced by Jess Oppenheimer, starring Jean Blondell with Pat O'Malley.

"June." Half-hour situation comedy also carrying the Oppenheimer stamp. This one stars Joanne Dru.

"Fibber McGee & Molly." Revival of this half-hour comedy series is being produced by Bill Lawrence with Bob Sweeney and Cathy Lewis heading the cast.

"Mike Shane." Half-hour mystery-detective series.

"Philip Marlowe." Full hour mystery produced by Bill Froug and packaged by California National, the NBC subsid.

"Wichita Town." Half-hour western produced by Walter Mirisch and starring Joel McCrea with son Jody.

"Iron Horseman." Half-hour series produced by Lou Edelmann and Walter Mirisch. Script by Leslie Stevens.

"Trace Hunter." Full hour western produced by Jack Chertok. Script by Al Ward.

"Bonanza." Full hour western (in color) produced by David Dortort. Deals with Virginia City, Nev.

"Laramie." Full hour western out of the MCA Revue shop produced by Jules Bricken and designed as the successor show to "Cimarron City."

"Saddle Tramp" (title subject to change): Offered last season with no takers but now being re-eyed.

"Riverboat" (formerly known as "Mississippi Riverboat"). Full hour series in color packaged by MCA Revue.

"Whispering Smith." Half-hour adventure show packaged by MCA Revue. Stars Audie Murphy.

"Jeopardy." Full hour action-crime-suspense anthology produced by Andrew and Virginia Stone.

"Immigration Service" (tentative title). Half-hour action-crime show packaged by Jack Chertok. "Barbara Stanwyck Theatre".

Half-hour dramatic anthology series packaged by Lou Edelmann.

"Black Cat," produced and written by Otis Carney, starring John Hudson.

Steve Allen will probably wind up Monday night 10 to 11 with RCA bullish on sponsorship because of its value as a tint show-case.

### Butter Biz Bureau

Washington, March 17. Gag around Federal Communications Commission sparked by Eleanor Roosevelt's oleomargarine television commercials.

"Ye gods, now the Republicans will be demanding equal time for butter!"

## Receivership of F. L. Jacobs Co. Puts Prospective MBS Sale in New Light

### Skelton Wows 'Em

Chicago, March 17.

It remained for Red Skelton to run off with top honors at the CBS Television Affiliate conclave here. Star of the annual network-affil dinner, Skelton stood up for 65 minutes and whammed over a routine that, at the close, brought the assemblage of 600 to their feet with a resounding ovation. It was the first time since the inception of these top brass-station meets that such homage was paid to an individual star. Skelton could have asked for and gotten a lifetime contract.

In a new policy inaugurated this year, Skelton was the first of the network stars who will be honored annually by the web and the stations. Affiliate chairman Howard Lane presented the comic with a plaque.

Also featured on the bill were Dorothy Collins and David Rose orp plus the line of boys and girls who work the Skelton tv show.

## Next Step in Hub Ch. 5 Case: Stern (Examiner) Ruling

Washington, March 17.

The first step toward a sweeping tv precedent was taken Monday (16) with the closing of the record of the Federal Communications Commission court-ordered rehearing of the who-influenced-whom Boston Channel 5 case.

The hearing was formatted on issues identical with those set by the same court for the sensational Miami Channel 5 case, now advancing toward oral agreement before the full Commission. However, the precedent in the Boston case may be much more important because scandals are banned in Boston (and absent in that case).

A parade of star Government and Congressional names marched across the Boston case, ranging from Sherman Adams to relatively obscure Congressmen, among others. But the testimony failed to produce positive evidence that any had taken action on behalf of any applicant for the channel, finally won by WHDH Inc., a subsidiary of the Boston Herald-Traveler.

Significant evidence boiled down (Continued on page 64)

## BEHIND SENATE CLOAK: UHF & ETV TAX BREAK

Washington, March 17.

Serious talk is underway in Senate cloakrooms about a possible legislative tax break for educational television and UHF in a single package approach.

The development was reported to VARIETY by Sen. Mike Monroney (D-Okla.) who is worried about both UHF and educational tv.

Monroney said there's "considerable talk" about a possible bill which would remove the excise tax on any tv set equipped to receive UHF if the purchaser signed a statement saying he intended to watch educational programs on the set if they are offered. Same deal would apply even if local area involved had a VHF educational outlet or no educational station at all. Monroney explained the reasoning is based on fact most educational stations are in the band. Monroney wouldn't predict such a bill (not yet introduced) will pass, but said there is interest in it at the present early stage.

A cloud was thrown on the immediate possibility of a sale of the Mutual Broadcasting System by the action of N.Y. Federal District Court which put the F. L. Jacobs Co. into receivership.

F. L. Jacobs Co. is a principal stockholder in the Scranton Corp., which in turn owns MBS. How the court-appointed receivers of Jacobs would react to the proposed selloff of MBS is a moot question at this time. Group of N.Y. businessmen, led by import-export exec Malcolm Smith, has an option to buy the troubled web. Duration of option has been running a week now, with no closing effected. Latest MBS prediction is that closing will be effected today (Wed.), but similar predictions in the past failed to be borne out. Underscored biggest block in closing is satisfying MBS' long list of creditors, one of the big ones being American Telephone & Telegraph Co.

Federal District Court Judge Sidney Sugarman appointed the receivers over the objections of Hal Roach Jr., Jacobs prez who took over the company's management from beleaguered Alexander L. Guerna. Receivers were named following the failure of a compromise formula, under which the company's board of directors was expanded. Taking over as receivers are Lazarus Joseph, former N.Y. City comptroller, and Milton S. Gould, attorney.

Judge Sugarman moved while MBS execs and the touted new buyer, Smith, prez of Harrison Home Products, were in Chicago attending the MBS affil meeting.

Scranton Corp. also owns Hal Roach Studios.

In a separate development, Guterman was indicted by a Federal grand jury on charges of conspiring to defraud by impeding SEC requirements for protecting stockholders. Indicted with him was Robert J. Everleigh, former v.p. of Jacobs and a Guterman associate.

## KPOP-L.A. Storer's At 900G; 1 Must Go

Hollywood, March 17.

Storer Broadcasting has picked up a radio outlet in Los Angeles with purchase for \$900,000 cash of KPOP, 5,000-watt daytime owned for a quarter century by the Frank Burke Jr. family.

Since Storer already has the maximum seven stations, it will have to dispose of one. Chain's outlets are in Miami, Philly, Detroit, Cleveland, Toledo, Atlanta, Wheeling, W. Va., latter probably going on block. KPOP, incidentally, has application in to raise power to 50,000 watts.

Deal was negotiated for the Burkes by attorney Joe Brenner, for Storer by broker Don Searle, (Summers, Searle & Brewer).

Atlanta WAGA on Block?

Atlanta, March 17.

There's a for-sale sign on WAGA Radio, CBS outlet here owned & operated by Storer Broadcasting.

At least, mill conceivably is on the block along with the six others & also by Storer following his purchase of KPOP, Los Angeles.

WAGA-TV, CBS-TV outlet here, also is Storer's.

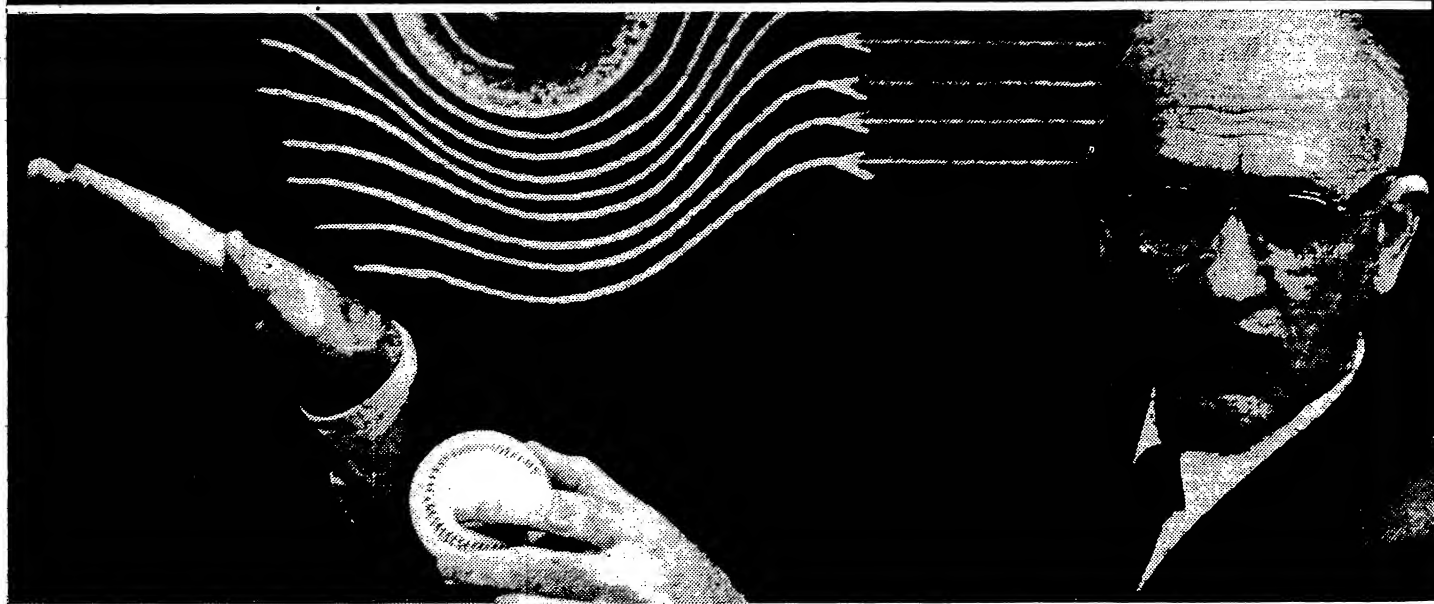
1,503 AM, 410 FM—1,913

Washington, March 17.

Alltime high radio membership is announced by National Assn. of Broadcasters. Latest count is 1,503 AM and 410 FM members.

NAB station relations manager William Carlisle said television membership is 334, with 309 subscribers to the NAB Television Code.

# AT



WORLD'S LARGEST CLASSROOM

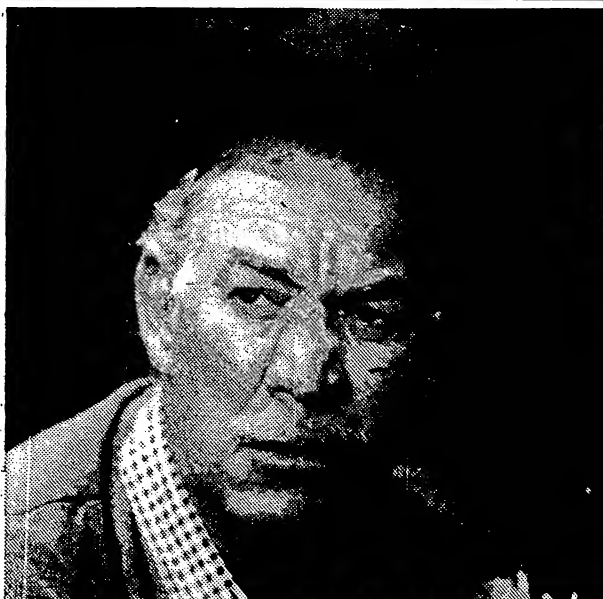
It would be hard to find three programs of greater distinction—and greater diversity.

**Continental Classroom**, with Dr. Harvey E. White, measures its success in its ability to repair the dangerous lag in America's science education. Network television's first college-level course uniquely serves the 368,000 viewers who make it the world's largest class, and the 280 colleges and universities who offer its instruction in Atomic Age Physics for academic credit. Within a week of the second semester's opening last month, its new textbook had boomed into a national bestseller.

**Wagon Train**, starring Ward Bond and Robert Horton, measures its success in entertainment that draws an estimated 55,000,000 viewers. Based on Nielsen findings (Feb. I), this hour-long dramatic Western anthology attracts the world's largest television audience — without counting the additional millions of viewers who make it one of England's top shows.

# L

# at the head of their class



WORLD'S LARGEST TV AUDIENCE



WORLD'S MOST TALKED-ABOUT TV PERSONALITY

The Jack Paar Show measures its success as a delightful national nightcap and morning-after conversation piece. Spontaneous and unpredictable as only live television can be, it has made host Jack Paar the most talked-about TV personality anywhere, and the only one (in or out of television) to appear within the last six months on the covers of Time, Life, Look and TV Guide.

No less than the distinction of these three programs, NBC prizes their diversity in meeting the different tastes and needs of all Americans. From Continental Classroom at dawn to Wagon Train at dusk to Jack Paar at midnight, America's first network strives for the true measure of network greatness—totality of program service.

## NBC TELEVISION NETWORK

# FOR ALL 17 RATING PERIODS MEASURING TOTAL CAMPAIGN ADVERTISERS,\* NBC RADIO HAS LARGEST IN ALL NETWORK

IN JANUARY 1959, THE NBC RADIO NETWORK DELIVERED  
10 OF THE 15 LARGEST CAMPAIGN AUDIENCES:

ADVERTISER	AGENCY	WEEKLY UNDUPLICATED HOMES
TIME, INC.	YOUNG & RUBICAM, INC.	7,842,000
BROWN & WILLIAMSON TOBACCO CORP.	TED BATES & COMPANY, INC.	7,299,000
LEWIS HOWE COMPANY	McCANN-ERICKSON, INC.	7,153,000
THE READER'S DIGEST ASSN., INC.	J. WALTER THOMPSON COMPANY	7,153,000
WARNER LAMBERT PHARMACEUTICAL CO. INC.	TED BATES & COMPANY, INC.	7,153,000
GROVE LABORATORIES, INC.	GARDNER ADVERTISING COMPANY	6,451,000
VICK CHEMICAL COMPANY	MORSE INTERNATIONAL, INC.	6,425,000
MOGEN DAVID WINE CORP.	EDWARD H. WEISS & CO.	6,306,000
WILLIAM WRIGLEY, JR., CO.	ARTHUR MEYERHOFF & CO.	5,564,000
LEVER BROTHERS COMPANY	FOOTE, CONE & BELDING J. WALTER THOMPSON COMPANY SULLIVAN, STAUFFER, COLWELL & BAYLES, INC. BATTEN, BARTON, DURSTINE & OSBORN, INC.	5,087,000




SINCE NIELSEN BEGAN

AUDIENCES DELIVERED TO

AVERAGED 11 OF THE 15

RADIO!

NBC RADIO NETWORK



WNBQ  
WMAQ

## YOUR Q FOR QUALITY

In Chicago WNBQ and WMAQ mean Quality with a capital Q! And *everybody's* handing out prizes for it — the Audience and the Trade. ■ Chicago's *audience* votes prizes to WNBQ and WMAQ *every day* . . . from early in the morning to late at night. In television, WNBQ, the world's first all-color station, is the *only* network television station in Chicago to show a gain in total share of audience over the past year.\* ■ Jack Paar sews up late-evening television with an average rating of 16.1 between 10:15 p.m. and midnight; 28 per cent higher than the highest rated feature film during this time period!\*\* ■ In radio, WMAQ's Henry Cooke leads off with as much as 24 per cent of the morning radio audi-

ence.\*\*\* ■ Rounding out a perfect day is Jack Eigen, the nation's most imitated interviewer, with as much as 32 per cent of the late night radio audience!\*\*\* ■ Chicago's *trade* votes prizes *too!* The Chicago Federated Advertising Club, for instance, awarded the two stations a total of *eight* first places in the last local competition for excellence in programming. More than any other Chicago stations. ■ WMAQ and WNBQ were the *only* Chicago stations cited in the Broadcasting Magazine and TV Age national promotion competitions. ■ Other national and local awards include citations for Alex Dreier, Clifton Utley and Len O'Connor for excellence in news coverage. Take YOUR Q for success in Chicago . . . take

**WNBQ-WMAQ**

NBC IN CHICAGO • SOLD BY NBC SPOT SALES

# MIXTURE AS BEFORE IN CHI

## New ARB-'Variety' Charts

American Research Bureau, starting with this issue of VARIETY, is furnishing the rating data for network and syndicated programs on the local level. See pages 47 and 50.

The ARB-VARIETY Market-by-Market weekly chart will cover 10 cities each issue. Over the course of a year, different markets will be covered from the minimum of 150 markets tabulated by ARB. Composition of the chart highlights the Top 10 network shows in a given market and a depth study of the Top 10 syndicated shows in the same market.

Within the next few weeks, the ARB data will be expanded in VARIETY to cover the top feature films in selected markets.

The charts, a longtime feature of VARIETY, are designed as a service to the various branches of the tv industry, ranging from the media buyer to the local station to the syndicator.

## Par Threatens Lair of the Lion;

**\$52,000,000 Vs. MGM-TV \$54,000,000**

Title of championship grosser of all Hollywood feature libraries is about to pass to the Paramount label, currently being distributed by MCA TV.

Metro's Leo the Lion, which was the king grosser of the pre-'48 major studio vaults, is threatened by dethronement. It's just a matter of a short time, too.

This is the box score: MCA TV has sold the 700 Paramount pix—virtually all library deals—in about 40 markets. Estimated gross for the 40 stations, which includes most of the major big-dough cities, is over \$52,000,000.

MGM-TV, which started to sell the 700-plus Metro oldies in '56, has grossed about \$54,000,000 to date. Leo the Lion label now is represented in 141 U.S. markets, many smaller markets of which have bought less than full library deals.

No doubt about it, the grossing performance of the Paramount has made Leo the Lion roar madly. Key to the situation, of course, is the timing. MGM-TV came into the market in 1958 when the tv syndication of the oldies was hot and heavy, with Warners, RKO, 20th-Fox and others represented. MCA TV came in two years later with Paramount, as the last of the major studio libraries to be offered to tv. It's been reaping a harvest of scarcity ever since.

## Gluck Spearheads SG Expansion Plot

Norman Gluck, has been placed in charge of Screen Gems' expansion plans, which include entry into videotape production, tv station acquisition and entry into non-theatrical distribution of 8mm and 16mm film prints.

Gluck, until a month ago the head of Universal-International's now virtually defunct tv department and a v.p. and director of U-I's 16mm company United World Films Inc., will be SG director of corporate operations.

Gluck, who actually joined the Columbia Pictures telefilm subsidiary two weeks ago, will also oversee SG's blurbmaking operation. (SG bought Elliot, Unger, & Elliot, commercial production company, a few weeks ago.) He will reportedly start immediately to hunt for stations and will set up the non-theatrical print department as soon as possible.

## More Smokes for 'SA 7'; 'People's' Best Foods

Major sponsor deals have been wrapped up by MCA TV on "SA 7" and ABC Films on "People's Choice."

Lucky Strike Cigarettes has expanded its regional on "SA 7" from 34 markets to 44. Dual Filter Tareyton has taken the Lloyd Nolan starrer in 16 markets.

"People's Choice," the off-network entry handled by ABC Films, has been renewed by Best Foods in New York, San Francisco and Los Angeles. Reported 52-week deal was set via Guild, Bascom & Bonfigli.

## VIDPIXERS PUT IN ICEBOX BY NAB

By ART WOODSTONE

Chicago, March 17.

There are fewer girls, no high-jinks, little traffic and many complaints to mar the generally reluctant appearance of telefilmers at the National Assn. of Broadcasters convention. Many of them came to Chicago this year for "nuisance" reasons. Even though nearly all of them felt that tv film was being treated as a "stepchild" of the industry, their presence here was to keep the other guy from getting a possible jump on some new business. It may have been a waste, since there is next to nothing in business signed here thus far.

Though they are expected to continue complaining about the treatment the officials of the NAB conclave have shown them, few of the telepic executives, present to be ignored, even remotely suggest that they won't be back again next year. Among most of the distributors there is a strong, if minority, opinion that NAB has deliberately given the film boys the brush—and given it to them good.

It was pointed out by at least half of the 15 or 16 distributors attending the convention as associate members that the hospitality suite arrangements, made by NAB, lead no place but to frustration. The suites of CBS Films, Screen Gems, Governor Television, International Television Corp., MGM-TV, MCA-TV, United Artists TV, Ziv Television and California National Productions, who are among those in Chicago this week, are spread inconveniently throughout the massive Conrad Hilton Hotel, and, in the case of CNP, the NBC subsidiary, it is not even in the main convention hostelry but in the Sheraton-Blackstone across the street.

### Total Discouragement

Specific accusation against NAB is that "with malice aforethought" it planned the inconvenience to discourage station men from spending too much time with the telefilmers.

While NAB 13 months ago decided not to permit further convention exhibits by the filmers, it continues to encourage technical displays. Forty-two electronic firms own display space in the ample Hilton exhibit hall.

"This is a convention for switch pullers, not programmers," a distributor cried, reminding the observer that TV film comprises between 70% and 80% of all video programming. However, such open anger has been rare.

Speaking for NAB, one of its (Continued on page 74)

## DISNEY'S 'MARCH OF THE TYPEWRITERS' (19)

Hollywood, March 17.

As the result of expanded tv operations at Walt Disney Productions, company now has under contract the largest contingent of tv writers in its history. Nineteen scribes are currently at work reading various teleshows for the 1959-60 season. Figure includes five scriptmen at work prepping "Zorro" segments; three on "Elfego Baca"; four on "Texas John Slaughter"; and seven working on various special assignments for ABC-TV's "Walt Disney Presents" series.

Scripting "Elfego Baca" stanzas are Raphael Hayes, Maurice Tombragel and Arthur Orloff; "Texas John Slaughter," Samuel Peeples, Fred Frieberger, David Lang and Cyril Hume; "Zorro," Bob Wehling, N. B. Stone Jr., Maury Hill, John Hawkins and Roy Disney Jr.; and, on special assignment, Lewis Foster, Albert Aley, Joanne Court, Otto Englander, Dwight Hauser, Ellis Marcus and Rutherford Montgomery.

## NTA Speaks With Syndication Accent (Oldie Backseat) on Eve of NT Buy; Set Sights Also on Bagging Outlets

### 2 Ears of Cobb

Cobb & Co. is likely to become as well known to America as Wells Fargo.

Cobb & Co. is an Australian stage coach operation started by an American in Australia's pioneer days. Right, his name was Cobb (Freeman Cobb). Both National Telefilm Associates and Associated Television of Britain are set to do a series in Australia, each selecting the same project. Initially both chose the title of "Cobb & Co." But now ATV, which is partnered in the Independent Television Corp., has changed the title of its Aussie Cobb series to "Whiplash."

National Telefilm Associates' now in the process of being acquired by National Theatres via an offered buy-out of NTA holders, will assume a "new look" under National Theatres' ownership.

Same governing threesome of Ely Landau, Oliver Unger and Harold Goldman will stay at the helm of the NTA operation following the stock acquisition. But for one thing, the emphasis of NTA's business will shift from features-to-tv distribution to syndication sales of tv programs, both telefilms and tape.

The deemphasis of cinematic syndication is not due to the projected merger of NTA and National Theatres, but to the diminishing supply of features for tv distribution. NTA board chairman Unger forecasts that by next fall the company's gross from tv program sales will be about equal to that derived from cinematic sales. In the past, distribution of firm oldies accounted for about 75% of company's gross. In the last fiscal year, NTA grossed about \$18,000,000.

### Sillerman's Role

NTA's heavy accent on telefilm syndication, which comes on the eve of National Theatres' planned merger, puts the spotlight on the performance of Michael Sillerman, who moved over from Gross-Krasne-Sillerman to become prez of NTA's program sales division.

As to areas of expansion, NTA and National Theatres hope to acquire a full complement of tv stations (combined outfit now has three tv outlets). Of particular interest to NTA is acquisition of a station in the Los Angeles market.

National Theatres' bid to NTA holders to require outstanding NTA stock closed Monday (16). There's little doubt that the public stock offering will not result in the sought-after majority. NT, prior to the stock offering, made a separate deal for principal NTA holdings owned by Landau, Unger and Goldman. Other NTA holders were offered the same deal.

### Composition of New Board

In terms of corporate management, the projected merger will mean a changed board of directors for NTA, with National Theatres representatives slated for NTA's board. By September, '59, NTA is expected to become a di-

(Continued on page 70)

## Vidpix Prices Set By German Solons

Frankfurt, March 17.

Dr. Hans Joachim Lange, member of the newly-founded Film Commission for the German Television Network, said here that the German television stations have allotted a budget of about 700,000 German marks (\$175,000) to buy or produce films for their medium this year.

Prices for the films will range between 15,000 and 50,000 marks (\$3,750 and \$12,500), he added. And aim will be to get films of better quality than those previously shown.

The Commission is also seeking to get good films outside of Germany, with current work underway in Italy, England and France to locate good films at a fair price.

Arrangements will be made, when good films are produced or purchased, to air them over the entire German tv network instead of showing them on just one or two stations. The stations themselves will thus show the films purchased through the central Commission instead of making private arrangements to buy films, as has formerly been negotiated, he said.

## Cooper's Cuban Baseball For Videotape Syndication; Chi's WBKB First Taker

Chicago, March 17.

Max Cooper, having made the rounds of the networks with his Cuban winter baseball idea, has decided to put the 26-week series into videotape syndication next fall and has already chalked up his first taker, WBKB in Chi. The ABC station plans to slot the show at 10 p.m. Saturday nights, commencing shortly after the World Series of U.S. baseball.

Cooper says he has warm prospects for the taped Cuban games of the week in Philly, New York, New Orleans and St. Louis.

Pilot tape edited down the off-season game to a flat hour, but Cooper and his associates have decided to loosen it to 90 minutes. Pilot is being shown in the Ampex exhibit at the NAB convention this week.

## CBS Films Moving In on \$10-Mil Sked With Talent and Producers Firmed

Hollywood, March 17.

CBS Films has started to roll on its ambitious \$10,000,000 production slate for the coming year, with production v.p. Les Harris firming a number of deals prior to returning to New York.

In separate deals, Harris inked Robert Alda and Melville Cooper to costar in "The Man from Antebes," which has been assigned to Sam Gallu, currently filming "Border Patrol" for CBS, to produce. "Antibes," to be shot mainly abroad, will be the company's first color production.

Also signed was Dean Jagger as star of "The House on K Street," the criminology series to be filmed here and in Washington. Galu will also produce this one. Wilbur Stark and Jerry Layton, currently filming "Colonel Flack" and soon to produce the pilot of "Johnny Eager" for MGM-TV, have been set by Harris to produce "Attorney," in Hollywood and on location in Paterson, N. J. Show still hasn't been cast.

In New York, James Faichney has been borrowed from the web's public affairs department to produce "The Diplomat," while Ed Montagne will probably produce "Silent Saber," since he did the pilot. Ed Bryon has been assigned to "Bellevue," still another Gotham-filmed series on the CBS slate.

### 'Border Patrol' Sales

CBS Films has registered a flurry of new sales on "Border Patrol," its latest syndication entry.

Genesee Brewing has bought skein in Binghamton, Rochester, Albany-Schenectady, Syracuse, Buffalo and Watertown, N. Y., to alternate with Amoco sponsorship in those markets. Amoco has purchased the series in 51 cities.

Other sales to sponsors who will alternate with Amoco are Pepsi-Cola, Albany, Ga.; Blue Plate Foods, Charleston, S. C., and Columbus, Ga.; Sealy Mattress, Greensboro-Winston Salem, N. C.; Lee Optical, Mobile, Ala.; House Furniture, Montgomery, Ala.; and Mayfield's Creamery, Chattanooga, Tenn.

Additionally, 23 new stations have inked for the Richard Webb starrer.

## ITC Adds Sales Reps, District Mgrs.; Office In Toronto Shaping Up

Independent Television Corp., which hopes to release a new syndicated property every two months, is busy expanding its sales force. Ten new sales representatives have been added and a series of district managers appointments has been made.

Named as district managers were Herbert Miller, midwest division, and Henry Profenius, southeastern division. Both will report to syndicated general sales manager Hardie Frieberg. Miller had previously been a midwest regional sales supervisor for California National Productions. Profenius had been associated with Interstate Television Corp.

Two new regional sales appointees are Ralph Baron, eastern division, and Charles F. Whipple, midwest division.

New account execs are Thomas Gallagher, Detroit; Tony Wysocki, Memphis; Peter Harkins, New Orleans; Kenneth Johnson, Indianapolis; Ray Barnett, Los Angeles; and Z. E. Marvin, Texas.

ITC will open offices in Toronto shortly, with John E. Pearson as sales manager of its newly-created Canadian operation. Sales operation will be a division of Normandie Productions, the company's Canadian tv film production company currently producing "Can-Can" in and around Toronto. Pearson formerly was sales representative for Sterling Films in Canada.

### CBC's ALLEN TO BRITAIN

Ottawa, March 17. Robert Allen, supervising producer of special television programs for the CBC, leaves April 22 for Britain to produce a one-hour drama for H. M. Tennent Globe Productions.

## WGN-TV's 'Dream' Cream

Chicago, March 17.

WGN-TV, the Chi '42, has purchased the top 30 features from National Telefilm Associates' "Dream Package" of 85 titles for its Monday night causer. Monday blockbuster show is the station's prime spot carrier, now that five of the other nighttime cinematic are singly sponsored on WGN-TV.

According to NTA, it's the first time they've ever allowed a film package to be "creamed" in Chicago. Average price per feature was \$13,000 netted by NTA to be the highest price per pic yet in this market.

## MGM-TV Rolling 'Em on Coast In Shakedown Finale

Hollywood, March 17.

Television activity is jumping at MGM-TV after a long preparation period, with all but one of the company's slate of seven pilots due for final shooting by next week. Four of the seven have already been filmed.

Due to roll next week are "Jeopardy," which NBC-TV is financing in an hourlong version, with Andrew & Virginia Stone filming the show entirely at sea, and "You're Only Young Once," comedy series which Richard Bare will produce and direct. Dean Jones, who was to have starred in the series, has pulled out due to his casting in Metro's "Never So Few" feature and the L. A. Civic Light Opera production of "Oklahoma" this summer, and has been replaced by Jim Hutton, a newcomer. Pat Blair plays the femme lead.

Last week, studio filmed "Father of the Bride," with Al Lewis producing-directing and Jim Backus and Paula Raymond starred, and "The McGonigle," the Mickey Shaughnessy-Tom D'Andrea comedy starrer which Ray Singer and Dick Chevillat are producing-writing. Navy comedy also stars Diane Jurgens. On location in El Paso and Juarez, Don Siegel rolled "Amigo," the Gilbert Roland starrer.

Already completed is "Maisie," with Janis Paige starring and Tom McKnight producing, and due to start soon is "Johnny Eager," with Wilbur Stark and Jerry Layton producing. Entire operation is headed by Richard Maibaum, who's got about three more properties in the hopper which may take pilot form if sales click on the earlier pilots. George Shupert, v.p. in charge of tv for Metro, returned to Gotham last week after o.o.'ing pilot production and setting the NBC "Jeopardy" deal.

### Heyes, 'Riverboat' Pilot

Hollywood, March 17.

Doug Heyes has been inked by Revue Productions to write and direct the pilot segment of "Riverboat," hourlong series which NBC-TV will present next fall.

Heyes just completed producing-directing-writing the pilot of "Bravo," Gerald Mohr starrer at Ziv.

## Moonglow on Madison Avenue

Hollywood, March 17.

Television producers are in their own race for space. With three purely space-show projects underway, the first to hit Madison Ave. was "Outpost in Space," the California National Productions pilot filmed at Metro. Frank Cleaver, v.p. in charge of production, planned into New York with the finished print last week.

Due to make the agency rounds this week is the finished pilot of "Space," the Ziv entry starring William Lundigan and formerly

## Vidpix Chatter

Harold Hackett, Official Films prez, off to the Bahamas for a brief vacation... Leslie Harris, v.p. of CBS Films, due in from Hollywood... Samal Productions, owned by Fernando Lamas, is prepping a Desilu co-production, "Lafitte," starring him... CBS Films producer Robert Herridge has obtained the tv rights to "In the Zone," a one-act play by Eugene O'Neill. It will be included in Herridge's videotape anthology series, "Theatre for a Story"... ABC Films has sold "Wire Service" to two Australian tv stations, BTQ, Brisbane, and ADS, Adelaide... Charles Michaelson, of TV Corp., represented the Aussie stations... MCA TV has signed WNEP-TV, Scranton, and WAST-TV, Albany, for the Paramount library... Bernard L. Schubert Inc. will hold a series of invitational screenings of its syndication entry, "Your Musical Jamboree," in key cities. Screenings will be keyed for musicians, music critics and music teachers. Series stars Eddy Arnold, Jimmy Dean and Tennessee Ernie Ford... Leslie-Henry Co., Mount Vernon, N.Y., has exclusive licensing of merchandising on NTA's "U.S. Marshal"... Girard (Jerry) Jacobi appointed assistant to the general counsel of Independent Television Corp. He was previously in the legal dept. of Stanley Warner Corp.

WABC-TV is picking up where WCBS-TV left off. ABC flagship this week inked for 26 weeks of the "Target" series consisting of 13 fresh episodes and 13 repeats. Skein bows on WABC March 30 and is marked for the 9:30 Monday slot.

## NTA 'SECURITY PLAN' ON RERUN BELTLINE

National Telefilm Associates has come up with a new sales plan for its rerun product, handled by its Famous Films rerun division.

Called Program Security Plan (PSP), it has these features: Each station participating acquires exclusive rights in its market for two or more Famous Films packages, but without the usual requirement of buying the programs outright or making substantial cash payments. After making its choice of program packages, station is given a specified period of time to sell or telecast the programs.

Famous Films' roster of shows, swelled by the properties acquired with NTA's takeover of Gross-Krasne-Sillerman packages, totals more than 400 hours of programming. Included in separate packages are such shows as "African P...rol," "O. Henry Playhouse," "Sheriff of Cochise," and such real oldies as "China Smith" and "Orient Express."

## Burns Joins Schupert

When George Schupert departed as topper of ABC Films not long ago to become v.p. in charge of MGM-TV, the word was out that Schupert would adopt a no-raiding policy viz-a-viz ABC Films.

Item: John Burns this past week inked ABC Films where he was v.p. in charge of national sales to become national sales director for MGM-TV.

### 'RIVERBOAT' WOOS DARREN

Darren McGavin is being dickered for the principal role in the full-hour weekly series, "Riverboat" which NBC-TV plans as a fall entry.

"Riverboat" will deal with life on the Mississippi after the Civil War. It will be made on the Universal-International lot on the Coast.

## Web Sales: Syndication's Syndrome

Hollywood, March 17.

With "Flight" sold over most of the country and its two current series and two pilots up for national sale, California National Productions now finds itself in a temporary squeeze for syndicated product. The NBC subsidy will decide this week on three more properties as potential pilots or syndicated series.

Squeeze came about because "The Lawless Years" was sold to NBC-TV, while "Philip Marlowe" has aroused considerable interest on the network level. Meanwhile, company has ordered only pilots on "Outpost in Space," which is completed, and "War Birds," now being edited. "Space" shapes up as a potential network sale, since it's the first of three space shows being prepared to reach Madison Ave.

"War Birds," a light adventure about World War I pilots, may also be destined for Madison Ave., since it's different enough to arouse interest. Consequently, the CNP slate is virtually exhausted in terms of new product for syndication. And with "Flight," CNP's last syndicated entry, in some 135 markets, the CNP sales force is getting hungry for new product. Frank Cleaver, CNP v.p. in charge of production, planned into Gotham with finished prints of "Space" and "Marlowe" last week for agency screenings and for homeoffice huddles to get approval on three new properties.

## In a House of Many Shows, Single-O Pattern of Selling Gets a Dual Look

Principle of selling fresh first-run syndication property one at a time, utilized by most of the major syndicators is being modified.

The deviation varies from firm to firm, but nevertheless it's apparent. Stimulating the modified approach is the stepped-up releasing pattern of many of the houses.

For example, Ziv which sticks as close as possible to the one-at-a-time idea, finds on occasion the need for the same sales exec to handle more than one show in the market. National Telefilm Associates, in principle also adhering to the single-o principle, also finds itself with more than one show to handle. Ditto for Independent Television Corp.

Reason situation occurs for Ziv is that sales in many cases are not finalized on a particular series when a fresh entry is introduced. NTA has taken over the Gross-Krasne-Sillerman properties, as well as having its own ITC, because of its stepped-up releasing, also remains unsold in many markets on a particular show when another skein is brought out.

One-at-a-time policy stems from this concept: concentrate on one series in pitches to stations and advertisers, as if no other series exists in the market; bring up another series to sell at the same time only confuses the potential customer and the possibility exists that the sales message delivered on one particular show may cancel out the selling message utilized for another.

NTA is working around the problem by using task forces. Main sales force, for example, will concentrate on "William Tell" with a task force of different sales execs working on the taped "Juke Box Jury." ITC, when its main sales force finished on "Sergeant Preston of the Yukon" shifted the handling of the show to its rerun division for a mop-up operation. Other major houses have variations on this theme.

## Howard Connell on How U.S. Co-Prod. 'Conditions' Quality of British Telepix

Is the blame meted out to the British for alleged lesser quality of telefilm co-production entries justified? Not so, says one British producer involved with a number of such projects.

Howard Connell, associate producer of "Glencairn," says that during the shooting in England he had no control of the scripts or casting. His function, he states, was that of a technician, executing orders on the American-conceived Gross-Krasne entry, now distributed by National Telefilm Associates. He also had a production role in Ziv's co-production with Harry Alan Towers on "Martin Kane."

Connell intimated that before blaming what may be considered inferior British telefilm entries, the British label should be seen in context of the real situation. In most instances, the Britishers have been executing orders from their U. S. partners, as the Americans conceive what the statewide public wants to see.

## 'Matty's Funday Funnies' On ABC-TV With Toy Coin

ABC-TV has inked for a fresh cartoon series, "Matty's Funday Funnies" for Sunday afternoon showing beginning Oct. 11. Cartoons, which were produced by Paramount, are tabbed for the 5 o'clock time with Mattel, manufacturers of toys, as sponsor.

New cartoon series will present Harvey Famous Cartoons and will feature "Casper," "Herman and Katnip," "Buzzy the Crow" and others. Deal for the animated cartoons, which will be seen for the first time on tv, was set by the Carson-Roberts agency.

AN *Incredible Achievement* WITHOUT PRECEDENT...

# TWO ZIV SHOWS TIED FOR 1<sup>ST</sup> PLACE FOR ENTIRE YEAR!

12-MONTH  
AVERAGE  
FOR 22  
MAJOR  
MARKETS...

Pulse Multi-Market  
Weighted Average  
U.S. Pulse Spot  
Film Reports,  
November, 1957  
thru October, 1958

VARIETY

Anniversary

January 7, 1959

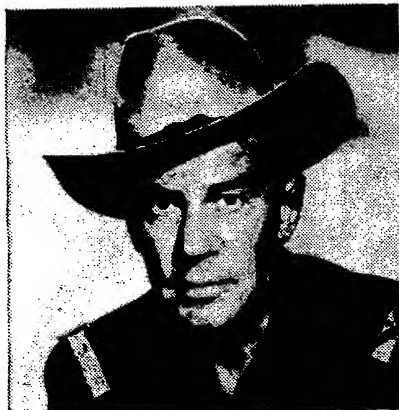
## Top 20 National Syndicated Shows

Data for this chart was taken from the U.S. Pulse Spot Film Reports covering a period from Nov., 1957, through Oct., 1958. A program to appear in this report must have appeared in four of the basic 22 Pulse markets. The national average is weighted according to the size of the market. Any program to appear in this chart must have appeared at least 6 times.

Program	No. of Appearances	Distributor	Yearly Nat'l Ave.
1. Sea Hunt .....	(9)	Ziv.....	18.3
1. Highway Patrol .....	(12)	Ziv.....	18.3

THE ONLY SHOW THAT COMPETES WITH  
A ZIV SHOW IS ANOTHER ZIV SHOW!

# The HOT SHOWS



## MACKENZIE'S RAIDERS

starring

**RICHARD CARLSON**

2-Station  
BIRMINGHAM  
WBRC-TV

**55.3%**

**SHARE**

**35.3 RATING**

BEATS Restless Gun, Peter Gunn, Wells Fargo, Cheyenne, Groucho Marx, Perry Como and many others.

Jan. '59



## SEA HUNT

starring

**LLOYD BRIDGES**

4-Station  
CHICAGO  
WNBQ

**36.0%**

**SHARE**

**25.1 RATING**

BEATS Groucho Marx, Ed Sullivan, Wells Fargo, Peter Gunn, Gale Storm, GE Theatre and many others.

Jan. '59



## HIGHWAY PATROL

starring

**BRODERICK CRAWFORD**

4-Station  
SAN FRANCISCO  
KRON-TV

**46.3%**

**SHARE**

**21.9 RATING**

BEATS Playhouse 90, Ed Sullivan, Ernie Ford, Cimarron City, Lawrence Welk, Californians and many others.

Jan. '59

# come from ZIV!

3-Station  
CINCINNATI  
WKRC-TV

**47.7%**

**SHARE**

**20.7 RATING**

BEATS Ed Sullivan, Phil Silvers, Hit Parade, Restless Gun, Jackie Gleason, Bob Cummings and many others.

Dec. '58

3-Station  
MIAMI  
WTVJ

**46.3%**

**SHARE**

**26.3 RATING**

BEATS GE Theatre, Texan, Danny Thomas, Ernie Ford, Cheyenne, Groucho Marx and many others.

Dec. '58

2-Station  
JOPLIN-PITTSBURG  
KOAM-TV

**46.7%**

**SHARE**

**31.3 RATING**

BEATS Trackdown, Ed Sullivan, Bob Cummings, George Burns, Red Skelton, Texan and many others.

Dec. '58



Dr. Sydney Roslow, director of Pulse, Inc., heads a nationwide staff trained to make and convert home interview reports into reliable ratings. Some of the Ziv show ratings used here are based on these authoritative findings.

4-Station  
SAN FRANCISCO  
KRON-TV

**56.3%**

**SHARE**

**28.1 RATING**

BEATS Desilu Playhouse, Ed Sullivan, Dinah Shore Chevy Show, Steve Allen, Californians and many others.

Jan. '59

4-Station  
DETROIT  
WJBK-TV

**62.6%**

**SHARE**

**30.1 RATING**

BEATS Perry Mason, Restless Gun, What's My Line, Jack Benny, Ed Sullivan, Bob Cummings and many others.

Jan. '59

3-Station  
COLUMBUS  
WBNS-TV

**53.5%**

**SHARE**

**28.3 RATING**

BEATS Ernie Ford, Danny Thomas, Groucho Marx, Lawrence Welk, Wells Fargo, Ed Sullivan and many others.

Dec. '58

3-Station  
BOSTON  
WBZ-TV

**61.5%**

**SHARE**

**27.6 RATING**

BEATS People Are Funny, Maverick, Have Gun - Will Travel, Wyatt Earp, Red Skelton, Real McCoys and many others.

Dec. '58

2-Station  
BRISTOL-JOHNSON CITY  
WJHL-TV

**61.0%**

**SHARE**

**36.3 RATING**

BEATS Wyatt Earp, Lineup, Perry Como, Maverick, Peter Gunn, Wells Fargo and many others.

Dec. '58

3-Station  
ST. LOUIS  
KSD-TV

**48.7%**

**SHARE**

**27.5 RATING**

BEATS Cheyenne, Millionaire, Ernie Ford, Alfred Hitchcock, Ed Sullivan, Wells Fargo and many others.

Dec. '58

WE'LL SEE YOU AT THE  
**NAB CONVENTION**  
**ZIV HOSPITALITY SUITE**  
**2306-A**  
HOTEL CONRAD HILTON—CHICAGO  
MARCH 15-18



RATINGS SHOWN ARE PULSE OR ARE.

EconomeeTV



First  
Normal  
Truman  
Bradley

## SCIENCE FICTION THEATRE

27.4

EconomeeTV



Citizen!  
Communist!  
Counterspy!

Starring  
RICHARD  
CARLSON

## I LED 3 LIVES

From the secret files of a counterspy for the FBI,  
117 gripping half-hour stories of the patriotic Ameri-  
can who led three lives for his country. Buffalo 17.2,  
Colorado Springs 16.3,  
Honolulu 16.2, Albany-  
Schenectady-Troy...

24.9

EconomeeTV

Action!  
Gallantry!  
Excitement!



Starring  
The Corps  
Of Cadets

## WEST POINT

Economee's star-spangled rating winner now avail-  
able for first off-network showings! Ratings like  
these: Buffalo 22.9, Philadelphia 19.2, Wichita 25.3,  
Green Bay...

26.3

SMASH  
RE-RUN  
RATINGS

AND RESULTS...  
for stations and  
advertisers!

EconomeeTV

Glorious as  
our country's  
history!



Starring  
The U. S.  
Midshipmen

## MEN OF ANNAPOLIS

Already snapped up by a host of leading stations  
and advertisers who see top rating opportunities  
for this power-packed prestige series. Boise 28.4,  
Buffalo 20.2, Beaumont-  
Port Arthur 24.8, Charlotte...

28.7

EconomeeTV



Mystery!  
Thrills!  
Romance!

Starring  
KENT  
TAYLOR

## BOSTON BLACKIE

America's most successful mystery show! 58 high-  
scoring half hours with ratings like these: Birming-  
ham 20.3, Buffalo 18.5, Mobile 21.0, Burlington-  
Plattsburgh

25.2

Economee TV

America's  
Favorite  
Family Show!



Starring  
MACDONALD  
CAREY

## DR. CHRISTIAN

39 quality-produced, success-proved half hours winning sensational ratings like those for the show that delivers the all-family audience: New Orleans 21.2, Kansas City 18.6, Cincinnati 20.2, Pittsburgh...

**26.8**

### CURRENT FILES PACKED WITH SUCCESS STORIES

In market after market, for show after show, the story's the same: Economee TV series offer unlimited opportunities to strengthen programming, win larger audiences, build sales and profits! All series available for full or alternate sponsorship or as spot carriers to fit sales or program needs.

RATING-PROVED! ZIV-PRODUCED!

# Economee TV

ECONOMEETV TELEVISION PROGRAMS, INC.,  
488 Madison Ave., New York 22, N.Y.

Other Economee TV Series: The Unexpected, Your TV Theatre, The Eddie Cantor Comedy Theatre, Yesterday's Newsreel, Sports Album, The Living Book.

Economee TV

78  
High Rated  
Half Hours!



Starring  
DAVID  
BRIAN

## MR. DISTRICT ATTORNEY

Rated No. 1 nationally time after time! Look at these recent multi-run ratings scored by these authentic behind-the-scenes law-enforcement dramas: Portland, Ore. 21.4, Albany-Schenectady-Troy 13.4, San Antonio 19.2, Birmingham...

**21.3**

Economee TV

Action and  
suspense...  
romance and  
humor!



Host  
HERBERT  
MARSHALL

## TIMES SQUARE PLAYHOUSE

Top Hollywood stars, brilliant stories, and masterful showmanship in every half hour program. 39 exciting dramas with ratings like Philadelphia 13.6, St. Louis 19.5, Cleveland 20.6, San Antonio...

**32.5**

ALL RATINGS SHOWN ARB or PLUSE, 1958

Economee TV

Great new  
stars in  
each show!



Host-  
Narrator  
ADOLPHE  
MENJOU

## FAVORITE STORY

78 success-proved half hours based on stories written by the world's greatest authors. One season 18.3 Huntington-Arlington 22.1, Birmingham...

**31.3**

Economee TV

Puts a smile  
in your  
programming!



Starring  
ANN  
BAKER

## MEET CORLISS ARCHER

39 sparkling half-hour situation comedies, lavishly staged, skillfully directed. Pensacola 17.4, Buffalo...

**20.0**

## TV-Radio Production Centres

### IN NEW YORK CITY . . .

Mary Martin chieftains with Arthur Godfrey on his CBS-TV daytime program Tuesday (24) . . . Hoyt Allen has joined Foote, Cone & Belding as tv commercial production supervisor. He was formerly exec producer in charge of P & G tv production at Benton & Bowles . . . George R. Swearingen Jr. made account exec in N.Y. office of CBS Radio Spot Sales . . . David Fuchs named manager of sales presentations and Leonard Broom manager of program promotion at CBS-TV . . . Eighth convention of American Women in Radio-TV will be held at Waldorf-Astoria April 30 to May 3. Doris Corwith, supervisor of pubaffairs at NBC, is convention chairman . . . Paul Taubman orch will provide live music background for NBC-TV's "Ellery Queen" . . . Don Morrow to Washington with CBS-TV "College Quiz Bowl" . . . Reorganization at WRCA radio and tv calls for Frederick E. Acker to manage biz affairs and operations for both stations. Alvin H. Perlmutter also has been upped to director of pubservice . . . Charles E. Corcoran named manager of video tape, films and kine operations for NBC-TV, reporting to James A. Glenn, director of tv network film operations.

WCBS Radio newscasters Gay Avery and Roger Forster have hit the vacation trail. Olin Tice, just off the sick list, and Hal Sims substitute until their return . . . Special award for its weekly Army series, "The Big Picture," was presented this week to WCBS-TV by the First U.S. Army. Clarence Worden, pubaffairs director, accepted it from Maj. Gen. Philip D. Ginder, deputy commanding general . . . WCBS Radio program manager Allen Ludden at home with strep infection . . . WCBS Radio's Walter Cheatham out of the hospital after major surgery . . . During Ron Cochran's Easter vacation starting March 30 his WCBS-TV news stanza will be filled by Ned Calmer, Douglas Edwards and Ormond J. Drake . . . Annual St. Pat's Day item: CBS doorman-in-chief Mike Donovan on Jack Sterling's and Jimmy Dean's show yesterday.

Eddy Manson signed by CBS-TV as musical director for "Wonderful World of Little Julius" telefilm skein . . . WMGM program chief Ray Katz co-chairing annual Friars Club dinner at the Waldorf Friday (20) with Steve Allen guest of honor . . . Dieter Tasso wire act and the Angela Wilmore dog turn on Sunday (29) "Paul Winchell Show" over AEC-TV . . . A Regional Rose original, "The Final Ingredient," to be special Passover drama Sunday, April 19, on ABC-TV, preempting the regular 3-3:30 p.m. "Open Hearing" . . . Joan Hanauer and Fob Stoecker added to WNEW news department by Martin Weldon . . . Bob McGonagle to head news-special events department at WBAB, Babylon.

Ivan Black, Gotham publicist, spoke on "The Larcenous Art of Building Up Mediocrities" at New School for Social Research Monday (16).

David Brown, former exec producer of NBC-TV's "Haggis Baggis," named producer of CBS-TV's "Captain Kangaroo" . . . Teddi King to guest on NBC-TV's "Today" Friday (20) . . . George Pitt joins sales staff of WRCA-TV as account exec. He was formerly with local sales dept. of the N.Y. Times . . . WRCA-TV's cooking expert, Josephine McCarthy, a speaker at Home Economics Group Forum sponsored by Public Service Gas & Electric tomorrow (Thurs.) . . . This month marks beginning of ninth year for Don Herbert's "Watch Mr. Wizard" on NBC-TV . . . Florence Freeman, for years radio's "Young Widder Brown," making her debut on NBC-TV's "From These Roots" in role of Dorothy Vail . . . Daisetz Teitaro Suzuki, exponent of Zen Buddhism (current rage of "beat" generation) subject of April 19 "Wisdom" on NBC-TV . . . Jeanne Crain signed for lead in Howard Rodman's "Wait Till Spring" which will be spring telecast on "Alcoa Theatre" . . . Jose Iturbi, Joe Ferrer, Rosemary Clooney, Gisele MacKenzie, Andre Eglevsky and Maria Tallchief featured on April telecast of "Bell Telephone Hour" . . . "Today" sports editor Jack Lescault and reporter Cliff Evans covering Florida and Arizona baseball spring training camps for series of closeup stories telecast as regular feature starting today (Wed.) and continuing through April 9.

Bernard H. Peizer, after six years in ABC sales, has joined Radio Press Inc. as administrative director of the radio news service . . . Shari Lewis, who on Friday (20) ends her regular WRCA-TV "Hi Mom" series, appears the night before on ABC-TV's Pat Boone stanza as a guest; she's also slated to appear for CBC-TV, Canada, on April 5, with subsequent guest shots set for Gary Moore and Dinah Shore-Chevy stanzas . . . Nick Adams to star in new Goodson-Todman western "The Rebel" with Irvin Kershner and Andrew Fenady producing . . . Air Force Reserve is preparing a new radio series, "Soundbites Into Jazz," for distribution in April to radio stations. A total of 30 shows, five minutes each, feature jazz artists.

Frank Langley, former WPX publicist now in pubrelations for Macy's, returned to the N.Y. indie last week to host a teenage fashion show on "Spotlight On Youth."

Bert Wayne has joined WNEW as newscaster and emcee of several record shows . . . Burton Benjamin, producer of CBS-TV's "Twentieth Century," to Cape Canaveral this week . . . Jock Maxwell, sports-caster-director of WNJR, marks 29 years on the air next week . . . Lou Steele assigned hosting chore on hour-long "Theatre 5" Fridays over WNEW-TV . . . Betty Ann Grove to the Ozarks for guest shot on "Jubilee, U.S.A." Saturday (21) over ABC-TV . . . Bill Tabbert in New Orleans for "Evening With Richard Rodgers," lined up for pair of N.O. teevee dates . . . "Omnibus" annexed another award, Freedom Foundation's citation for two-part study of "American Trial by Jury," specifically Part Two. This was program led by Joseph N. Welch . . . Alexander D. Richardson, assistant music supervisor of WNYC, to ap-

### IN HOLLYWOOD . . .

Lou Edelman and Bob Sisk have a historical series coming up for Wyatt Earp Enterprises. Based on the Marquis James bio of Sam Houston to be called "The Raven" . . . Dodge is staying with ABC-TV for the Saturday night Lawrence Welk show, apparently being unimpressed with what NEC and CBS had to offer in time availabilities . . . ABC-TV's Dan McInnis finally okayed a script for "The Fat Man" after junking three . . . ABC radio will quit Hollywood after the lease on its Vine St. building runs out next year. Net's operation will be run from the transmitter site. Also on the block is NBC's square-block across the street, which can be had for \$4,000,000. No takers yet. With both nets moving out it will give Hollywood that ghostly look . . . Bob Barker, emcee of tv's "Truth or Consequences," moves over to KNX with his radio show, for seven years sponsored on KHJ . . . Nate Tufts, who heads the Hollywood agency for Johnson & Lewis, prepping a sports series of champions in the belief that the upcoming Olympic games will whet the public appetite for athletics . . . More than 200 showed up for the Nat Wolff memorial services, with the eulogy read by Cornwell Jackson . . . BBDO taped eight commercials in two days at NBC Burbank for a pair of Rexall specs, which is some kind of a record.

### IN CHICAGO . . .

Jess Barker exited WCFL, and Jack Karey has taken over his "Goldenrod Hour" . . . WMAQ's trade-in of deejays Wed Howard and Jim Mills for WIND jocks Howard Miller and John Doremus represents a slight departure by the NBC station from its anti-Top 40 stand . . . Bill Thompson, ex NBC radio sales, signed on with WGN's sales force

. . . Marvin Lowe joined NTA in syndication sales under Art Spirt . . . Jay Andres notches sixth year on American Airlines' "Music Till Dawn" on WBBM next month . . . Syd Simon speaking on makeup and dress at weekly workshop meeting next Wednesday (25) of Chi Television Academy . . . Ed Cooper added to announcing staff of WBBM . . . Herb Lyon's "Midnight Ticker" on WGN-TV expanded to 75 minutes . . . Carolyn DeZurik of ABC-TV's "Polka-Go-Round" tapped for regular vocal chores Mondays on "Don McNeill's Breakfast Club" . . . Herschell G. Lewis, who sold out his interest in Lewis & Martin Films, named v.p. in charge of new Industry Program Division of Fred Niles Productions.

### IN WASHINGTON . . .

Carleton Smith, NBC v.p. and general manager of WRC-AM-FM-TV, and Ruth Newburn Sedam, New York ad agent, are altar-bound in late April, the marriage ceremony to be in Swarthmore, Pa., where Smith's brother is a college prexy . . . WGMS-sponsored annual "Tiny Tots Concert" by National Symphony Orchestra on Easter Sunday afternoon has become so popular that there'll be two of them this year . . . Alice Lon, Lawrence Welk's vocalist from guess-where, in town to sing for Texas Independence Day celebration . . . Ted Ayers has arranged for NATO Supreme Commander Lauris Norstad to "Face the Nation" (CBS) April 5 . . . National Geographic Society is sponsoring alk and film-showing Friday (20) by WTOF's Mark Evans on his family's motor trip to the west last summer.

### IN LONDON . . .

Transmissions by Ulster Television from the new Northern Ireland station at Black Mountain are skedded to start Oct. 31, covering an area of 1,100,000 population or 280,000 homes in due course and using 15% local programs. Directors of Ulster-TV include Laurence Olivier . . . Second of BBC-TV's "The Cinema Today" series on Thursday (19) focuses on Poland's film industry . . . Michael Ingrams to Paris over weekend for material on horror pictures for an Associated-Rediffusion "Look In" program, now aired at 10:45 on Tuesdays instead of the hitherto 6:40 and beamed to London area only . . . Easter break gives singer Yana a chance to do a couple of tv shows—in a late-evening BBC-TV program on Friday (27), when there's no performance of "Cinderella" at London Coliseum where she's a principal at least until mid-May, and in ABC-TV's "Top Numbers," the Sunday subsequent (29) . . . Independent Television News' "Roving Report" newsmag chalks up its second birthday with its 100th edition today (Wed.) . . . Scriptwriters for 11 years of BBC's steam radio comedy skein "Take It From Here," Frank Muir and Dennis Norden did their last stint on the show (12), before moving over to BBC-TV next month as general assistants to light entertainment topper Eric Maschwitz . . . Final of ABC-TV's \$2,800 talent contest, core of its "Bid For Fame" new faces program, set for May 31, Pete Murray emceeing.

### IN BOSTON . . .

WBZ previewed radio series on juve delinquency at Ritz Carlton yesterday (Tues.) with Paul G. O'Friel, gen. mgr., hosting tv eds . . . Phyl Doherty, WNAC-TV ad-pub chief, and Rita Fucillo, Panorama ed., on 10-day holiday in San Juan . . . Rod MacLeish, WBC overseas news bureau head, in for press confab on plans for new coverage of European news . . . John Harriman, WEEI, economist commentator originating program from meeting of Star Market employees . . . Jerry Landay, WBZ news director, recuperating at home after surgery . . . Duncan MacDonald, WNAC personality, to N.Y. for interviews with Richard Boone at Bijou Theatre and Jack MacGowan of "Juno" . . . Curt Gowdy and Bob Murphy to broadcast the Red Sox exhibition games on WHDH . . . Bob Richmond, gen. mgr. of WILD, to Washington for confabs on acquisition of new station . . . Ed Myers, WEEI, newsmen, in Washington on Naval Reserve training, sent taped report to Arthur C. King, news director, for newscast . . . Marjorie Mills and Ken Gieringer joined WHDH-TV staff with "Marge Mills and Ken Gieringer Show" . . . Jay Kroll, disk jockey at WJAR-TV, Providence, on vacash in N.Y. and Hub . . . Betty Adams, WJAR-TV personality, made member of Overseas Press Club.

### IN MINNEAPOLIS . . .

All Minnesota radio stations, except those in the Twin Cities, carried Citizens Committee for Standard Time spot announcements last week presenting arguments why the state legislature now in session should not renew daylight saving time . . . Educational KTCATV out to raise \$150,000 through public donations so that it can receive \$100,000 left from the \$1,100,000 funds granted for the Minnesota Centennial celebration . . . WCCO Radio and McKesson & Robbins Minneapolis division have launched a novel cooperative ad-merchandising program "North Star Drug Marketing" . . . Under new NCAA ruling, U. of Minnesota next fall, for first time will be able to televise all of its sold-out football games over Twin Cities' educational KTCATV, of which it's one of the operators . . . For first time WCCO-TV (CBS affiliate) will be televising Minneapolis American Assn. baseball games, Saturday contests getting the video treatment. WCCO Radio will broadcast all home and away contests . . . Stan Hubbard, KSTP head, returning from a Florida vacation . . . KSTP-TV news director Julius Hoshel named president of Minnesota professional chapter of Sigma Delta Chi . . . WTIC-TV cut off half-hour from ABC's network hour-and-a-half "American Bandstand" for a new local kid show, "Casey Jones" . . . Sig Mickelson, CBS news and public affairs v.p., flew in from New York to speak at annual U. of Minnesota journalism school radio-tv short course . . . Speaking at Northwest Radio-Television News Assn.'s annual meeting here, Ralph Renick, WTJV, Miami, news director and association president, urged more radio and tv stations' editorializing over the air.

### IN PITTSBURGH . . .

Franklin C. Snyder, general manager of WTAE, elected v.p. of Television City, operators of the station . . . Gladys Ingles, WCAE receptionist, celebrating her 23d annl at that desk . . . Tom Bender, KDKA sportscaster, off for Fort Myers, Fla., to spend two weeks at Pirates' training camp . . . Jim Hensley, boss of WEEP, had an appendectomy . . . Faye Parker replaced Kay Neumann on Ch. 2's noon strip, with latter going to Ch. 11 . . . Tommy Elges and WCAE, where he's been a deejay for the last five years, have parted. Jim O'Neill, from Oklahoma City, is the new morning man there, Bill Nesbit switching back to night . . . Hank Stahl signed a contract with Westinghouse Broadcasting . . . "U.S. Steel Hour" has bought a first script, "Little Tim God," by local author, Jim Palmer Jr. It'll star Richard Boone April 22 . . . Hank Shepard, g.m. of WAMP, and his wife celebrated their 15th wedding annl . . . Ch. 11's "Luncheon at the Ones" fades April 24 for the summer . . . Al Primo promoted to Ch. 2 newsroom and will pitch Tuesday and Thursday mornings on "Pittsburgh AM" program . . . Dick McCarthy, head of WCAE continuity, in cast of "Mary Stuart" at Playhouse.

### IN DETROIT . . .

Karl Haas, who has been supervising the planning and broadcasting of concert music programs on WJR, has been appointed the station's Director of Fine Arts, effective May 1 . . . Nation's first combined educational-commercial tv station begin operating this week. The commercial station is WILX-TV, East Lansing, while the ETV'er is WMSB, at Michigan State U. in same city. Stations share Ch. 10

(Continued on page 50)

## Brit. Pay' TV Bags A \$12,880,000 Feb.

London, March 17. A sum of around \$12,880,000 was spent on British commercial tv advertising in February, according to a report from Media Records, one of U.K.'s leading statistical bureau.

Although February was a shorter month, the money involved is a big up on the January total of \$10,712,276. Principal beneficiaries were Association-Rediffusion \$12,798,925 and Associated Television (\$2,781,363). Then follow: Granada TV Network (\$2,378,317); ABC-TV (\$1,864,019); Scottish TV (\$868,709); T. W. V. Ltd. (\$840,213); Tyne Tess TV (\$774,189); and Southern TV (\$707,076).

More than 26,000 advertising spots were transmitted from the 12 stations now in existence.

## 'Biggest Musical Show On Air' Still Finds Metopera In Quest of Better Sound

Despite the 16 ultra-sensitive mikes in use on the Saturday Met Opera broadcast over CBS Radio, the surface as far as the sound goes, has merely been scratched. This observation was made this week by Bill Marshall, technical director of the Met Opera organizations who is entering his 20th year at the job.

"For me, Utopia will come when the technical director and engineer can be in on the scenic design of the stage and the placement of mikes in strategic places among the scenery," Marshall said. "We hope this will come about in the new Lincoln Center Opera House. Nevertheless, sound is improving all the time. The opera is the biggest musical show on the air, but it is also the only show in which the technicians can't change the preconceived staging. We have to take what they give us. This makes it also the most complex and difficult musical program to broadcast."

"Opera singers are no longer fearful of mikes nor are mikes hidden as in the past, Marshall said. Since the public is so electronic-conscious, there's no need to disguise the mikes. Marshall observed that standard music should never be amplified so that it sounds different from a real performance. "This is what is done in rock and roll," he said. "They distort the tones so that the guitar and bass are amplified out of all relation to the rest of the orchestra. The guitar sounds like a big instrument and I call this manhandling."

With hi-fi advances, mikes have so improved that Marshall and his co-workers no longer need worry about where a singer stands. "I used to enjoy watching certain artists trying to spot the mikes," he said. "They wanted to display their special mike technique close by, and by the time their big aria came along, they'd be practically on their knees before the mike. Nobody thinks about this anymore."

Marshall, who works out of the studio on the Grand Tier of the opera house and calls the shots for the engineer, said the public was underselling present-day teenagers in taking for granted that kids sought out only rock-and-roll.

"Rudolf Bing once got upset about the blue denim pants set and the gals in slacks and bobble socks coming to the Saturday matinees," Marshall said. "But which is healthier, having them come that way, and enjoying opera, or crowding the aisles of the Paramount and cheering Elvis? The prima donna is now a teenage darling, instead of, as she used to be, the darling of 10 millionaires. We have tended to emphasize the dangers of rock-and-roll, which probably overshadows the real facts, namely that many kids care equally about operatic arias."

While electronics and modern science may have many pluses, Marshall said they have discouraged much good natural singing and healthy vocal development."

"Performers like Ethel Merman, Sophie Tucker and the late Nora Bayes and Al Jolson had good healthy voices and made their reputations with them—but nowadays anyone can almost whisper into a mike and good engineers can make their voices huge," Marshall sighed.

## VARIETY-AMERICAN RESEARCH BUREAU MARKET-BY-MARKET PROGRAM CHART.

will cover virtually every market in the U.S. Over the course of a year, a minimum of 150 different markets will be chronicled. ARB data on network and syndicated shows is keyed to offer a study in depth of the top shows in each market. Each week ten cities will be tabulated.

VARIETY's weekly tabulation of cities, based on data furnished by ARB. ARB data on network and syndicated

## LOS ANGELES

DATE: JANUARY 5-11, 1959

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS				TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	DISTRIB.	RK.	PROGRAM	STA.
1.	Gunsmoke (Sat. 9:00-9:30).....	KNXT	1.	Rescue 8 (Tues. 7:00).....	KRCA	Screen Gems	1.	People's Choice.....	KNXT
2.	Maverick (Sun. 7:30-8:30).....	KABC	2.	Death Valley Days (Thurs. 7:00).....	KRCA	U.S. Borax	2.	December Bride.....	KNXT
3.	Danny Thomas (Mon. 8:06-8:30).....	KNXT	3.	Mr. Adams & Eve (Sat. 9:30).....	KNXT	CBS	3.	San Francisco Beat.....	KTTV
4.	Wagon Train (Wed. 7:30-8:30).....	KRCA	4.	Sheriff of Cochise (Wed. 8:30).....	KTTV	NTA	4.	Lawrence Welk.....	KABC
5.	Have Gun, Will Travel (Sat. 8:30-9:00).....	KNXT	5.	Union Pacific (Wed. 7:00).....	KRCA	CNP	5.	All Star Jazz.....	KNXT
6.	Tales of Wells Fargo (Mon. 8:30-9:00).....	KRCA	6.	San Francisco Beat (Sat. 9:30).....	KTTV	CBS	6.	Mr. Adams & Eve.....	KNXT
7.	Father Knows Best (Mon. 7:30-8:00).....	KNXT	7.	Huckleberry Hound (Tues. 6:30).....	KNXT	Screen Gems	7.	Curt Massey.....	KRCA
8.	Real McCoys (Thurs. 8:30-9:00).....	KABC	8.	Popeye (M-F 6:00).....	KTLA	UAA	8.	News-Jack Lathan.....	KRCA
9.	Red Skelton (Tues. 8:30-9:00).....	KNXT	9.	Divorce Court (Wed. 9:00).....	KTTV	Guild Films	9.	6 O'Clock Report.....	KNXT
10.	Alfred Hitchcock Presents (Sun. 9:30-10:00).....	KNXT	10.	Sea Hunt (Fri. 10:00).....	KRCA	Ziv	10.	CBS News-D. Edwards.....	KNXT
								Kraft Music Hall.....	KRCA
								Bat Masterson.....	KRCA
								77 Sunset Strip.....	KABC

## NEW ORLEANS

DATE: JANUARY 5-11, 1959

1.	Loretta Young (Sun. 9:00-9:30).....	WDSU	1.	Sea Hunt (Tues. 9:30).....	WDSU	Ziv	37.0	61.5	Garry Moore.....	WWL	22.9
2.	Wagon Train (Wed. 6:30-7:30).....	WDSU	2.	Mike Hammer (Fri. 9:30).....	WWL	MCA	34.9	58.9	Cavalcade of Sports.....	WDSU	28.7
3.	The Price Is Right (Wed. 7:30-8:00).....	WDSU	3.	Casey Jones (Sat. 6:00).....	WDSU	Screen Gems	31.7	80.1	Famous Fights.....	WDSU	21.4
4.	Perry Como (Sat. 7:00-8:00).....	WDSU	4.	Sheriff of Cochise (Sat. 9:30).....	WWL	NTA	31.4	52.5	This Is Alice.....	WWL	7.9
5.	"M" Squad (Fri. 8:00-8:30).....	WDSU	5.	State Trooper (Tues. 10:00).....	WDSU	MCA	30.9	77.4	D.A.'s Man.....	WDSU	24.9
6.	The Californians (Tues. 9:00-9:30).....	WDSU	6.	How To Marry A Millionaire (Sat. 10:00).....	WWL	NTA	29.0	60.0	Citizen Soldier.....	WWL	8.8
7.	Restless Gun (Mon. 7:00-7:30).....	WDSU	7.	Our Miss Brooks (Sun. 9:30).....	WDSU	CBS	27.7	41.0	World Tonight; Sports; Weather.....	WDSU	19.7
8.	Chevy Show-Dinah Shore (Sun. 8-9).....	WDSU	8.	U. S. Marshal (Thurs. 9:30).....	WDSU	NTA	27.7	67.2	Falstaff First Run.....	WDSU	16.4
9.	What's My Line (Sun. 9:30-10:00).....	WWL	9.	Union Pacific (Thurs. 9:30).....	WDSU	CNP	26.5	44.5	What's My Line.....	WWL	39.7
10.	Zane Grey Theatre (Thurs. 8:00-8:30).....	WWL	10.	Sky King (Sat. 11:00 a.m.).....	WDSU	Nabisco	26.1	91.9	MacKenzie's Raiders.....	WWL	11.8
									Playhouse 90.....	WWL	32.9
									Town & Country Journal.....	WWL	2.0

## MINNEAPOLIS-ST. PAUL

DATE: JANUARY 5-11, 1959

1.	Gunsmoke (Sat. 9:00-9:30).....	WCCO	1.	Death Valley Days (Sat. 9:30).....	WCCO	U.S. Borax	24.4	49.3	MacKenzie's Raiders.....	KSTP	14.7
2.	I've Got A Secret (Wed. 8:30-9:00).....	WCCO	2.	Woody Woodpecker (Wed. 5:00).....	WCCO	Kellogg	22.0	64.9	Adv. In Sherwood Forest.....	KSTP	5.0
3.	What's My Line (Sun. 9:30-10:00).....	WCCO	3.	Popeye (Mon.-Fri. 5:30).....	WCCO	UAA	21.0	56.0	Mickey Mouse Club.....	WTCN	3.4
4.	Wagon Train (Wed. 6:30-7:30).....	KSTP	4.	Superman (Thurs. 5:00).....	WCCO	Flamingo	17.6	59.1	American Bandstand.....	WTCN	6.7
5.	Perry Como (Sat. 7:00-8:00).....	KSTP	5.	Wild Bill Hickok (Sat. 11:00 a.m.).....	WCCO	Screen Gems	17.0	93.4	Uncle Al.....	WTCN	2.2
6.	Danny Thomas (Mon. 8:00-8:30).....	WCCO	6.	Flight (Wed. 9:30).....	KSTP	CNP	16.5	28.0	Circle Theatre.....	WCCO	17.6
7.	Red Skelton (Tues. 8:30-9:00).....	WCCO	7.	Highway Patrol (Mon. 9:30).....	KSTP	Ziv	16.3	26.1	Desilu Playhouse.....	WCCO	27.4
8.	Price Is Right (Wed. 7:30-8:00).....	KSTP	8.	State Trooper (Tues. 9:30).....	KSTP	MCA	16.1	25.3	Garry Moore.....	WCCO	28.3
9.	You Bet Your Life (Thurs. 9:00-9:30).....	KSTP	9.	Huckleberry Hound (Tues. 6:30).....	WCCO	Screen Gems	15.9	27.0	Dragnet.....	KSTP	21.2
10.	Garry Moore (Tues. 9:00-10:00).....	WCCO	10.	Whirlybirds (Sun. 9:30).....	KSTP	CBS	15.4	23.8	What's My Line.....	WCCO	36.4

## ST. LOUIS

DATE: JANUARY 5-11, 1959

1.	Gunsmoke (Sat. 9:00-9:30).....	KMOX	1.	Highway Patrol (Thurs. 9:30).....	KSD	Ziv	33.0	54.1	Playhouse 90.....	KMOX	22.4
2.	What's My Line (Sun. 9:30-10:00).....	KMOX	2.	Sea Hunt (Fri. 9:30).....	KTVI	Ziv	32.6	50.1	Person To Person.....	KMOX	21.4
3.	Danny Thomas (Mon. 8:00-8:30).....	KMOX	3.	Mike Hammer (Fri. 10:00).....	KSD	MCA	30.3	54.5	News; Weather.....	KMOX	21.4
4.	Loretta Young Presents (Sun. 9-9:30).....	KSD	4.	Frontier Doctor (Thurs. 10:00).....	KSD	HTS	26.1	54.2	Eye on St. Louis.....	KMOX	15.2
5.	Maverick (Sun. 6:30-7:30).....	KTVI	5.	Annie Oakley (Sat. 6:00).....	KMOX	CBS	26.1	58.9	News; Weather.....	KMOX	24.8
6.	Perry Mason (Sat. 6:30-7:30).....	KMOX	6.	Death Valley Days (Sat. 9:30).....	KMOX	McC-Er'kson	26.0	44.3	Eye on St. Louis.....	KMOX	12.5
7.	Desilu Playhouse (Mon. 9:00-10:00).....	KMOX	7.	State Trooper (Tues. 9:30).....	KSD	MCA	25.4	57.3	Ed Wilson Talent Show.....	KSD	11.4
8.	The Rifleman (Tues. 8:00-8:30).....	KTVI	8.	U.S. Marshal (Wed. 10:00).....	KSD	CBS	21.3	43.0	D.A.'s Man.....	KSD	19.5
9.	Wagon Train (Wed. 6:30-7:30).....	KSD	9.	Whirlybirds (Tues. 10:00).....	KSD	CBS	20.6	40.7	Garry Moore.....	KMOX	34.1
10.	Red Skelton (Tues. 8:30-9:00).....	KMOX	10.	The Whistler (Mon. 10:00).....	KSD	CBS	19.0	37.8	News; Weather.....	KMOX	26.1
									Eye on St. Louis.....	KMOX	14.9
									News; Weather.....	KMOX	30.7
									Eye on St. Louis.....	KMOX	20.6
									News; Weather.....	KMOX	37.6
									Eye on St. Louis.....	KMOX	22.1

## SEATTLE-TACOMA

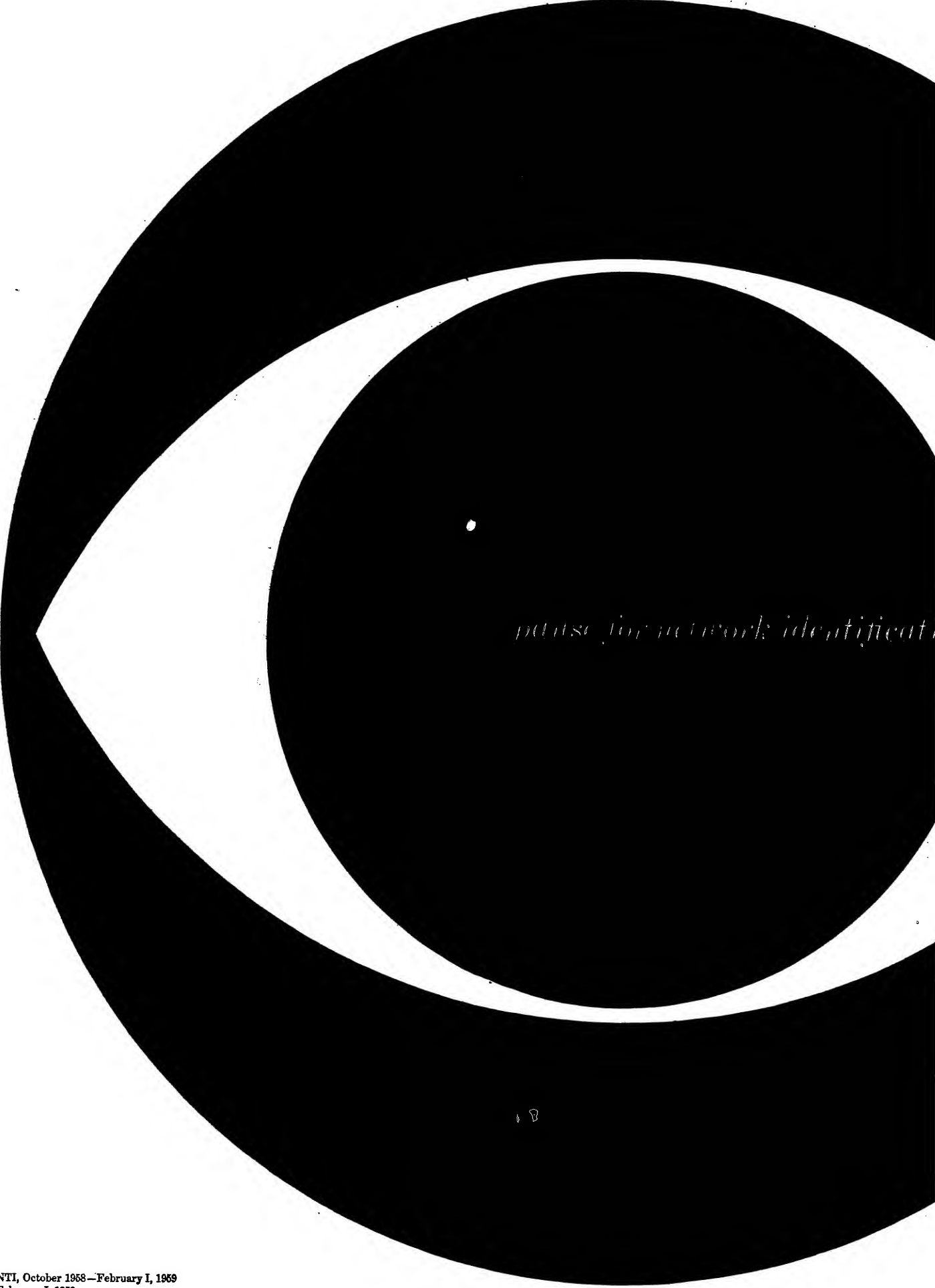
DATE: JANUARY 5-11, 1959

1.	Maverick (Sun. 7:30-8:30).....	KING	1.	Huckleberry Hound (Thurs. 6:00).....	KING	Screen Gems	26.8	49.5	Shell News.....	KOMO	17.6
2.	Real McCoys (Thurs. 8:30-9:00).....	KING	2.	Woody Woodpecker (Tues. 6:00).....	KING	Kellogg	25.8	47.3	Nws-Huntley-Brinkley.....	KOMO	26.7
3.	77 Sunset Strip (Fri. 9:30-10:30).....	KING	3.	Highway Patrol (Thurs. 7:00).....	KOMO	Ziv	23.2	38.5	Shell News.....	KOMO	21.4
4.	Wagon Train (Wed. 7:30-8:30).....	KOMO	4.	Mike Hammer (Sun. 10:00).....	KING	MCA	22.8	44.3	Nws-Huntley-Brinkley.....	KOMO	19.8
5.	Father Knows Best (Mon. 7:30-8:00).....	KIRO	5.	Death Valley Days (Mon. 7:00).....	KING	U.S. Borax	22.6	36.6	Loretta Young Presents.....	KOMO	22.4
6.	Lawman (Sun. 8:30-9:00).....	KING	6.	Divorce Court (Sat. 8:00).....	KING	Guild Films	21.5	31.3	The Texan.....	KIRO	17.6
7.	Sugarfoot (Tues. 7:30-8:30).....	KING	7.	Fury (Sat. 9:30).....	KOMO	ITC-TPA	20.6	75.7	Perry Como.....	KOMO	17.4
8.	Ozark & Harriet (Wed. 9:00-9:30).....	KING	8.	Superman (Mon. 6:00).....	KING	Flamingo	20.3	37.1	Captain Kangaroo.....	KIRO	6.6
9.	Perry Mason (Sat. 6:30-7:30).....	KIRO	9.	Tugboat Annie (Wed. 6:30).....	KOMO	ITC	19.2	33.1	Shell News.....	KOMO	25.5
10.	The Rifleman (Tues. 9:00-9:30).....	KING	10.	People's Choice (Tues. 7:00).....	KOMO	ABC Films	19.0	31.3	Nws-Huntley-Brinkley.....	KOMO	24.8
									Early Edition.....	KING	24.0
									Success Story.....	KING	19.8

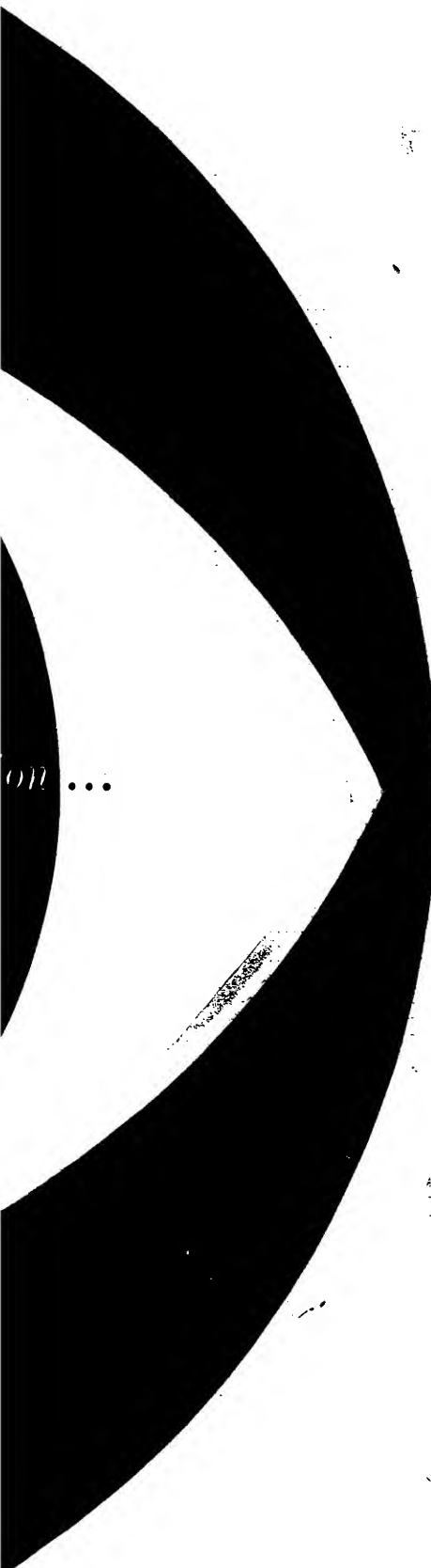
## BOSTON

DATE: JANUARY 5-11, 1959

1.	Wagon Train (Wed. 7:30-8:30).....	WBZ	1.	Silent Service (Fri. 7:00).....	WBZ	CNP	23.4	59.7	News; Spts; Wea.....	WHDH	7.5
2.	Loretta Young Presents (Sun. 10-10:30).....	WBZ	2.	Decoy (Sun. 10:30).....	WBZ	Official Films	20.6	49.4	CBS News-D. Edwards.....	WHDH	7.5
3.	Perry Mason (Sat. 7:30-8:30).....	WNAC	3.	Flight (Tues. 7:00).....	WBZ	CNP	20.0	49.7	What's My Line.....	WHDH	18.2
4.	Maverick (Sun. 7:30-8:30).....	WHDH	4.	Highway Patrol (Sat. 7:00).....	WBZ	Ziv	19.0	42.0	News; Spts; Wea.....	WHDH	10.5
5.	I've Got A Secret (Wed. 9:30-10:00).....	WNAC	5.	Gray Ghost (Wed. 7:00).....	WBZ	CBS	18.8	48.2	CBS News-D. Edwards.....	WHDH	12.5
6.	The Price Is Right (Wed. 8:30-9:00).....	WBZ	6.	Citizen Soldier (Fri. 10:30).....	WHDH	Flamingo	17.2	42.8	Waterfront.....	WNAC	12.1
7.	77 Sunset Strip (Fri. 9:30-10:30).....	WHDH	7.	Walter Winchell File (Mon. 7:00).....	WNAC	NTA	16.7	38.5	Person To Person.....	WNAC	18.5
8.	Goodyear Theatre (Mon. 9:30-10:00).....	WBZ	8.	Damon Runyon Theatre (Tues. 10).....	WHDH	Screen Gems	16.1	30.6	Jeff's Collie.....	WBZ	16.0
9.	Gunsmoke (Sat. 10:00-10:30).....	WNAC	9.	Jeff's Collie (Mon. 7:00).....	WBZ	ITC	16.0	36.9	Garry Moore.....	WNAC	27.5
10.	The Rifleman (Tues. 9:00-9:30).....	WHDH	10.	"26" Men (Sun. 7:00).....	WBZ	ABC	15.4	29.8	Walter Winchell File.....	WNAC	16.7
									Lassie.....	WNAC	15.6



*pause for network identification*



The current television season is now at a point where the long-term achievements of the networks can be objectively measured and clearly identified.

In terms of the criteria that are most meaningful to advertisers and their agencies—size of audience and cost per thousand—this\* is the CBS Television Network in March 1959:

It has the **largest average nighttime audience** of any network.  
*(14% bigger than the second network, 27% bigger than the third)*

It has the largest average **daytime** audience of any network.  
*(8% bigger than the second, 97% bigger than the third)*

It has as many of the **top ten programs** and as many of the **top forty** programs as the other two networks combined.  
*(5 of the top 10, 20 of the top 40)*

It has the largest audiences in more **nighttime half-hour** periods than the other two networks combined.

It has the largest audiences in more **daytime quarter-hour** periods than any other network.

It has the **lowest average cost** per thousand for all **nighttime** programs. *(3% lower than the next network)*

It has the lowest average cost per thousand for all **daytime** programs. *(12% lower than the next network)*

It is also significant that the latest Nielsen report\*\* continues to identify the CBS Television Network with the largest average audiences, day and night, in all television.

This kind of identification perhaps explains why so many advertisers are crystallizing their program decisions earlier than ever before and are turning again to the world's largest single advertising medium. **THE CBS TELEVISION NETWORK**

**VARIETY-AMERICAN RESEARCH BUREAU MARKET-BY-MARKET PROGRAM CHART.** VARIETY's weekly tabulation of cities, based on data furnished by ARB, will cover virtually every market in the U.S. Over the course of a year, a minimum of 150 different markets will be chronicled. ARB data on network and syndicated shows is keyed to offer a study in depth of the top shows in each market. Each week ten cities will be tabulated.

(Continued from page 47)

PHILADELPHIA

DATE: JANUARY 5-11, 1959

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS				TOP COMPETITION			
RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	The Rifleman (Tues. 9:00-9:30)	WFIL	44.5	1.	San Francisco Beat (Sat. 10:30)	WCAU	27.5	50.4	D.A.'s Man	WRCV	19.3
2.	Gunsmoke (Sat. 10:00-10:30)	WCAU	43.2	2.	Popeye (Mon.-Sat. 6:00)	WFIL	24.3	55.2	Early Show	WCAU	17.2
3.	Maverick (Sun. 7:30-8:30)	WFIL	42.5	3.	Jeff's Collie (Sat. 7:00)	WFIL	22.3	43.7	Sea Hunt	WCAU	19.7
4.	Perry Como (Sat. 8:00-9:00)	WRCV	40.5	4.	Silent Service (Sun. 6:30)	WFIL	22.1	48.4	Pro-Bowl	WRCV	14.8
5.	Loretta Young Presents (Sun. 10:10-30)	WRCV	40.0	5.	State Trooper (Thurs. 7:00)	WRCV	20.8	46.1	Newsreel; Weather	WFIL	17.5
6.	Wyatt Earp (Tues. 8:30-9:00)	WFIL	39.1	6.	Death Valley Days (Mon. 7:00)	WRCV	20.4	43.6	News-Don Goddard	WFIL	14.2
7.	Real McCoys (Thurs. 8:30-9:00)	WFIL	38.6	7.	Sea Hunt (Sat. 7:00)	WCAU	19.7	38.6	Newsreel; Weather	WFIL	15.1
8.	Wagon Train (Wed. 7:30-8:30)	WRCV	38.1	8.	TV Reader's Digest (Sun. 6:00)	WFIL	19.1	40.6	News-Don Goddard	WFIL	10.8
9.	77 Sunset Strip (Fri. 9:30-10:30)	WFIL	37.6	9.	Highway Patrol (Tues. 10:30)	WRCV	18.4	34.3	Jeff's Collie	WFIL	22.3
10.	Person To Person (Fri. 10:30-11:00)	WCAU	36.2	10.	MacKenzie's Raiders (Wed. 10:30)	WRCV	18.1	37.7	Pro-Bowl	WFIL	20.8
									Garry Moore	WCAU	30.1
									Circle Theatre	WCAU	19.4

WASHINGTON, D.C.

DATE: JANUARY 5-11, 1959

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS				TOP COMPETITION			
RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Gunsmoke (Sat. 10:00-10:30)	WTOP	40.2	1.	Highway Patrol (Sat. 7:00)	WTOP	17.5	40.9	Traffic Court	WRC	12.3
2.	Maverick (Sun. 7:30-8:30)	WMAL	40.2	2.	Gray Ghost (Wed. 7:00)	WRC	17.2	37.0	Whirlybirds	WTTG	11.1
3.	Perry Como (Sat. 8:00-9:00)	WRC	34.9	3.	"26" Men (Sun. 6:30)	WMAL	16.9	36.9	Pro-Bowl	WRC	20.7
4.	Wagon Train (Wed. 7:30-8:30)	WRC	34.6	4.	Death Valley Days (Mon. 7:00)	WRC	16.7	36.8	7 O'Clock Final	WMAL	11.4
5.	The Rifleman (Tues. 9:00-9:30)	WMAL	34.4	5.	Silent Service (Sun. 7:00)	WMAL	16.1	28.1	News; Weather	WMAL	9.9
6.	Restless Gun (Mon. 8:00-8:30)	WRC	33.7	6.	Jim Bowie (Fri. 7:00)	WTTG	15.1	37.4	Lassie	WTOP	28.7
7.	Real McCoys (Thurs. 8:30-9:00)	WMAL	32.5	7.	Science Fiction Theatre (Sun. 6:00)	WMAL	15.0	28.6	Copter Patrol	WTOP	9.0
8.	Loretta Young Presents (Sun. 10:10-30)	WRC	32.4	8.	Mike Hammer (Tues. 10:30)	WRC	14.7	35.6	Pro-Bowl	WRC	28.4
9.	Wyatt Earp (Tues. 8:30-9:00)	WMAL	32.0	9.	Superman (Mon. 6:00)	WRC	14.0	36.8	Garry Moore	WTOP	20.2
10.	Have Gun, Will Travel (Sat. 9:30-10:00)	WTOP	31.8	10.	Woody Woodpecker (Tues. 6:00)	WRC	13.8	37.1	Sheena of the Jungle	WMAL	8.6
									Early Show	WTOP	12.1

ATLANTA

DATE: JANUARY 5-11, 1959

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS				TOP COMPETITION			
RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Wagon Train (Wed. 7:30-8:30)	WSB	46.3	1.	Whirlybirds (Wed. 7:00)	WSB	32.4	71.2	City Camera; Wea.	WAGA	8.5
2.	Maverick (Sun. 7:30-8:30)	WLWA	41.2	2.	Sheriff of Cochise (Tues. 7:00)	WSB	25.2	57.3	CBS News-D. Edwards	WAGA	8.0
3.	Gunsmoke (Sat. 10:00-10:30)	WAGA	39.8	3.	Popeye (Mon.-Fri. 5:00)	WSB	24.0	65.7	City Camera; Wea.	WAGA	11.4
4.	The Rifleman (Tues. 9:00-9:30)	WLWA	37.3	4.	People's Choice (Fri. 7:00)	WSB	22.8	58.5	CBS News-D. Edwards	WAGA	10.8
5.	Restless Gun (Mon. 8:00-8:30)	WSB	35.6	5.	Woody Woodpecker (Tues. 6:00)	WSB	22.3	59.5	American Bandstand	WLWA	9.8
6.	Peter Gunn (Mon. 9:00-9:30)	WSB	35.0	6.	Superman (Mon. 6:00)	WSB	22.2	59.4	Early Show	WAGA	9.7
7.	Wyatt Earp (Tues. 8:30-9:00)	WLWA	34.7	7.	Death Valley Days (Mon. 7:00)	WSB	21.8	48.9	City Camera; Wea.	WAGA	8.8
8.	Real McCoys (Thurs. 8:30-9:00)	WLWA	34.5	8.	Highway Patrol (Sat. 9:00)	WAGA	21.5	31.7	CBS News-D. Edwards	WAGA	9.1
9.	The Price Is Right (Wed. 8:30-9:00)	WSB	33.5	9.	Huckleberry Hound (Thurs. 6:00)	WSB	19.1	56.7	Early Show	WAGA	11.7
10.	Ernie Ford (Thurs. 9:30-10:00)	WSB	32.2	10.	Looney Tunes (Fri. 6:00)	WSB	19.1	56.7	Early Show	WAGA	11.7

CHICAGO

DATE: JANUARY 5-11, 1959

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS				TOP COMPETITION			
RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Gunsmoke (Sat. 9:00-9:30)	WBBM	43.2	1.	Sea Hunt (Sun. 9:30)	WNBQ	25.0	37.1	What's My Line	WBBM	32.8
2.	Danny Thomas (Mon. 8:00-8:30)	WBBM	39.5	2.	Highway Patrol (Fri. 9:30)	WGN	24.5	37.1	Person To Person	WBBM	30.1
3.	Perry Como (Sat. 7:00-8:00)	WNBQ	39.3	3.	Superman (Tues. 6:00)	WGN	19.5	51.5	News-J. Bentley	WBBM	8.3
4.	The Rifleman (Tues. 8:00-8:30)	WBKB	37.4	4.	Silent Service (Tues. 9:30)	WNBQ	19.3	28.3	Garry Moore-Brinkley	WNBQ	8.3
5.	Loretta Young Presents (Sun. 9-9:30)	WNBQ	35.8	5.	Annie Oakley (Fri. 6:00)	WGN	18.3	26.7	News-J. Bentley	WBBM	35.6
6.	Garry Moore (Tues. 9:00-10:00)	WBBM	35.3	6.	Mike Hammer (Thurs. 9:30)	WGN	17.8	28.1	Nws-Huntley-Brinkley	WNBQ	6.3
7.	Maverick (Sun. 6:30-7:30)	WBKB	34.2	7.	Cisco Kid (Mon. 6:00)	WGN	17.2	48.3	Playhouse 90	WBBM	22.0
8.	Red Skelton (Tues. 8:30-9:00)	WBBM	34.1	8.	San Francisco Beat (Wed. 9:00)	WGN	16.9	25.4	CBS News-J. Bentley	WBBM	9.7
9.	I've Got A Secret (Wed. 8:30-9:00)	WBBM	34.0	9.	Three Stooges (Mon.-Fri. 4:30)	WGN	16.8	49.6	News-D. Edwards	WBBM	8.3
10.	What's My Line (Sun. 9:30-10:00)	WBBM	32.8	10.	MacKenzie's Raiders (Wed. 9:30)	WNBQ	15.9	27.8	This Is Your Life	WNBQ	23.9
									American Bandstand	WBKB	7.0
									Target	WGN	14.9

TV Radio Production Centers

Continued from page 46

through a special lease arrangement of transmission equipment . . . All but seven of the 40 Detroit Tiger baseball games to be televised this season will be shown on Saturdays or Sundays. Games will be carried on a seven-city network with WJBK-TV as local outlet. Other stations are WSPD-TV, Toledo; WJIM-TV, Lansing; WKZO-TV, Kalamazoo; WWTW, Cadillac; WPBN-TV, Traverse City, and WJRT-TV, Flint. Games will have three sponsors, Gobel Brewing (8th year), Speedway Petroleum Corp. (6th year) and Phillies Cigars (2d year). Van Patrick and George Kell will share mike duties. All games will be broadcast on 41-station network . . . Peter Hahn appointed to WJR news dept. . . National Foundation for Infantile Paralysis has presented WJR with award of merit for "leadership and devotion to humanitarian effort and contributing to scientific accomplishment which presage the conquest of polio."

IN OMAHA . . .

KUON-TV, Lincoln, last week kicked off a new kid series, "Farmer in the Dell," Mondays at 5:30 p.m., produced by local Junior League . . . Leo Hartig handling weather and Will Carlson the news for KLEO-TV, Sioux Falls . . . Vet newscasters in this territory remain Floyd Kalber, KMTV, Omaha, and By Krasne, KOLN-TV, Lincoln . . . Dave Dedrick hosting the "Treasure Chest" program on KLEO-TV, Sioux Falls, with Jo Austin supplying the music . . . Virgil Sharpe, who resigned as KOWH general manager two weeks ago, named instructor of speech and assistant to the dean of the College of Adult Education at U. of Omaha . . . Frank Arney, formerly with KWLL at Waterloo, Ia., named assistant farm director of WOW and WOW-TV, Omaha. Arnold Peterson heads that department . . . Don B. Amsden named manager of radio-tv for Allen & Reynolds Agency here.

IN CLEVELAND . . .

Guy Harris, former KDKA program manager, named ditto at WERE. He becomes the second Westinghouse p.m. to enter local area; the other, Jerry Sza, ex-WBZ, is now with WHK . . . Wally King exits WJW dsk spot for KYW's all-night platters, replacing John Bell who goes to Miami . . . Jack Denton quit WKI morning shellac stanza and replaced by Bob Irwin of Nashville . . . Lana Turner skedded for KYW's "Club Presents" appearance . . . Guy Ewing, ex-WJW-TV, added to WDOK sales . . . NAET and WJW engineers pactd

four-year agreement setting up \$171 weekly minimum . . . WABQ, formerly WJMO, officially began operating (15) on sunup-sundown schedule . . . Jack March, ex-WEWS, now with WHK, and Tom Brown adds sales to his WHK diskings . . . "Swinging '59" with Wes Hopkins as host starts 1 a.m. Saturday half-hour live jazz session.

IN PHILADELPHIA . . .

Gunnar Back and Lew Klein of WFIL-TV lensed a documentary in Washington, "Exodus 1959," to be shown on Ch. 6 (23). Film concerns the Roumanian Jews' migration to Israel . . . George Kent, former freelancer here, starting a midnight to 5 a.m. jazz session on WDEL, Wilmington . . . Merrill Brockway, CBS-TV director, producing the Musicians annual original revue to be given at Valley Forge Music Fair (May 21-23) . . . James P. Storer, for the past two years national merchandising manager for Storer Broadcasting Co. in New York, named national sales mgr., WIBG . . . Spot was formerly held by Joseph Conway, now national sales mgr. of Storer sales office in N.Y. Roy M. Schwartz, WIBG promotion mgr., appointed to additional post of program mgr. . . WFIL's Alan Scott recipient of Award of Merit from Sportsmen's Club of City of Hope, at the Sheraton (19) . . . An 80-minute "Taxathon" (April 5) in addition to a month-long weekly series, "Income Tax Clinic," skedded by WIP . . . Ed McMahon, who commutes to N.Y. for the "Who Do You Trust" stanza, now doing the 1 a.m. "Poolside Party" show with Marilyn Grey, former weather gal, on WRCV-TV . . . Judd A. Choler, former promotion mgr. of WFMY-TV, Greensboro, N.C., named sales promotion director of WCAU-TV.

Tales of Universe To Speak in German

Hollywood, March 17. Dr. Heinz Haber, host of "Tales of the Universe," science-public affairs segment on KNXT, the CBS-TV o&o here, will produce and star in a German version of the same series. Dr. Haber has been signed by the German tv network to film 13 of the segments.

The UCLA physicist planes to Europe tomorrow (Wed.), having completed videotaping on the show which will carry it through July on the CBS key.

Coke Oke With 31,000

Houston, March 17. More than 31,000 membership cards for K-NUZ Coca-Cola Hi-Fi Club have been issued in the first six weeks of the new format's evening presentation.

K-NUZ presented its second Hi-Fi Club Ice Hope Thursday (12) at Sam Houston Coliseum with nearly 3,000 highschool and college-age Hi-Fi clubbers participating. Similar special events are planned for later in year. Hi-Fi Club hour show is presented on station with deejay Chuck Dunaway at 8 p.m. Monday through Friday, with three-hour show Saturday evenings.

Ex-Spot Buyers Yen King-Size

Washington, March 17.

The trend to spot radio has now reached the point of counter-trend. Certain advertisers are making king-size program buys in this market, and at least three Chi stations are able to boast of individual clients underwriting 20 or more hours of airtime each week.

Latest to defy spot buying is Peter Hand Brewing Co., which, for its Reserve Beer brand, has purchased Franklyn McCormack's new all-nite stanza on WGN, six nights a week. Total: 41 hours.

On the city's leading fm-er, WFMT, Talman Federal Savings & Loan Assn. has recently upped its sponsorship from 15 to 20 hours per week with several prime time shows and a weekend overcast. And on WBBM, American Airlines will soon be going into its seventh year as bankroller of Jay Andres' "Music Tilt Dawn," an all-nighter which clocks over 33 hours per week.

With the new Peter Hand show, WGN becomes the fourth Chi station to broadcast round the clock, the others being WIND, WFL and WBBM. It's understood that WLS, a clear channel station (like WBBM and WGN), is also contemplating operation in the wee hours.

San Antonio—Dick Richards, formerly a disk jockey on the staff of KITE, has joined the announcing staff of KENS-TV.

# 'NOW IS THE TELEPIX HOUR'

## 'The War Between the Rates'

Philadelphia, March 17.

America's advertising media were urged to simplify their rate cards to avoid confusing advertisers.

The suggestion was made by Michael J. O'Neill, advertising director of TV Guide, at a dinner of the Atlanta Advertising Club. O'Neill discussed "The War Between the Rates," saying, "We must streamline and systematize our rate structure. We must eliminate the guesswork and generalities associated with preparing costs for media schedules. A random selection of any three newspapers, magazines or tv stations, would show three different and unrelated rate cards for each classification. No wonder so much doubt and suspicion is hung around medias' collective necks like a millstone."

Media has stuck to the same old "every man for himself" system that finds 500 tv stations with 500 varieties of information. Revamping of rate structures will help put an end to the senseless rivalry within media groups, O'Neill declared.

## Neighbor Signal as OK Ground For Protest Vs. New TV'er: U.S. Appeals Ct.

Washington, March 17.

Legal grounds on which an existing broadcasting station can protest against construction of a new station were considerably broadened by a U.S. Appeals Court decision here.

Effect is that this right extends even to stations in nearby towns. The court ordered the FCC to hear arguments by Frontier Broadcasting, which operates a tv station in Scottsbluff, Neb., that a station in Alliance 40 miles away, would hurt its business.

Frontier had competed with Western Nebraska Television for Channel 13 in Alliance, but withdrew when the FCC permitted it to add more power in Scottsbluff. Then it sought to reenter the case as a party whose interest would suffer if a station were constructed in Alliance. The FCC turned the company down, holding it was not an interested party.

An earlier FCC ruling that it could not consider economic effects on an existing station of a proposed new station, and that stations must accept any competition they may be called upon to face, was already riddled by the same court.

The present ruling, to the effect that the Commission must even consider protests of stations in cities close enough to receive the signals of a new station, is calculated to increase FCC anguish. The Commission has complained that the so-called "economic protests" can bog down its hearing processes under endless delays and red tape, infinitely delaying new stations.

## Everyone in Gov't Nervous on UHF

Washington, March 17.

Amid increasing signs that government agencies (the military especially) are eager to gobble up unused commercial UHF television channels, Congressional unrest is mounting over Federal Communications Commission foot-dragging on allocations problems.

FCC is worried, too, but there is no decision yet in sight on complex issues like mileage separations, Craven plan, all-UHF reassignment, etc.

Sen. John O. Pastore (D-R.I.), Senate Communications Subcommittee chairman, is reported ready to fire a demand for action at FCC. Pastore's subcommittee last spring asked the FCC for future planning on allocations, and there has been no reply.

Meanwhile, on the other side of the Capitol, Rep. Oren Harris (D-Ark.) is recruiting a staff of experts to guide his House Communications Subcommittee through a comprehensive and technical study of the spectrum. An ambitious aim of the Harris group is to find who needs what in the way of tv channels between the Government, commercial tv and educational groups. Harris spent Saturday (14) interviewing people for the staff.

Harris and his subcommittee, like Pastore's unit, want a FCC plan for the future.

## ABC, NBC LEAD

### '59-'60 LONGIES

By BOB CHANDLER

Hollywood, March 17.

Despite the indifference from sponsors which greeted new hour-long film stanzas last year, the networks and producers are again off on a 60-minute kick for the fall, with a minimum of a dozen of the 60-minuters already underway. Shows range from more westerns to whodunits to adventure stanzas.

NBC-TV and ABC are leading the trend, with five such shows underway each, while CBS has two. Of the 12, six are firm commitments for at least 13 episodes. Rest involve network financing of pilots.

Renewed hour kick is doubtless due to the fact that in spite of a faltering start, the new hours have clicked, with some notable exceptions. ABC's "77 Sunset Strip," a slow starter, now dominates the Friday night Nielsen picture and is enjoying SRO status. "Rawhide," which CBS finally scheduled in midseason as a sustainer, is now topping its time period on the Trendex returns and is near a sell-out. Only "Cimarron City" failed to make the grade, though commercially not a complete loss, and meanwhile second-year stanzas like "Wagon Train" and "Maverick" broke through into the Top 10 lists. Given half a chance and a fairly well-produced hour, it's felt, the 60-minuters can move quickly upward in the rating and sponsorship sweepstakes.

Consequently, of five series commitments already made by ABC, three are hourlong entries, "The Alaskans," "Adventures in Paradise" and the new Clint Walker "Cheyennes." ABC will finance Screen Gems' "The Fat Man" as an hour entry, and Warners' "Law Enforcement" and "Bourbon Street Beat" are two more shows. NBC has committed for four 60-minute westerns and a suspense series, MGM-TV's "Jeopardy." Oaters are "Riverboat" (Revue), "Laramie" (Revue), "Bonanza," a network-produced show with Dave Dortmund as producer, and an untitled western out of Jack Cherot's shop. CBS has Paramount's "Conquest of Space" and its own "Savage Is the Name" upcoming.

A key factor in the network ambitious plans for 60-minute vidix was the failure this season of two pivotal live entries to make the grade. CBS' "Pursuit," which might have spelled a new era of pre-taped hour formula shows, missed out badly, and NBC's "Elery Queen," which also could have kicked off a cycle of live whodunits, failed to hit. Hence the trend toward more film as an insurance toward quality.

Webs already have a total of 10 filmed hours on the air. ABC has five, "Maverick," "Sunset Strip," "Sugarfoot," "Bronco" and "Disney Presents." CBS has "Perry Mason," "Desilu Playhouse" and "Rawhide," and NBC has "Wagon Train" and "Cimarron City."

## Italo 64G Question To Be Dumped in June

Rome, March 17.

"Lascia o Raddoppia," the Italo version of the "\$64,000 Question" and long the top local quizzer, will be dropped June 30. News was "unofficially" announced on the show by quizmaster Mike Bongiorno, who cautioned the "400,000" applicants still waiting for a spot on the show not to be too hopeful. No replacement has been announced.

Another popular quiz, "Il Musichiere," will also take a summer hiatus, returning in the fall with a few changes in format. The summer fill-in for this Saturday night will be a musical show conducted by Gorni Kramer and written by Garinei and Giovannini who also authored "Musichiere."

## McKenzie's WXYZ Exit Cues Headlines As He Recites ABC's of 'Formula' AM

Detroit, March 17.

"Formula radio programming" was blasted on the air and in the daily papers when popular disk jockey Ed McKenzie severed connections with WXYZ. It was the second time in six years that McKenzie's differences with station managers had erupted into large headlines.

In announcing his resignation from WXYZ, McKenzie said: "The differences between myself and WXYZ have been growing for some time. I feel I have built what reputation I have on my ability to pick new artists and new tunes. I cannot accept formula radio programming—the constant repetition of the 'Top 40' records interspersed with news and weathercasts. This is happening all over the country. Every radio station sounds alike. There seems to be no place for someone who wants to offer quality entertainment."

The resignation was precipitated when McKenzie began to sound off about his grievances on the air. He kidded commercials, some of the station officials and some of the current pop tunes. Mickey Shorr was moved up from his noon to 3 p.m. spot to take McKenzie's afternoon show. Bob Martin, formerly of WJBK, was named to take over Shorr's old time slot.

McKenzie said he plans to take a vacation before returning to radio or tv. His earnings at WXYZ for the past six years have been reported to be about \$60,000 annually.

He left WJBK in 1952 after a station reorganization. He was the original Jack the Bellboy. When he left, the station got an injunction forbidding him to use the name. Later, Federal Court ruled the name was the property of the station. It was revived for the first time two years ago and is currently used by Tom Clay.

### Eddie Chase Also Scrams

Detroit, March 17.

Revolt against "formula radio" continued as disk jockey pioneer Eddie Chase quit CKLW echoing Ed McKenzie's comments.

Chase said "CKLW plans to have programs working in a format" pattern by March 30. This makes the radio entertainment a robot, not a personality. I have always insisted on playing music, not numbers, and the new policy calls for the playing of 60 records selected by the station.

"I'd like to say I play the Top 10,000. The new format calls for a puppet—anybody who can read or write can handle it. This break has happened so quickly that I'm still a bit breathless. My wife and I plan an almost immediate trip to Europe, and after our return I hope to return to radio in some phase."

Chase began his deejay career in Los Angeles in 1930. He has been at CKLW 12 years. Before joining CKLW he was at WXYZ for five years.

## FCC Up the Hill For \$11-Mil Fund

Washington, March 17.

The Federal Communications Commission commissioners marched up to Capitol Hill last week to tell the House Appropriations Independent Offices subcommittee why they want a raise to \$11,000,000 in funds to run the agency during fiscal year starting July 1. FCC is spending an estimated \$9,759,904 in the current fiscal year.

President Eisenhower explained in his budget message that "growth in workloads, coupled with the needed reduction in time lag between date of receipt and dates when applications are reached for consideration require an increase in manpower."

The hearings were secret, which is the custom for appropriations hearings on the House side.

### P&G On 1-Hour 'Bat'?

In an effort to retain Procter & Gamble's business from 7:30 to 8:30 p.m. Mondays, NBC-TV is offering the bank-roller a chance to buy in on an hourlong western at the same time. At the moment, the network is pushing a 60-minute version of "Bat Masterson," which as a Wednesday half-hour is cancelled as of the end of this season by Sealest.

P&G has already pulled out of the 7:30 "Buckskin" and is planning to ankle its 8 p.m. mate, "Restless Gun," which is alternately shared by Sterling Drug. Shift to an hour stanza by NBC was prompted when P&G looked askance at bucking the newly inserted "Cheyenne" skein Mondays on rival ABC-TV.

## KHJ-TV's 4-in-1

### Pat on the Back, Or an Id for ID's

Hollywood, March 17.

Taking a leaf from latterday radio, KHJ-TV, the RKO Teleradio key here, is doing a complete revamp of its ID's, on-the-air promos and program openings and closing to provide a single, integrated identification for the station in picture and sound. Station has come up with more than 50 musical tapes and slides all themed on giving the station a greater individual identity in the market.

Observing that methods of station identification in television haven't changed an iota in video's 10 years, KHJ-TV v.p.-general manager John Reynolds figures it's time to do something about it. He points to the advances in radio station identification, wherein each station builds up a recognizable "sound" in its promos, program openings and closings, the use of musical ID's and even weather jingles.

Reynolds figures the same can be done in tv, especially for an indie station, and he and his staff have come up with a complete package, which went on the air this week, timed to a similar change-over at radio sister station KHJ. On the audio side, there are some 50 tapes, with a big band and chorus and especially written jingles ranging from 15 openings and closings for individual shows to eight-second institutional ID's.

On the video side, station is using slides involving a pair of animated figures, a girl with a pony tail and a boy with a straw hat, on either side of a tv screen or a station symbol, as its new logo. Figures are designed to emphasize youth and vigor, the pitch being that station's audience composition studies show a younger audience. Visual logo will be carried over into newspaper and other advertising and promotion.

A 15-minute presentation, embodying the changes and on videotape, is being shipped to New York, with H-R Representatives slated to present agency showings of the "New Sound in Sight," as it's termed, next week.

### HAL 'ZAPOPPIN DEEJAY

Houston, March 17.

Hal Murray has joined the disk jockey brigade of KILT and is being heard in "Hal 'zapoppin'" from 5:30 to 9 a.m.

Murray comes here from KLIF, Dallas, both stations operated by Gordon McLendon.

# They're goin



**PHILA.-31.1**  
RATING

Source: ARB, JAN.-FEB. 1959

NASHVILLE - 22.0  
PITTSBURGH - 25.3  
BUFFALO - 27.7  
CLEVELAND - 23.4

**The 78 original "3 STOOGES" are setting rating records in city after city —**

VISIT US AT THE NAF CONVENTION

# g places!!

**"The hit show of this year"**

**VARIETY—Jan. 24, 1959**

**and now...**

**BY POPULAR DEMAND  
SCREEN GEMS IS ADDING  
40 MORE  
TERRIFIC TWO-REELERS**

**OF**

**THE 3 STOOGES**

**Already sold to:**  
**TRIANGLE STATIONS**  
WFIL-TV PHILADELPHIA  
WFBG-TV ALTOONA  
WLYH-TV LEBANON  
WNHC-TV NEW HAVEN  
WNBK-TV BINGHAMTON

**TRANSCONTINENT STATIONS**  
WGR-TV BUFFALO  
WROC-TV ROCHESTER  
WNEP-TV SCRANTON  
WSVA-TV HARRISONBURG,  
VIRGINIA

**Get all 118 while they're hot!**

**CONTACT:**

**SCREEN GEMS, INC.**

NEW YORK

DETROIT

CHICAGO

HOUSTON

HOLLYWOOD

ATLANTA

TORONTO

TELEVISION SUBSIDIARY OF  
COLUMBIA PICTURES CORP.

# VARIETY-PULSE FEATURE CHART

VARIETY's weekly chart, based on ratings furnished by Pulse's latest reports on feature films and their competition covers 155 markets. Each week, two different markets will be listed, with the 10 top rated features tabulated. The tabulation excludes features, and their ratings, telecast up to 6 p.m. during the midweek. Their exclusion is dictated by Pulse's method of reflecting daytime midweek rating data.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid

to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical film show are as accurate as could be ascertained. Under Time Slot, S. O. stands for Sign-Off.

## New York

Stations: WABC, WCBS, WNEW, WNTA, WOR, WPIX, WRCA. TV Homes: 4,150,400. Survey Dates: February 1-8, 1959.

TOP 10 FEATURE FILMS	RUN	TIME SLOT	PULSE AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION RATINGS	AV. RATINGS
1. "THIS GUN FOR HIRE"— Alan Ladd, Veronica Lake, Robert Preston; Paramount-1942; MCA	1st Run	Late Show Sun.-Feb. 1 11:15 p.m.-S.O. WCBS	15.7	16.3	15.0	58	Movie 4 "Cardinal Richelieu"— (1st Run)	WRCA	7.2
2. "PASSAGE TO MARSEILLE"— Humphrey Bogart, Claude Rains, Michele Morgan; Warner Bros.-1944; UAA	1st Run	Late Show Sat.-Feb. 7 11:15 p.m.-S.O. WCBS	13.7	14.3	13.3	42	Retarded Children— (Telethon)	WNEW	9.9
3. "A STOLEN LIFE"— Bette Davis, Glenn Ford, Walter Brennan; Warner Bros.-1946; UAA	1st Run	Late Show Thurs.-Feb. 5 11:15 p.m.-S.O. WCBS	11.7	12.5	10.5	44	Jack Paar Show	WRCA	9.5
4. "HOLIDAY"— Katherine Hepburn, Cary Grant, Lew Ayres; Columbia-1938; Screen Gems	1st Run	Late Show Mon.-Feb. 2 11:15 p.m.-S.O. WCBS	11.6	12.5	10.5	44	Jack Paar Show	WRCA	7.7
5. "BEST FOOT FORWARD"— Lucille Ball, June Allyson, William Gaxton; MGM-1943; MGM-TV	1st Run	Late Show Wed.-Feb. 4 11:15 p.m.-S.O. WCBS	10.6	11.5	9.8	39	Jack Paar Show	WRCA	9.4
6. "CARDINAL RICHELIEU"— George Arliss, Edward Arnold, Maureen O'Sullivan; United Artists-1935; NTA	1st Run	Movie 4 Sun.-Feb. 1 10:30 p.m.-S.O. WRCA	9.9	14.5	6.3	27	What's My Line Late Show "This Gun For Hire"— (1st Run)	WCBS	28.4
6. "SINGAPORE"— Ava Gardner, Fred MacMurray, Richard Hayden; Universal-1947; Screen Gems	Repeat	Late Show Tues.-Feb. 3 11:15 p.m.-S.O. WCBS	9.9	10.3	9.5	39	Jack Paar Show	WRCA	15.7 10.8
7. "A KISS IN THE DARK"— David Niven, Jane Wyman, Broderick Crawford; Warner Bros.-1949; UAA	Repeat	Early Show Thurs.-Feb. 5 5:30-7:00 pm. WCBS	9.0	10.0	7.5	23	Three Stooges Popeye Huckleberry Hound	WPIX WPIX WPIX	8.8 11.3 10.3
8. "THE OKLAHOMA KID"— James Cagney, Humphrey Bogart, Rosemary Lane; Warner Bros.-1939; UAA	Repeat	Early Show Mon.-Feb. 2 5:30-6:45 p.m. WCBS	8.4	9.3	7.5	21	Three Stooges Popeye Superman	WPIX WPIX WPIX	8.8 11.3 10.5
9. "PACIFIC RENDEZVOUS"— Lee Bowman, Jean Rogers, Mona Maris; MGM-1942; MGM-TV	1st Run	Early Show Sat.-Feb. 7 5:30-6:45 p.m. WCBS	8.2	8.8	7.8	28	Laurel and Hardy Rin Tin Tin Annie Oakley	WPIX WABC WABC	7.7 6.2 7.2

## Minneapolis-St. Paul

Stations: KMSP, KSTP, WCCO, WTCN. TV Homes: 385,200. Survey Dates: February 1-8, 1959.

1. "FLYING TIGERS"— John Wayne, Anna Lee, John Carroll; Republic-1942; HTS	1st Run	Hollywood Matinee Sun.-Feb. 8 4:00-5:30 p.m. KMSP	19.4	19.7	19.3	43	Kaleidoscope Small World	KSTP WCCO	10.2 9.5
2. "WELCOME STRANGER"— Bing Crosby, Barry Fitzgerald, Joan Caulfield; Paramount-1947; MCA	1st Run	Movie Spectacular Mon.-Feb. 2 9:45 p.m.-S.O. WTCN	15.9	17.7	11.7	37	Desilu Playhouse Today's Headlines Wea., Sports Badge 714 Jack Paar Show	WCCO KSTP KSTP KSTP	26.0 21.3 19.7 10.5 7.5
3. "DRAGON SEED"— Katherine Hepburn, Walter Huston, Turhan Bey; MGM-1944; MGM-TV	1st Run	Movie Spectacular Wed.-Feb. 4 10:15 p.m.-S.O. WTCN	15.5	16.0	14.7	42	Wea., Sports Mr. District Attorney Jack Paar Show	KSTP KSTP KSTP	19.3 10.4 8.4
4. "YANKEE DOODLE DANDY"— James Cagney, Walter Huston, Joan Leslie; Warner Bros.-1942; UAA	1st Run	Movie Spectacular Fri.-Feb. 6 9:45 p.m.-S.O. WTCN	15.1	17.0	11.3	32	Person to Person Today's Headlines Wea., Sports U.S. Marshal Jack Paar Show	WCCO KSTP KSTP KSTP KSTP	26.7 26.0 20.7 14.2 9.9
5. "MEET ME IN ST. LOUIS"— Judy Garland, Margaret O'Brien, Mary Astor; MGM-1944; MGM-TV	1st Run	Movie Spectacular Tues.-Feb. 3 9:45 p.m.-S.O. WTCN	14.7	16.7	12.7	36	Garry Moore Today's Headlines Wea., Sports Harbor Command Jack Paar Show	WCCO KSTP KSTP KSTP KSTP	23.7 25.0 20.7 13.2 8.9
6. "THE BIG CLOCK"— Ray Milland, Charles Laughton, Maureen O'Sullivan; Paramount-1948; MCA	1st Run	Movie Spectacular Thurs.-Feb. 5 9:45 p.m.-S.O. WTCN	14.6	16.3	13.3	35	Playhouse 90 Today's Headlines Wea., Sports Ten-Four Jack Paar Show	WCCO KSTP KSTP KSTP KSTP	25.6 22.0 15.7 9.2 7.8
7. "MY FORBIDDEN PAST"— Ava Gardner, Robert Mitchum, Melvyn Douglas; RKO-1951; C&C	1st Run	9 O'Clock Movie Thurs.-Feb. 5 9:00-10:30 p.m. KMSP	13.2	14.0	12.0	20	Playhouse 90 Today's Headlines Wea., Sports	WCCO KSTP KSTP	24.1 22.0 15.7
8. "NINETY-NINE RIVER STREET"— John Payne, Evelyn Keyes; United Artists-1953; UAA	1st Run	Command Performance Sun.-Feb. 8 2:00-3:45 p.m. WCCO	11.7	12.0	11.3	32	Basketball New York vs. Syracuse Meet the Press	KSTP KSTP	10.6 8.3
9. "PRIDE AND PREJUDICE"— Lawrence Olivier, Greer Garson, Maureen O'Sullivan; MGM-1940; MGM-TV	1st Run	9 O'Clock Movie Wed.-Feb. 4 9:00-10:30 p.m. KMSP	11.5	13.0	10.3	19	This Is Your Life Boxing Today's Headlines Wea., Sports Movie Spectacular "Dragon Seed"—(1st Run)	KSTP WTCN KSTP KSTP WTCN	21.5 24.0 23.3 19.3 15.7
9. "WHISPERING SMITH"— Alan Ladd, Robert Preston, Brenda Marshall; Paramount-1948; MCA	1st Run	Movie Spectacular Sat.-Feb. 7 9:45-11:30 p.m. WTCN	11.5	12.7	9.7	26	Death Valley Days Today's Headlines Wea., Sports Decoy Home Theatre "The Wake of the Red Witch" —(Repeat)	WCCO KSTP KSTP KSTP WCCO	26.3 19.7 14.7 10.5 9.5

## MULTI-STRIPPED SALES

NEW YORK, FEBRUARY 1-8, 1959

TITLE AND OTHER DATA	RUN	STATION	TIME SLOT	NO. OF SHOWINGS	TOTAL AUD. RATING	AV. RATING PER TELECAST	HIGHEST SINGLE AV. RATING
"THE GAY DIVORCEE"— Fred Astaire, Ginger Rogers; RKO-1934; RKO-TV	1st Run	WOR	M-F, 7:30-9:10:30-S.O. Sat. and Sun. 1:30-3:00, 3:00-4:30 4:30-6:00	16	51.3	3.2	7.3 Mon.-7:30-9:00

## CHICAGO NIGHTLINE

With Dan Sorkin, Bob Newhart, Alex Dreier, Bill Hamilton, Carmel Quinn, Imogene Coca, King Donovan, Duke Hazlett, others  
Producers: Harry Trigg, Bob Dressler

Director: Dave Barnhizer  
60 Mins., Fri., 12:05 a.m.  
POLK BROS.

**WNBQ, Chicago (color)**  
Except that it has introduced two worthy new faces to the Windy City video lanes, "Chicago Nightline" stacks up so far as a fruitless effort. In two outings it has implicated itself as crude television, formless to the point of purposelessness, breaking its neck to be casual, and haunted by a boom mike whose shadow invades the picture insistently.

In its present shape, WNBQ's Friday night epilog to the "Jack Paar Show" can hardly be counted on to fulfill its purpose, namely to carry over some of the lush Paar ratings into local "Class D" time. Unless something drastic happens, the show rates only as a yaw-inducer to rival the old "B" cinematics.

Fortunately, in Dan Sorkin and Bob Newhart, the venture has highly potential personalities to develop with, and where there's talent there is always hope. Sorkin, a longtime deejay on AM radio making his video debut on "Nightline," should polish down to a witty and genial emcee figure once he overcomes his camera jitters and assumed obligation to be always funny. Newhart, a satirical mimic of the Don Knotts stripe, has given ample evidence already that he can become the No. 1 funnyman on local channels, whatever that designation is worth. As it stands, he has the field almost to himself.

Granted the talent, the problem is where to proceed from here. Initial outing was a mishmash of abortive comedy bits, self-conscious sight gags, and satirical vignettes. Some of the latter were sharp, notably Newhart's takeoff on Marty Ffye and Sorkin's on Herb Lyon (the competitors on other stations). But on the whole the show was a dreary misfire.

Second chapter (8) competently restyled the program, this time along the lines of the Jack Paar format, but it emerged as just another minor league interview-variety show. Newhart had practically no part to play, and Sorkin had too many guests to bring on to get at any of them.

Carmel Quinn, who went on to plug one of her concerts, gave out with an Irish song during the course of things and Duke Hazlett, who was appearing at the Black Orchid, warbled a pair. Show came to life toward the close with a dandy monolog skit by actor King Donovan but, plainly, guest contributions of such calibre can't be counted on from week to week on a localer. Others who made appearances and small talk were newscaster Alex Dreier, actress Imogene Coca and hypnotist George Walton.

Show is cursed from the beginning with the fact that it is sponsored by Polk Bros. furniture stores, whose pitch, as delivered by Bill Hamilton, is strictly fast-talking and hard-sell. With that kind of incongruity breaking in every quarter-hour, how you gonna keep it classy and casual? Les.

## War Between the States

(But This Time Pitting

Atlanta Vs. Richmond)

Atlanta, March 17.  
Inter-family squabble that flared in 1864 over relative value of loss of Atlanta to Gen. William Tecumseh Sherman during the War Between the States, was resolved Friday (13) night when the Richmond (Va.) Chamber of Commerce apologized to Atlanta on NBC Radio "Monitor" program.

Apology stemmed from a request for it voiced by Norman Shavin, radio-television editor of the Atlanta Journal in an article by him in the Feb. 8 issue of the Journal-Constitution Sunday Magazine.

In that piece, Shavin quoted a fire-eating Richmond editor, who wrote an editorial commenting that to the hated Yankees loss of Atlanta didn't cut much ice and did little harm at all to the Confederacy's cause.

Shavin's article was based upon an editorial in an 1864 Richmond paper. Interviewed on the program by WSB staffer Frank Steitler, he was asked how come he was reading a paper printed some 90 years ago. Shavin replied:

"I'm a little behind in my reading and I was just trying to catch up."

## ALEX IN WONDERLAND

With Alex King, Margie King  
Producer: Mitchell Grayson  
Director: Max Miller  
60 Mins., Wed., 11 p.m.  
Participating

**WNTA-TV, Newark (tape)**  
Writer-painter and superb raconteur, Alex King offers the 60 shortest minutes in television. It's just great when vidfans are regularly exposed to a program with such a subtle sense of direction, such honesty and erudition, since honesty and erudition haven't gone too far in the medium as yet. What this articulate and brilliant new tv host has in superabundance—and the thing that should develop for him a devoted audience—and keep him around—is the ability to offer unflinching, uncensored entertainment.

He is a memorable storyteller; there has been nobody on television yet who could spontaneously reel down to the last nuance, whole scenes from library classics. His rapid-fire commentary ranged on his initial show (11) from "primitive America," Dore Schary, Alexander King, "how not to enjoy literature," painting, modern furniture and "how to make tv." He was always pertinently impertinent.

His young wife Margie who also sings a little (and plays the snare drum), was there mostly to sit by his side and provide the awesome respect he deserves. She ate up everything he says, and she did not seem to be faking an ounce. She was a great silent foil, which prompts a string recommendation that WNTA-TV and producer Mitchell Grayson avoid matching King against guests. Few people can keep up with him, and their presence on his show would be gratuitous. Besides, if a guy can do it alone, crisply and entertainingly as King has done and with no sign of running out of material or relinquishing to physical exhaustion, he should be left alone, uncluttered by the famous.

Art.

## MIKE WALLACE'S NEWS BEAT

Producer: Ted Yates Jr.  
Managing Editor: Martin Plissner  
Director: Don Luftig  
60 Mins., Mon.-Thru-Fri., 7:30 p.m.  
NATIONAL ASSN. OF INSURANCE AGENTS, PHILIP MORRIS

**WNTA-TV, Newark (live and film)**  
(Doremus; Benton & Boules)  
Maybe it needs a further shake-down, but WNTA-TV's week-old "Mike Wallace's News Beat" failed to meet its unusual news program potential. Potentially, one thing working in favor of the stanza, which began its nightly run on March 9, is that it is the only newscast on N.Y. television between 7:30 and 8 p.m. weeknights, and since there is bound to be some apathy with news at that hour, WNTA-TV is the only channel hungry viewers can turn to.

A second thing in its favor is the program's 30-minute length, which gives it more time in which to cover material in detail than the quarter-hour news programs done earlier by the rival Gotham outlets.

Third in program's favor is that it can count on the talents of various important journalists, ranging from Victor Riesel on the labor front to Look mag medical editor Roland Berg, to analyze the latest news breaks. But this is all just potential; when viewed during the course of its first five days, the program was, by and large, a commonplace affair.

Quality of the newswriting was fair and Wallace's delivery was also fair, but the material was programmed so that it tended toward strain and dullness.

At the outset of his Thursday (12) show Wallace ran through the headline news, integrating some excellent local and national newsmen. After a segment about U.S.-USSR relations, Wallace called upon one of his specialists, the N.Y. Times Russian affairs man Harry Schwartz, to give his opinion on the most recent Khrushchev moves. Then, after some film clips of the labor racket hearings by the Senate, he called on Riesel. Fair to say in the fact that Wallace treated his newsmen, who are to be a regular part of the program, as interviewees. It made what they had to say seem less urgent. Wallace should permit his specialists to talk strictly for themselves.

Wallace himself did a nice film interview of "Tough Tony" Anastasia, boss of the Brooklyn waterfront. One thing is for certain—Wallace is not afraid to ask questions and his probing, as on his old interview show, revealed interesting angles. Less can be said of his special, week-long report on drug addiction. He was planning for sensationalism in the topic, which is okay, but it was dull.

Art.

## ONE NIGHT STAND

(Larry Adler and his Harmonica)  
With Larry Adler, Ellis Larkins Quartet, Raphael Boguslav, Carl Mosbacher, Anita Darien, others  
Producer: Mitchell Grayson  
Director: Don Luftig  
90 Mins., Mon., 11 p.m.  
Participating

**WNTA-TV, Newark**  
The music of a mouth organ, like rich wine, poured forth from the lips of Larry Adler on "One Night Stand" over WNTA-TV Monday (16). Compositions of Gershwin, Enesco, Bach, Debussy and other composers were captured with supreme artistry by this virtuoso of the harmonica. Certainly, no concert hall, no matter how skillfully constructed, could match the necromancy of video in its ability to reveal in penetrating close-up fashion Adler's control over the mouth organ. One couldn't help but get lost in profound admiration for the man's mastery over this instrument and his attractive raconteur, annotative manner.

Adler divided his 90-minute program into several categories: classical, jazz, folk music, etc. In each he was more than ably assisted by talented musicians—the Ellis Larkins Quartet; Carl Mosbacher, piano accompanist; Raphael Boguslav, guitarist, and Anita Darien, vocalist. They wove harmoniously into the fabric of Adler's concert and showmanship.

At times, when Adler enveloped the mouth organ, his hands, supplicating and tender, recalled Rodin's "La Cathedrale." His hands also evoked images of fluttering birds. What Fred Astaire did in his recent dance show on tv, Adler with his music has achieved on Channel 13 and there was much to salute during this unique program, notably his version of Claire de Lune by Debussy, the Hora Staccato, Bach's A Minor Concerto, the score from "Genevieve" and the performer's own composition, "Camera Three," a stirring, in-focus musical paean to the pulse of the city. Adler had appeared on WCBS-TV's "Camera Three" the week before.

Adler's appearance on "One Night Stand" was a program to linger, a melodic idyll wafted over the dreary Jersey meadows from Newark, home base off what is undeniably one of the most questing, experimental outlets in this zone. If the station doesn't recall Adler for a regular series, it's got rocks in its transmitter tubes. This was a distinguished 90 minutes. Adler is currently appearing at the Village Gate, N.Y.

Rais.

## MARTIN GABEL'S ROUND-TABLE

With Joe Bushkin Trio, Arlene Francis, George Axelrod, Harvey Breit, Barney Ross, Anita Ellis, others  
Producer-director: Max Miller  
90 Mins., Thurs., 11 p.m.  
Participating

**WNTA-TV, Newark**  
Vexatious item about Martin Gabel, producer, actor, raconteur, husband of Arlene Francis and custodian of "Martin Gabel's Roundtable" on WNTA-TV is that he gables too much and frequently hinders in on first-sentence prefixes of his invited guests. Maybe Miss Francis, who was a guest on the opening program (12) and who certainly knows a manner or two, would give him wifely guidance anent this irritating behavior.

Channel 13 is undeniably the talker-talker tv transmitter of the town today. It is up to its epiglottis in Broadway and Madison Ave. badinage what with David Susskind, Alexander King, Henry Morgan, Mike Wallace and now Gabel carrying on much in the fashion of a stalwart Renaissance host. Some of it is diverting, saucy, stimulating, washish; some unfunny and tasteless. The Gabel 90-minute weekly powwow with his guests has all these elements.

Preem had Mrs. Gabel, George Axelrod, Anita Ellis, Joe Bushkin, Harvey Breit and Barney Ross. Bushkin on the piano was simply dandy but as a conversationalist, in this instance, failed to project. Axelrod was no shrinking flower and some of his banter was on the very wide, as for instance when he cal'ed for interviews-in-shallow rather than interview-in-depth.

Miss Ellis sang several numbers with artistry but Gabel cut her off when she started to say something of apparent significance. Reference to her Freudian analysis was a revealing significant item. Breit offered shrewd, knowing observations about F. Scott Fitzgerald's role in American literature. The

(Continued on page 74)

## FRANCES LANGFORD PRESENTS

With Bob Hope, Hugh O'Brian, Julie London, Edgar Bergen, George Sanders, Jerry Colonna, Bobby Troup, The Four Freshmen, Jon Gregory and Earl Barton Dancers, David Rose orch.  
Producer: Charles Wick  
Directors: Ed Hillie, Nathan Juran  
Writer: Rip Van Ronkel  
60 Mins., Sun. (15), 10 p.m.  
REXALL DRUG  
NBC-TV, from Hollywood (film, color)  
(BBDO)

Frances Langford, in her first tv stint since she married outboard motorist Ralph Evinrude last year, headed a name-studded, but uneven, variety stanza on NBC-TV Sunday (15) night. Musically, it was an excellent session in which Miss Langford, Julie London and Bobby Troup contributed some ace vocalizing, but the attempt at some comedy sequences, live and on film, was haphazard.

Miss Langford's songalog was concentrated in the show's first half when she dished up such numbers as "Who Cares," "Speak Low," "Just One of Those Things" and others, all in highly polished style. Hugh O'Brian, the "Wyatt Earp" of the tv series, and his horse joined Miss Langford in an amusing oater spoof, which segued into a long reminiscence of Miss Langford's wartime work for the GIs.

This was a broad comedy sequence on film in which Jerry Colonna and other old trouping associates gagged up some of their frontline experiences in a rather weak routine. Bob Hope, the champ performer for the GIs, was shown during a recent stopover in Alaska where he delivered one of his sharp monologs.

Second half focussed on songstress Julie London with some incidental comedy assistance from film actor George Sanders and Edgar Bergen, the latter supplying his Charlie McCarthy act. Best thing in this sequence was a duet between Miss London and Troup on a "Route 66" vocal, with helicopter effects and an assist from the Four Freshmen, a modern-sounding vocal combo. Another neat piece of material was "A Couple of Average Joes," delivered by Miss London and Sanders.

Plugs for the drug retail company were spaced relatively widely during the hour.

Herm.

## JUKE BOX JURY

With Peter Potter: Betty Hutton, Virginia Mayo, Dennis Weaver, Bob Crosby, guests  
Producer: Anne Marie Folsom  
Director: Buck Tennington  
60 Mins., Fri., 8 p.m.  
WNTA, Newark (tape)

Having already won a niche for itself in its Coast origination, Peter Potter's "Juke Box Jury" is breaking into the New York scene via tape. Although the mechanics of the tape broadcast are fine, show loses some of its values because it's not "right on top of the news" as far as the New York disk-buying public is concerned.

For example, most of the records played for the "is it a hit or is it a miss" section have been on the local deejay turntables for at least a couple of weeks, and hence the illusion of sitting it on a hot new release is lost. Also Potter made a reference to the legituner, "Redhead," as having opened on Broadway "a few days ago" when in reality it preem'd Feb. 5, which gives some idea as to when "JEJ" was put into the can.

Aside from the time discrepancy, show has some okay values for the disk fan. The panelists' patter on preem show, caught on Channel 13, was vigorous and enlightening. Peter Potter leading the way, Betty Hutton, Virginia Mayo, Dennis Weaver and Bob Crosby sounded off on what they thought about current disks, rock 'n' roll, etc. It won't affect any of the jean set's disk-buying habits but it did make some sense.

The panel, on the other hand, was too kind to the platters "on trial." Of the five disks brought into the box, every one got a "hit" rating. Even when the panelists were deadlocked, the "grand jury" of the studio audience brought the etching into the "hit" column. Sharper critical analysis could help stimulate the program.

Dance productions surrounding the spinning disks were okay but the audio values of "JEJ" still outshine its visual effects.

Gros.

## FOR WHOM THE BELL TOLLS

(Playhouse 90)  
With Maria Schell, Jason Robards Jr., Maureen Stapleton, Eli Wallach, Jeanne Demetrio, Steve Hill, Vladimir Sokoloff, Herbert Berghof, Milton Selzer, Joseph Bernard, Syd Pollack, Nicholas Colasanto, others  
Producer: Fred Coe  
Director: John Frankenheimer  
Writer: Ernest Hemingway (adaptation by A. E. Hotchner)  
90 Mins., Thurs., 9:30 p.m.  
PARTICIPATING  
CBS-TV, from N.Y. (live & tape)

This three-hour adaptation of Ernest Hemingway's "For Whom the Bell Tolls," being done on "Playhouse 90" in two successive installments, represents one of the most ambitious and costly drama presentations in tv annals. The below-the-line costs alone, 'tis said, tote up to more than the entire sum originally allocated for the two-parter, with the overall budget almost sufficient to underwrite a 13-week hour half vidfilm series. But such is the corporate thinking of CBS in its quest for quality and prestige that such extravagance is more or less taken in stride.

Which, of course, leaves but one pertinent question to be resolved: Was it worth the doing? From the standpoint of prestige and achievement, larger-than-life dimension and scope through live tape, "Playhouse" has long since established its worthiness. From this standpoint "For Whom the Bell Tolls" adds another impressive notch to the CBS belt. That it was able to flaunt such a distinguished marquee as Maria Schell, Jason Robards Jr., Maureen Stapleton, Nehemiah Persoff, Steve Hill and Eli Wallach with a "produced by Fred Coe and directed by John Frankenheimer" production credit tagline is, likewise, in the best tradition of this eminently worthy drama showcase.

But the expenditure of such time, effort, talent and coin in the re-creation of Hemingway's twice-told love story intertwined with the Spanish Loyalists fight, brought forth a vehicle that, for all its success in hurdling live studio production and achieving a realism, failed to register (at least at the halfway mark) as the magnetic spellbinder that it was in an earlier period. There was no mis-taking in this A. E. Hotchner dramatization, that this was sheer and unadulterated Hemingway—in dialog, mood, tone and feeling. Yet it could very well be the worst the past score of years guerrilla warfare and national freedom fighters have become more common fare; what was so outstandingly heroic in '37 has, in the intervening years, found its counterpart in the hills and forests of Hungary, Cuba, etc., with a resultant diminishing of some of that earlier excitement and urgency.

It's true that Hemingway's "Bell" remains essentially a love story and fortunately the initial CBS installment gave full play to the Robert Jordan-Maria tryst. And it was here that Maria Schell and Robards gave the drama its most distinguished moments, capturing the very essence of the spontaneous love affair with full and complete understanding. Otherwise, in his role of the American soldier fighting on the side of the Loyalists Robards left something to be desired. Neither the impressioned idealism of an anti-Fascist nor the heroic strength of the angry volunteer was too compelling.

Miss Schell was ideally cast as the war-ravaged girl who was restored by her love for the American. Both visually and in her interpretation she fulfilled the Hemingway portrait of Maria.

The play, in fact, achieved its peak moments in the portrayals of the survivors of the battle of Capa. Maureen Stapleton's Pilar, while not the "old, ugly woman" the play refers to and implanted in the minds of American audiences through Katina Paxinou's extraordinary performance in the Par film version), nonetheless was full of the fire and cloudburst poured into her by Hemingway. Equally stand out were Nehemiah Persoff in the role of the drunken, cowardly Pablo while Eli Wallach captured the lightness of the cupy and mood of the mountain fighter with singular effectiveness.

For all of producer Fred Coe's ingeniousness in injecting realism, the limitations of live tv in such an enterprise as this proved a handicap. Without the scope of a film production that would have permitted a larger terrain, full dimensional scenes of the treacherous mountainside climb, or views of the gorge and bridge to be dynamited, the 90 minutes of the first installment depended almost wholly on dialog. There isn't that much story to stretch and because of this the going was rather slow. Such

**DENVER POST**

**Journal NEW YORK American**

**The Houston Press**

**The San Diego Union**

**The Columbus Citizen**

**TAKEN FROM THE  
FRONT PAGES OF THE  
NATION'S LEADING  
NEWSPAPERS**

**CHICAGO DAILY NEWS**

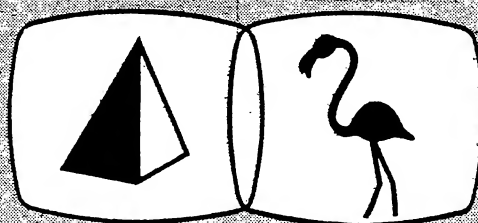
**The Call and Bulletin**

**The Wyoming Eagle**

**Filmed in New York  
and on location**

# STORIES THAT SHOCK A NATION!

CREATED AND PRODUCED by  
Pyramid Productions, Inc.—  
producers of such successful  
programs as: "Treasury Men in  
Action", "Decoy", "Big Story"  
and "Man Behind The Badge".



**A PYRAMID — FLAMINGO  
Presentation**  
221 West 57th Street, N.Y.

39 HALF HOURS

# DEADLINE

STARRING PAUL STEWART  
AS HOST, NARRATOR AND STAR



Distributed by Flamingo Telefilm Sales, Inc., JUdson 6-7040

# Television Followup Comment

## Bob Hope Show

Better "Bob Hope Buick Shows" have been beamed by NBC-TV, but this one had its moments, as any show starring Hope must. As is so frequently the case on variety shows of this nature in which the star is a comic and the guests cannot approach his flair for matters mirthful, the simple opening monolog just about overshadowed all the more ambitious and involved routines that followed it. Hope's battery of five writers could have stood a little recharging now and then along the way.

The opening 10-minute standup chore by Hope contained some solid laugh lines, and was liberally peppered with amusing references to his peepers and recent sick-bay experiences ("You have to get out of Los Angeles to find out if your eyes are working"). Star also took some potshots at this year's Oscar nominees (rumoring over the plots of "I Want to Live," "The Defiant Ones" and "Cat on a Hot Tin Roof," his observation: "That's what I like fun for the whole family"). Principal sketches were a parody of video's western craze titled "Frontier Head-Shrinker" (Fess Parker), and a sequence tagged "Our World — The Evolution of Man" in which Hope and Chuck Connors, sole male survivors of an apparent atomic blast, vied for the affection of the world's sole remaining femme, in the exciting person of one Julie London. Both routines had standout moments and occasionally perky dialog, but neither was without its long, un-funny lags. Better of the two was the oater takeoff, with Hope, as "Cane Clobberman," complete with a cane rack carried by a caddie and a built-in martini mix within each cane (complete with olives).

Guy Mitchell, Miss London and Gail Davis offered a song apiece along the way, and although lip-synch was resorted to, mouth movements were well matched for a minimum of uneasiness.

All in all, it was a satisfactory session, brightly staged by Jack Shea, and very proficient from a production standpoint. NBC's program had a field day with an unusual abundance of sight gags. Plugs, unfortunately, abounded, particularly for Hope's newest pic, "Alias Jesse James," which no doubt inspired this outing's decidedly western motif. Tube.

## Steve Allen Show

(90 Minutes)  
Steve Allen mounted up a hefty guest list to help him fill out the first of two 90-minute affairs that NBC-TV has scheduled for him. Invited for the "spec-long" affair Sunday (15) were Jayne Meadows, Jonathan Winters, Peter Lawford, Debra Paget, Charlton Heston, Dayton Allen, Gabriel Dell as well as show's trio of regulars, Tom Poston, Louis Nye and Don Knotts.

Soon after the 7:30 p.m. takeoff point Allen tried to cop a plea by stating that putting together a 90-minute show was a tough job and anyway, he was "having a ball" with the previous hour-long format. That it apparently was the tough job was obvious as the show rolled through some hot spots and some lops. The writers were hard-pressed to keep up the laugh meter during the long grind, and it seemed that stuff which would ordinarily have been scrapped was kept in to fill out the time.

The spoof on westerns was a laugh-provoker and the "Report To The Nation" on "babies" as well as the Hawaiian interviews had some okay yuck moments, but a sketch about the first men to get to the moon fell flat and the blackout could possibly have a disturbing influence on the boys at Cape Canaveral.

Miss Meadows came through only mildly on two song renditions and Miss Paget was uninspiring, and not too inventive in a couple of her routines. Winters came through satisfactorily in a monolog about picknicking and Allen, Heston and Lawford wound things up with a zany rendition of "French Foreign Legion."

## 45 Minutes From Broadway

As a St. Patrick's Day greeting, "Omnibus" resurrected the George M. Cohan smash hit of 1906, "Forty-Five Minutes from Broadway," and in doing so opened up a Pandora's box of the entertainment of that era. It also took time out to heal the scars that were engendered by Cohan's references to the New Rochelle of that day. The latter is now completely healed. The present Mayor of New Rochelle, in honor of the "Omnibus"

production, proclaimed March 15 to be "Omnibus Day" and the urban Alistair Cooke took time off to explain the breach and to say that the conditions referred to by Cohan no longer obtained, if they ever did.

"Omnibus" got together an eloquent cast with a feeling for comedy and satire and a concept of entertainment years before of the pre-Charleston era. Unfortunately, the major contribution to comedy was a speedup of the proceedings, so that whatever charm Cohan built into this effort was dissipated. The show ran at a near cyclonic clip with little chance to absorb the items that were laughter at way back when.

The music still holds up to a degree. The tunes such as "Mary's a Grand Old Name" and "So Long Mary" have proved singable throughout the years.

Larry Blyden, in the original Cohan role, did excellently, but unfortunately didn't avoid trying to outdo him in a banal imitation, which indicated he was also trying to be discovered rather than interpreting the role in keeping with the spirit of satire that should have been more evident. Miss Grimes looked pert and proper; and David Burns excelled as the villain of the piece. Russell Nype, Polly Rowles, Howard St. John and Diana Millay did well in their roles. Gower Champion got across humor through his fast production pace, but failed to get across some of the added factors which might have been extracted through this resurrection. Jose.

## Ed Sullivan Show

With St. Patrick's Day here again, it was a natural for Ed Sullivan to come up with a filmed salute to the Erin So Green on his Sunday (15) CBS-TV stanza. There were interviews with Prime Minister Samon de Valera, former Dublin Lord Mayor Robert Briscoe and sundry Irish businessmen. These added up to a fine push for Irish tourism.

Also seen on the celluloid magic carpet were several of Erin's lads and lassies who demonstrated harpistry, jigs and native songs and humor. It was pleasant sham-rock fare. Sullivan's visit to the famed Barney stone lent a Fitz-Patrick travelogue touch. With the films out of the way, it was the show's live portion that punched up the session.

Edward Mulhare, a broth of a land from County Cork, reprised his "I've Grown Accustomed to Her Face" number from "My Fair Lady" that put a fresh polish on an "old" tune. Particularly winning, however, was moppet Paul O'Keefe's stirring vocal of "Dear Old Donegal." His earlier introduction by Mulhare, incidentally, was interrupted by a weirdly-timed insertion of a plug extolling the merits of a Mercury's paint.

Rounding out the show were George M. Cohan Jr., Pat Rooney, the Friendly Sons of St. Patrick Glee Club and that "Israeli Irishman," Myron "O'Cohen." Cohan Jr. and Rooney lent a bit of vaude nostalgia while Cohen came up with an amusing garment bit story with an Irish twist. One of Sullivan's better efforts. Gilb.

## U.S. Steel Hour

One of television's best comedies of the season was "The Square Egghead," presented last week (11) on CBS-TV's "U.S. Steel Hour." Deliciously acted by a cast headed by Tom Ewell and June Lockhart, the Louis Pelletier script was hilarious entertainment for the first two acts. The humor sagged a bit in the closing minutes but the piece coasted handily on its previous momentum.

Author Pelletier came up with the novel idea of having four successful businessmen return to college for a 10-week "refresher" course designed to improve their commercial values. While this sounds like a prosaic beginning, the levity started when student June Lockhart, instead of world literature which she taught.

Just when he seemed to be making time with her, stripper Roxanne Arlen arrived on the scene. "She's just an old friend," Ewell stammered, and to all intents and purposes he faked his course with Miss Lockhart. However, in a neat recovery, he managed to square things. He wound up with teach and Miss Arlen took a post-graduate course with balding prof Truman Smith.

Aided by Paul Bogart's deft di-

rection, Ewell scored a thespian tour de force in a tailor-made role. His timing and double-takes were perfect. Miss Lockhart epitomized a typical spinster instructor who wanted to be trusting in things romantic but retained a suspicion of all males.

Particularly amusing was Miss Arlen's demonstration of a strip routine which caused the cops to blow the whistle on her show. Her portrayal of a blowzy peeler was in the best tradition of the Minsky era. In another area of endeavor, Fred J. Scollay impressed as a more conscientious student who won the coveted general manager-ship.

Lending fine support were Smith, a devoted prof with an eye for the ladies; Robert Landing and Norman Shelly, as businessmen-students, and Heywood Hale Brown as a university staffer. Sets and physical trappings were top-drawer in the Theatre Guild (show's producer) tradition. As per usual, U.S. Steel's plugs were of an institutional nature. Gilb.

## Garry Moore Show

It is heartwarming to find Garry Moore so fully sponsored. No doubt he and CBS-TV are pleased by the advertising turnout. But his show is beginning to resemble a 60-minute commercial. Liberally spaced with occasional breaks for entertainment. The entertainment is good but the blurbs (six, plus station break, opening and closing pitches) are boring. As guest Ed Wynn so aptly put it in the course of the program, "without commercials, television would be nothing but entertainment."

Whenever Revlon, the Pittsburgh Plate Glass Co. and Kellogg's stopped peddling their wares for a few moments, reasonably enjoyable things began to happen. There were dull spots in the "show," too, to be sure, but on the whole the entertainment was fun and the guest stars spirited.

Sue Carson's best moments came in her youth-spoof in verse, "I seen every pitcher that Ann Sheridan ever made." Jane Powell put over a dramatic vocal rendition of "Warm All Over," and both girls later scored, alongside their host, in a lively excursion of "Honey Bun." The Mills Bros. were on the beam in utopian harmony on "Glow Worm" and "Opus One." Wynn and regular Marion Lorne were both very effective in occasional brief comedy bits, although latter's closing "ad lib" reminiscence lapsed into an overly-directed background choir and strings) recitation.

"That Wonderful Year," a regular feature on this show, was 1949 this time out, and seemed a rather understingished year, judging from the reshuffle. The production number was accomplished in front of an elaborate set, which really didn't seem worth the expenditure.

Moore continues to be an affable and talented host. The show, however, seems to be overdoing everything, trying too hard to look "big," at least on this occasion. It's a matter that might be investigated, in case producer Joe Hamilton, exec producer Bob Banner, director Julio De Benedetto, and the quartet of writers have the inclination or the time. Tube.

## Ozzie & Harriet

"Ozzie & Harriet" keeps rolling merrily along ABC-TV, with the family and characters so much of a tv institution that whatever they do seems more and more natural all the time. Like a comfortable old shoe, this show wears better and better with time.

Last week's segment had Ozzie involved in the town pageant and discovering that the founder, who's to be lionized in the play, was actually an Army deserter and a drunkard. Parley Baer, another member of the committee and Ozzie's buddy, claimed the founder as an ancestor, though, and resisted Ozzie's move to spread the truth. Windup had them in a funny compromise.

Writers, in this instance Ozzie Nelson, Jay Sommers, Don Nelson, Perry Grant and Dick Bensfield, created some zany scenes and touches and worked them smoothly into the story. Ozzie is a natural comic, of course, and his character is so well established that he can make a shrug more expressive than a dozen lines of dialog. Rest of the family (Earl and Ricky in this show) are no fools. And the supporting cast of Beal, Lyda Talbot, Gordon Jones and Francis De

Sales were grooved neatly into the casually comic spirit. Will Wright got in some fine touches as an absentminded old neighbor. Ozzie produces and directs, and makes it look like a "look ma, no hands" effort. Chan.

## The Donna Reed Show

Here's a case of steady improvement in what was originally a toss-up of a program entry on ABC-TV. Screen Gems and Todon Productions have, over the course of the season, shored up the weak points in this situation comedy, to the point where it's now a fairly strong entry with a number of premises from which to kick off situations.

Last week's show, though built on somewhat of a slim idea, was nonetheless consistently amusing. Chalk up the credit to Nate Monaster's inventive script, which came up with enough variations on a single theme to carry the half-hour comfortably, and the increasing sureness of the performances, particularly Miss Reed's.

This episode has her getting increasingly impatient with being characterized as "sweet," particularly when it seems to her that everyone's taking advantage of her good nature. She finally reached the boiling point, exploded, has a good time being nasty and laying down the law, and finally relents and decides she's got to be herself, even to the extent of sometimes being a doormat.

A slight enough idea, but Monaster's script and the cast make it pay off handsomely. Miss Reed gets across the point, in fine style, making the most of her comedy moments. Carl Betz is a good foil as the hubby, and Paul Petersen and Shelley Fabares get in some good moments as the kids, the victims of her explosion. Sid Tomack is good as a deliveryman, and Frances Robinson, Don Harvey, Garry Lock and Keith Richards are okay in support. Oscar Rudolph's direction maintains a zingy pace. Chan.

## Schlitz Playhouse

From all the writing credits, one would assume that this was something classic. It wasn't. In fact, it was the weakest part of the whole framework and wasted the fine talents of William Bendix. As slapstick comedy it caught most of its laughs, the sight kind like a dog ran off with Bendix's pants and he chased after him in shorts to the consternation of the campus prudes. It was strictly collegiate highjinks on the eve of the big game in which a stolen cannon caused most of the confusion.

The viewer must have wondered if it was worth all that trouble and cost to have the cannon dragged out of the lake. It must have represented half of the below-the-line cost and for what it dredged up in laughs, the effort was pure waste. A panty raid would have been cheaper and more effective.

The play-script, adaptation and creation in which the film editor also wangled a credit—had Bendix cast as an ex-Marine sergeant came back for schooling. Tricks are played on him by the undergrads but he sees it through and meanwhile makes a little man out of the brattish Tim Hovey, who gets star billing but has only a few grumbling lines. Florence MacMichael, also a top biller, had little more to do than play coy with Bendix.

Comedy, quite alright for change of pace in this series but this wasn't the answer. Bendix, who can make any comedy role ripple with laughs, didn't have a chance to get much out of what they gave him.

Richard Wolf's direction was also weighted down by the story. Erin O'Brien's singing of the Schlitz theme, "Joy of Living," is pleasant enough (to be recorded) but is too detached to be effective. Helm.

## Top 10 Sports Stars of West

"Top 10 Sports Stars of the West" was one of the bottom 10 tv shows of the decade. The limp script, ragged production, and unprepared, makeshift appearance of the proceedings buried the "tribute" to sports under a morass of amateurism. Luckily for NBC, those east of the Continental Divide were spared the experience. KRCA on the Coast originated it Thursday (13).

The performers were consistently, and obviously, eyeing the teleprompters, although the machine carried words that might just as well have been replaced with ad libs. Ray Parker's script resorted

to every sports cliché in the book. Two specialties were staged. One was Joe M. Brown's familiar baseball pitcher routine, the other a gym sequence involving Dan Rowan & Dick Martin. Former act has seemed funnier in the past, and latter was overlong, overdone and undernourished.

Balance of show consisted of film clips of top performances of the honored athletes, commercials, and award presentations. Hollywood's bosom-brigade was well represented for the trophy-bestowing chore, and seemed incongruous and unnecessary on a show designed to honor sports. Doling out the honors were Brown, Jack Carson, Rhonda Fleming, Betty Grable, Betty Hutton, Roy Rogers and Esther Williams. Sports figures honored were Jimmy Bryan (auto racing), Jackie Jensen (baseball), Archie Moore (boxing), George Yardley (basketball), Jon Arnett (football), Billy Casper Jr. (golf), Willie Shoemaker (tracing), Greta Andersen (swimming), Alex Olmedo (tennis), and Rafer Johnson (track and field). Art Linkletter emceed, and though he tried hard, was at the mercy of the program's writing-production short-comings. Producer-director Barry Shear certainly has better achievements to look back upon.

Only the opening animated sequence in which NBC's tint peacock romped around a map of the west, and brief film clips of the athletes in action, provided engrossing moments.

Linkletter closed the show by inviting the viewers to "tune in next year" for the second edition of the "Flying A Sports Award Show." The occasion may suffer from a shortage of viewers with vivid memories. Tube.

## Axe Bill on TV Censorship In N.Y. State; P.S.: No Ch. In Town of GOP Sponsor

Albany, March 17.  
The Assembly Ways and Means Committee last week axed the first television censorship bill ever presented to the Legislature of New York State. This was a bill by Assemblyman A. Bruce Manley, Fredonia Republican, which proposed establishing a division in the State Education Dept. authorized to examine play rehearsals, scripts and films for censorship thereof.

The measure, which tv interests unanimously opposed, excepted programs of sports, current events, pictorial news and excerpts from the public press.

It called for a licensing fee of \$50 for each 30 minutes of a program or fraction, unless otherwise provided; mandated a seal for every program; made violations a misdemeanor.

Manley, from Chautauqua County (which has no tv station), obtained publicity mileage on the proposal, especially in view of its "statement of findings" on the alleged overemphasis on brutality, violence and crime in some video programs. The alleged effect of this on youth was underlined in the bill's "findings."

In presenting the measure—apparently, more for discussion purposes, than anything else—Manley ran counter to an opinion rendered by Atty. Gen. Nathaniel L. Goldstein, in a letter to Dr. Charles A. Brind Jr., chief of the law division, State Education Dept., and counsel to the Regents, some eight years ago. At that time Goldstein held, in effect, that regulation of television was a field for the Federal Government.

Manley's proposal, which was on the agenda of a public hearing, held on a number of bills, by the Joint Legislative Committee on Offensive and Obscene Material in New York City last month, did win support from certain PTA and other groups.

Memphis—Tys Terwey, Memphis and midtown newsmen, has joined WKGN, Knoxville, as director of operations and news chief. He was an OWI correspondent for three years in World War II in the ETO and also made a parachute drop with the 101st Allied troops at Arnhem and Nijmegen. Terwey was director of WMPG's news staff here for nine years.



Of all the new programs on all the networks, only one broke into Nielsen's Top Ten—ABC's *Rifleman*.

# Go right to the TOP ... go ABC-TV

**No. 1 in the Nielsens—that's ABC!** ABC has 5 programs in the Top Ten—as many as the other two networks combined! And ABC is the No. 1 network 4 out of 7 nights a week—*more* than the other two combined! Which helps explain why ABC's nighttime audience is up 1,200,000 homes over this time last year.\*

**No. 1 for the money—that's ABC!** ABC delivers its whole wallop audience more efficiently than either of the other two! Average cost per minute for 1,000 homes on ABC is \$2.78. The other two—\$3.13 and \$3.43. ABC has the most efficient Western, the most efficient situation comedy, the most efficient variety show. In fact, ABC-TV has 5 of the 10 most efficient shows in all categories—and 9 of the top 20!\*\*

## ABC TELEVISION

National Nielsen February I Report, Average Audience Per Minute.

\*Sunday-Saturday 7:30-10:30 PM all sponsored evening programs.

\*\*Nielsen Special Analysis, Nov.-Dec., 1958, Evening Once-A-Week Programs—CPM CM Delivered based on average audience ratings, estimated time costs and published talent figures.

# Foreign Television Reviews

## A MEMORY OF TWO MONDAYS

With Jonathan White, Stuart Nichol, Ada Ship, Fely Thorne, Martin Miller, Gordon Phillott, Alar Bates, Jon Sullivan, Garry Colleano, Tom Busby, Brian McDermott, John McLaren, Mark Baker

Director: Silvio Narizzano  
Writer: Arthur Miller  
60 Mins., Fri., 9 p.m.  
Granada-TV, from Manchester

For all the sensitivity and craftsmanship that clearly were applied here in telepresenting a play that Arthur Miller himself considers one of his best, the result was a failure—albeit on a high level. Somehow the personalized view of the characters was lost, and with it much of the compassion and urge to rebellion that Miller must have felt. Instead, the piece came over rather as a statement of frustration, futility and despair, negative in outlook.

The answer lies possibly in the simple fact that Bert (Jonathan White), who views events in the place where he works on two Mondays during the 1930s, emerged as little more than commentator on incidents such as the attempt to conceal the drunkenness of Tom (John McLaren), the death of Gus (Martin Miller) and his own departure from a cell of remorseless routine and defeat. The love that Bert bears his fellow creatures which ought to have permeated the action didn't in fact come over in places other than those in which he addressed the camera direct.

Yet in all departments, the contributions were tops. Handling of complex cast movements was masterly, camerawork fluent, workshop setting suitably airless and drab. Playing of all concerned, with an extra handicap for Martin Miller, Ada Ship, Stuart Nichol and Gordon Phillott, was polished. *Erni.*

## THE WIM SONNEVELD SHOW

With Ellen Vogel, Conny Stuart, Marianne Hilarides, Martin Scheffers, Hans Van Manen, Albert Mol, Joop Doderer, Jan Hiliger, Johnny Jordaan.

Producer: Dennis Main Wilson  
45 Mins., Wed., 8:30 p.m.  
BBC-TV, from London

Wim Sonneveld is something of a wov in his native Amsterdam, and his personal success in a previous BBC-TV show inspired the notion of his bringing over a gang of fellow artists for a complete program. The notion may have been good, but...

In comparison with the slick, modern type of vaude bill this satire intended. Sonneveld himself scored personality-wise, but his material was corny. Albert Mol worked hard with comic impressions of a chorine, as did Conny Stuart in putting over a song against an untidy kitchen background while extravagantly dressed, but neither really came across.

Ellen Vogel's rendering of an extract, in Dutch, from Shaw's "Saint Joan" and some ballet to music by Vivaldi came nearest to earning heavy applause, but Johnny Jordaan's songs failed to get the appropriate Continental atmosphere backing and accordingly carried as much impact as oldtime music-hall ballads sung lento.

Direction was competent enough. Design suggested that the whole show has been done on a minimum budget. *Erni.*

## THE JUDGE'S STORY

With Clive Brook, Elizabeth Sellars, John Robinson, John Merivale, Joan Phillips, Mary Hinton, others

Director: Michael Currer-Briggs  
Writer: Charles Morgan  
Adaptation: Diana Morgan  
90 Mins., Tues., 8:30 p.m.  
Associated-Rediffusion from London

Improbable in plot, rarefied in atmosphere and often Victorian in dialog, this adaptation of Charles Morgan's novel managed frequently to win through as arresting drama by virtue of its psychological undertones. It's a pity that the basic plot of a plutocrat's mania to force two people to be untrue to themselves, couldn't have been expressed in less unlikely terms. But that's largely the book.

An opening scene, revealing all the signs of an adaptor's battle for condensation, established that the judge is Sir William Gaskoy (Clive Brook) in whose general makeup, specific interest in Greek history and married ward Vivien (Elizabeth Sellars) one George

Severidge (John Robinson) shows a peculiar and searching interest. Severidge, inordinately rich, believes everyone and everything has a price; and finally he tempts Sir William into selling him his copy of "Marius the Epicurean," to which the judge is sentimentally attached, for \$70,000. The judge is entering the deal, however, simply to help Vivien's husband Henry (John Merivale) out of a financial scrape. And in his new poverty, Sir William finds new happiness.

If that sounds like a farago, add that all this is told against very Upper Set backgrounds. But it's the philosophical stuff and the Devil-versus-integrity conflict that gives it life. The acting was on a high plane, though Clive Brook was a shade trick-laden as the judge. John Robinson, Elizabeth Sellars and John Merivale were excellent in their contrasting ways, with Michael Currer-Briggs' direction helping them skillfully over some tough patches of triteness. *Erni.*

## THE BIRD, BEAR AND ACTRESS

With Barry Jones, Harry H. Corbett, Kate Reid, Lee Montague, Jon Sullivan, Paul Whitson-Jones, Annabel Maude, David Spenser, John Serret, Rose Howlett

Producer: Sydney Newman  
Director: William Kotcheff  
Writer: John Glennon  
Debut: Monday O'Brien  
65 Mins., Sun., 9:35 p.m.  
ABC-TV, from Manchester

Barry Jones was making his first British tv appearance in this vehicle that bore a title heralding either the poetic or the pretentious. He was first-rate. So was the play, if only for those viewers sufficiently concerned with the conflict between integrity and compromise and who, furthermore, had some feeling for the way such conflict can harry in an art-business such as the theatre.

Skillful production, imaginatively staging the action in a Mediterranean mountain village during a mistral, brought out the poetry in the basically simple tale of an old designer, T. G. B. (Jones) who is discovered in his retirement by Broadway producer P. Panghurst Shippers (Harry H. Corbett). T. G. B. is kidded into creating sketches for a play in the belief that his own conception will be translated without change onstage. Shippers, whom the old boy styles "The Bird," plans all the while merely to use T. G. B.'s name as a billing aid. It's up to the actress (Kate Reid) to decide whether she shall tell T. G. B. and so be true to herself, or string along with Shippers to gain the stardom she's long sought. She tells.

Writer Glennon may have shown a sentimental streak and leaned to the pretentious at times, but by and large he put over his conviction that truth pays off, at least in coin of the soul, with downright dramatic force. An especially effective contribution was the characterization of Shipper's wife, a woman who'd sold out and become a lush. Performance here by Annabel Maude was nicely restrained. Harry H. Corbett effectively conveyed the deep inner illness-at-ease of the producer, while Lee Montague excellently handled the role of the weak director ("The Bear") wedded to the actress. Kate Reid, as the last-named, gave a warm study of tempted incorruptibility.

The mistral effect was occasionally overdone at the expense of dialog audibility. Direction and settings were tops. *Erni.*

## THE RED OPTICS

With Thilo Koch, narrator  
Producer: NWRF, Hamburg  
40 Mins., Fri., 8:20 p.m.  
West German TV, from Hamburg

Another contribution to the W-German documentary series about the purpose and methods of Soviet Germany's tele. As usual with such items, it is extremely interesting and for the less informed viewer, even depressing. It opens the eyes of those who are apt to underestimate the influential power of Commie television. Thilo Koch, narrator-creator, shows excerpts from East German programs and latter practically speak for themselves.

There's an excerpt from the Red series "Tele-Studio West," a special program aimed at West German viewers; a military expert tells his viewers that "the Americans have followed in Hitler's foot-

steps." They (the Americans) have made out of West Berlin "a military point of support" with obvious attacking (the East) aims. Speaker explains that W-Berlin streets have been broadened so that tanks can easily move in Eastern direction, that there are now three important military airports (Gatow, Tegel and Tempelhof) here and that the occupying forces (10,000) along with the local police have the character of "atomic brigades." No comment.

There's also light program over there but also that is nearly always in the service of the Party. Koch's program shows an East Berlin carnival ball at which songs are sung that praise the glorious fame of the Spartak and ridicule the "poor scientific American efforts." Interesting byline: "The omme youngsters dance 'Lipsy,' an East German creation, apparently an effort to combat the far craze which also spread over East Germany. An East German favorite item: Interviews with West Germans who moved over to East Germany. Interviewed persons mostly reveal "that they were exploited (by the capitalists) in W-Germany and/or were not willing to help preparing an atomic war."

East Germany's tele time comes now up to 46 hours per week which is more than W-Germany has to offer. Number of tv set owners is climbing rapidly. It's now 340,000, which means that about one and a half million East Germans keep seeing the political or semi-political propaganda. *Hans.*

## FACE TO FACE

With Bertrand Russell, John Freeman

Producer: Hugh Burnett  
45 Mins., Wed., 9:15 p.m.  
BBC-TV, from London

Trading on the fact that some of the best television derives from interesting words spoken interestingly by interesting characters, BBC-TV is putting out this occasional program in which one chosen subject just talks. And with camera and mike focussing almost exclusively on Lord Russell for 45 minutes, this instance provided arresting stuff, certainly for the eggheads and probably for a wider viewing audience.

The 87-year-old mathematician-philosopher-antiwar humanist, who's challenged the accepted ideas and conventions of the day throughout his active life, reminisced and theorized with dry humor, charm, frankness and sincerity. Typical of his style: one question in an admirable range ably put by the seldom-in-shot John Freeman, devoted to the beginnings of Russell's skepticism, brought an anecdote recalling a dream at four years of age. The twinkling-eyed Russell told how, after hearing the story of Red Riding Hood, he dreamed that he himself had been eaten by a wolf "but instead of going to heaven, I was in the wolf's stomach."

Russell had some shy digs at the U.S. in the course of the for-insular program. Pre-filmed, the freestyle chat was a shade grainy in quality, but admirably edited. *Erni.*

## THE FABULOUS MONEY MAKER

With Ronald Lewis, Yolande Turner, Rupert Davies, Paul Whitson-Jones, Edward Woodward, others

Producer: Sydney Newman  
Director: George Monro O'Farrell  
Writer: Norman Ginsbury  
65 Mins., Sun., 9:35 p.m.  
ABC-TV, from Manchester

Author Ginsbury faced a tough task when commissioned by ABC-TV to write a play on Sweden's "Match King" who flourished in the 1920s and whose crash caused worldwide financial confusion. He didn't exactly soar triumphantly over all hazards. For one thing, too much had to be laid on the sacrificial stone of explanation; for another, in presumably avoiding drowning the viewer in deep financial waters, the narrative failed to make judgments as to which the financier was able to kid along astute fellow moneybags.

Nonetheless the piece had its moments of interest as it outlined how Kreuger (Ronald Lewis) operated by lending money to foreign governments in return for match monopolies, how he could reel off columns of figures seen once only, and how his personal magnetism swayed his mistress Ingrid (Yolande Turner) and a weak partner, Aberg (Edward Woodward). It gained no real power, however, until an arresting passage between

Kreuger and J. P. Morgan Jr. (Rupert Davies), this leading to exposure of the tycoon's double-shuffling and his suicide. This last scene tried to whip up some emotionalism but the necessary roundness of character hadn't been achieved for true pathos to be gained.

Ronald Lewis acted extraordinarily well in the key role, conveying much of the man's power and charm. Yolande Turner made an attractive Ingrid and Edward Woodward did well with his conventional scared-partner part, but Rupert Davies took the palm with his impression of the shrewd, untrusting J. P. Morgan. Other roles were competently played, direction was alert to chances, and settings were effective. *Erni.*

## DER FLECK AN DER WAND

(The Spot On The Wall)

With Reinhold Bernat, Katharina Brauren, Inken Sommer, Fritz Seibel, Trude Hesterberg, Ernst Jacob, Ewald Neuberger, others  
Producer: NWRF (Hamburg)  
Director: Gustaf Burmeister  
Writer: Wolf-Dietrich Schnurre  
45 Mins., Sun., 8 p.m.  
West German TV, from Hamburg

Location is a Berlin apartment house and plot centers around two families which are all but friendly towards each other. One represents the new-rich arrogant and the other one the envious type. So there's tension among these two units. The arrogant family suddenly discovers a strange spot on their wall and thinks it a creation of bugs. The family one flight down, the envious one, hears about that and bursts with malicious joy: vermin in those people's apartment—that will kill their reputation. A rat-catcher is called and the expert says that the bugs may very well have come from the apartment below. All, however, ends satisfactorily: There aren't bugs in either apartment and the strange spot just happens to be a common spot.

Piece is rather banal and it would have been seen and forgotten if Wolf-Dietrich Schnurre weren't its creator. Schnurre is, after all, one of the better known authors around here. Last year, he captured the Prize of the Young Generation of Berlin and his reputation is such that he belongs to the few new authors who are able to write funny things.

Piece, in all, is disappointing, but there is a certain plus with regard to its dialog sequences. Also, there are some comical situations which reveal the author's ability. "Spot" has a number of satirical touches with topical undertones. Fun, i.e., is poked at the well-known category of new-riches and the German economical miracle. But it's pretty oldhat stuff that comes off here.

Direction is conventional while the acting is mostly very good. Most of the cast consists of established local players. *Hans.*

## SEARCHLIGHT

With Kenneth Allsop, Elaine Grand, Sir Harold Scott, Rt. Hon. J. Chuter Ede, Hon. Richard Stanley, M.P., George Wiggs, M.P.

Director: Mike Wooller  
Writer: John Haggarty  
30 Mins., Mon., 10:15 p.m.  
Granada-TV, from Manchester

There's a measure of infra-red in the beam that Granada-TV intends to throw on Britain, 1959, in this new series, judging by the kickoff contribution. For where as many probes into many subjects have hit tv screens, few have been so searching and in such a burning manner. British gambling laws are crazy, and even proposed reforms, now before Parliament don't really correct the situation said the program, more so categorically. Such positive, chin-out editorializing came as a stimulus in a land where many programs take a look at affairs and sit on the fence.

Brisk-paced interviews with ex-Police Commissioner Harold Scott, former Home Secretary J. Chuter Ede and others who knew what they were talking about were interspersed with clearly presented statistics, clips showing the public placing bets illegally, and opinion forthrightly delivered by Kenneth Allsop who made a promising debut as interlinker. Skedded for airing once every two weeks, and intending to focus on matters to praise as well as those to castigate, the program looks like rating high with viewers interested in what's going on in the world. *Ernie.*

## HIPPODROME

With Marita La Corse & Her Tigers, Don Saunders, Henry Trio, Connelly, Karoly Horses, Ida Rosaire, & Her Pekinese, Bobby Britton, Les Palmas, Chy Bo Guy, Derek Waring, Norrie Paramor orch, Michael Sammes Singers

Producer: Will Roland  
Director: John Phillips  
Settings: Frank Nerini  
60 Mins., Thurs., 9 p.m.  
Associated-Rediffusion, from London

To break away from formula, Associated-Rediffusion turned to circus acts to provide the mainstream of this spectacular. One or two vaude spots were interpolated, but the prime bid was to capture the atmosphere and excitement of the big top.

Productionwise, the result was a considerable achievement. The sad fact is, however, that most of the material was oldhat, while every now and then preparations inside the pseudo-sawdust ring slowed down the pace that Will Roland, producer on lend-lease to A-R from CBS-TV, tried to set. Much of the seven minutes or so running time of the kickoff item, Marita La Corse & Tigers, for instance, was occupied by rigging up devices on which the cats could do their tame stuff.

Henry Trio, from Germany, went through some zany acrobatics energetically; the Karoly Horses, from Norway, responded to their unspoken orders like automatons; Les Palmas clambered up and teetered on a ladder professionally; and Ida Rosaire's Pekinese tail-wagged gaily through cute paces. Crowned John Saunders scored a reasonably hit with his knockabout goings-on, while Connelly, who did some tricky maneuvering on a high-bung crescent, was aided in his bid to thrill by clever cameraplacing and mixes. Click of the circus side of the proceedings was the Chy Bo Guy group, who really got moving with superbly timed acro.

Derek Waring made a pleasant interlinker and Bobby Britton revealed good voice and presence in a Jerome Kern number. Troupe of dancers did well in their two or three big moments, while throughout Norrie Paramor's Orch and the Michael Sammes Singers provided tops in backing. None of these contributions could quite compensate, though, for the lack of the true circus gusto and smell. *Erni.*

## THIS WONDERFUL WORLD

With John Grierson  
Producer: Ral Purdy  
Director: James Sutherland  
30 Mins., Mon., 10:15 p.m.  
Scottish Television, from Glasgow

In this very personal program John Grierson, one of Britain's pioneers of the documentary movie, introduced short films with keen observation of the human scene as their common link. There was "Tenderly," from New York, an animated one-reeler about courtship; an extract from a National Film Board of Canada production covering an Eskimo childbirth; shots from a picture about a Bolivian festival; and a Polish short set in a home for old ladies. It all added up to holding fare, though technically rough.

Grierson's personality and dedication were compelling, though he tended to stress the glories of the British documentary movement some 20 or 30 years ago without paying any tribute to the considerable work that's still being done, albeit without so much limelight. As an occasional program for a late-ish hour—and that's how it appears on the schedule—"This Wonderful World" should continue to be worth watching. *Erni.*

## TYRANNY

With Kenneth Harris, Alan Bullock, Lord Strang, Paula Wolf, Julius Schaub, Wilma Schaub, others

Director: Peter Morley  
Writer: Cyril Bennett  
60 Mins., Wed., 8:30 p.m.  
Associated-Rediffusion, from London

Two factors made this much-heralded study, "The Years of Adolf Hitler," stand out from other programs in which the rise and fall of the dictator has been covered. One was the inclusion of rare film clips and stills. The other was an atmosphere seldom free from the consciousness of the Nazi thug, maintained largely (Continued on page 72)

# *The idea that roused a nation*



## CHRIST IN JEANS

First produced by ASSOCIATED TELEVISION  
on the British Independent Network,

Father Hugh Bishop's modern version of the  
Passion of the Crucifixion and Resurrection

was greeted by the British Press in these words:

**startling . . . it shocked** (Daily Mirror),  
**immensely powerful** (Daily Express),  
**supremely moving** (Methodist Recorder),  
**beautiful and poignant** (Daily Herald).

*This contribution from Britain  
will be shown on the ABC network in the  
United States on Sunday 22nd March*



**ASSOCIATED TELEVISION LIMITED**  
Television House, London

## MCA's Social Security—Asks Sponsors To Grow Old (65 Wks.) With 'Father'

While the firm 52-week commitment is not unheard of with the hotter television properties, MCA-TV with its "Bachelor Father" skein is pushing for an unusual 65-week pact with two bankrollers.

"Father," alternating with the Jack Benny show on CBS-TV Sunday nights, is set to shift over to NBC Thursday, at 9 slot next season. American Tobacco, which bankrolls the program, has placed an alternate-week order for the show when it becomes a weekly entry instead of a skip-week offering.

The second bankroller lined up is Whitehall which has been balking at the terms. MCA is demanding that both sponsors ink for 15 repeats starting on June 13, 33 fresh episodes and then another series of summer repeats. So far, Whitehall, handled out of Ted Bates, is only interested in signing for 13 weeks with options.

### WNBQ Chimes in With 'Me, Too' on Lar Daly

Chicago, March 17.

WNBQ, the NBC-TV station, has joined the other two network anchors here in taking a firm stand on the sanctity of news as regards Section 315 (a), the "equal time" statute of the Communications Act.

When the Federal Communications Commission upheld mayorality candidate Lar Daly's demands for equal time in newscasts several weeks ago, only WNBQ complied. CBS News, on the other hand, announced it was contesting the decision and would continue to report legitimate news on tv, Lar Daly or no Lar Daly. ABC quickly followed suit, and recently NBC did too.

### AM-TV AGGIE NEWS REAPING A HARVEST

Washington, March 17.

New Agriculture Dept. survey reports more radio and television stations than ever before are broadcasting farm market news.

Department's agriculture marketing service said questionnaires were sent to 3,784 stations of these, 74% of AM outlets replying said they carried market news regularly, while 165 of 367 tv stations said they did.

Similar surveys have been conducted every year or two for 37 years.

Detroit—Bob Martin, 18 years a disk jockey and once Stan Kenton's manager, was signed recently as member of WXYZ radio lineup. He's taken over station's noon-to-3 p.m. strip, replacing Mickey Shorr who, in turn, has taken over the 3-6 anchorage replacing Ed

## Longhairs Coming Out of Haydn To Rack Up a Score or Two on TV

By JO RANSON

Earnest, non-trifling long-and-medium-hair composers are finally getting a fair shake from the webs. Both CBS-TV and NBC-TV, notably the former, are commissioning the high-C boys to do major background scores for pubservice and other special programs.

Nor is the dough described as chicken-feed among the lads who provide background e-flats. CBS-TV reportedly pays \$1,500 for each score for a 30-minute program in the "Twentieth Century" series.

Once regarded as a hack's assignment, background music on video lanes is now a major league assignment judging by the lineup of talent recently signed by the major webs. The list includes such toppers as Darius Milhaud, George Kleinsinger, Harold Sha-

pero, Alan Hovhaness, Gail Kubik, Paul Creston, Ulysses Kay, George Antheil, who died recently, also did background scores for video.

Currently here for a powwow on an original score is French composer George Auric. It will be a tv musical score (his first) for "Stalingrad," based on Russian-German films which CBS-TV will present in the "Twentieth Century" series April 19. Burton Benjamin will script and produce this particular episode with Isaac Kleiner as associate producer. April 19th show will be the final one of season with the new series scheduled in the fall.

"Twentieth Century" also signed Kubik, highly-touted young American composer, to do an original score for "The Silent Sentinel" on March 22. March 29th production, "The Times of Teddy Roosevelt" will have an original score by Kleinsinger. He'll also do the musical assignment for "From Kaiser to Fuehrer," story of the Weimar Republic on April 5. Kay, gifted young Negro composer and frequently described as a creative artist closest to the Gershwin approach, was signed to do the background music for "Submarine," story of underwater craft, on April 12.

Alfredo Antonin! conducts all scores with the 25-piece CBS Orchestra and special recordings are made of all music compositions, these in many instances serving as audition records for the use of the composers. To date Columbia Records and other companies have evinced more than academic interest in waxing video background music as full-blown long-playing albums for commercial distribution. These and other residuals are available to longhair composers writing for tv. "Twentieth Century's" production staff notes that 10% of the series' budget is for music-original music, orchestral costs, etc.

In the NBC-TV environs, Robert Russell Bennett this week was engaged to do an original score for upcoming "Project 20" production on Mark Twain. Also earning tidy sums from 30 Rock for similar work was Ralph Burns, who composed the original score for "The Great Leap Forward," NBC News documentary on Red China telecast, recently. Jacques Belasco, who wrote music for radio series "Greatest Story Ever Told," also did original music for NBC-TV's "Catholic Hour" four-part film series, "Rome Eternal" last year. NBC-TV also hired Kenyon Hopkins and aforementioned Hovhaness to dish up original tv music scores.

And then there's Larry Adler (being held over for 10 more weeks at the Village Gate, N. Y.) who headlined a 90-minute harmonica concert over WNTA-TV Monday (16). He played the works of Bach, Gershwin, Enesco, Jacobs and other major composers. Program, in a measure was an outgrowth of the performance he gave on WCBS-TV's "Camera Three" recently.

It's pointed out that a 30-minute tv score is about the size of a symphony but pays much better and that video's Bachs and Haydns assuredly enjoy playing footsie with the 21-inch sight-sound contraption.

### S. Cal. Dodge Deal For 200G to KLAC Racked

Hollywood, March 17.

A contract budgeted "in excess of \$200,000," plus an additional \$200,000 for advertising and promotion has been signed between the Dodge Dealers Assn. of Southern California and KLAC. Pact calls for 10 consecutive hours of exclusive sponsorship by Dodge each Sunday for 52 weeks, commencing March 29.

Four promotions of 13 weeks apiece are planned for the unprecedented Dodge campaign, according to Joe A. Denker, account exec of Grant Advertising, which reps the Dodge Dealers. Initial 13-week period will feature a special "Go Places with Dodge" contest, featuring a grand prize of a holiday anywhere in the world for two via PanAm.



## It shouldn't happen to a dog!

And yet it does! It happens to the best of us, time and time again. We lavish care and money on original footage to get them just right—only to have prints turn up that are way off broadcast specifications.

The answer is—give your laboratory time and money to do the job right! Then all your release prints will be on the beam 100%.

For further information write:  
Motion Picture Film Department  
**EASTMAN KODAK COMPANY**  
Rochester 4, N.Y.

East Coast Division  
342 Madison Avenue  
New York 17, N.Y.

Midwest Division  
130 East Randolph Drive  
Chicago 1, Ill.

West Coast Division  
6706 Santa Monica Blvd.  
Hollywood, Calif.

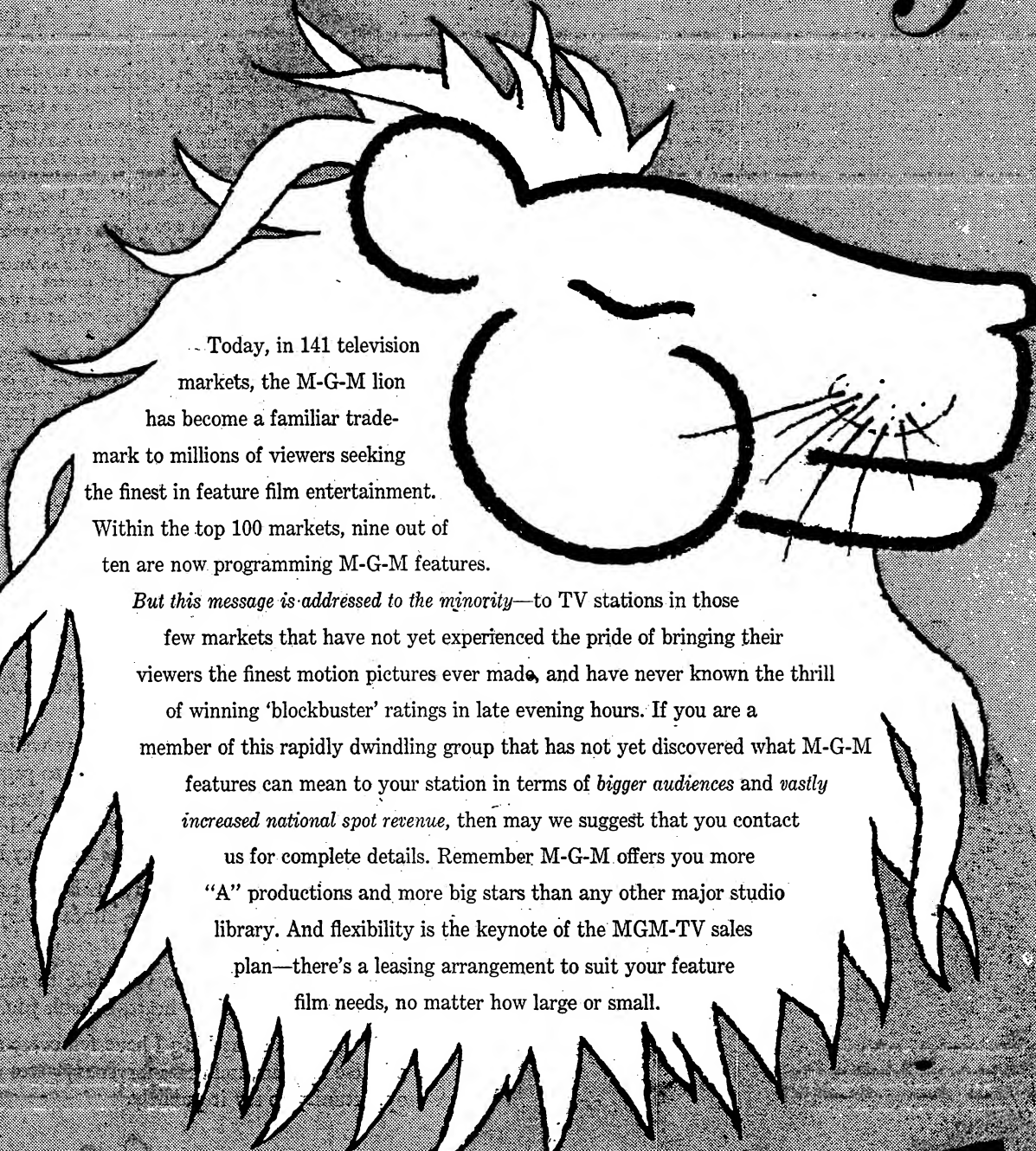
or  
**W. J. German, Inc.**

Agents for the sale and distribution of  
Eastman Professional Motion Picture Films  
Fort Lee, N. J.; Chicago, Ill.;  
Hollywood, Calif.



Always shoot it on  
**EASTMAN FILM . . .**  
You'll be glad you did!

# a message for the minority



Today, in 141 television markets, the M-G-M lion has become a familiar trademark to millions of viewers seeking the finest in feature film entertainment. Within the top 100 markets, nine out of ten are now programming M-G-M features.

*But this message is addressed to the minority—to TV stations in those few markets that have not yet experienced the pride of bringing their viewers the finest motion pictures ever made, and have never known the thrill of winning 'blockbuster' ratings in late evening hours. If you are a member of this rapidly dwindling group that has not yet discovered what M-G-M features can mean to your station in terms of *bigger audiences* and *vastly increased national spot revenue*, then may we suggest that you contact us for complete details. Remember M-G-M offers you more "A" productions and more big stars than any other major studio library. And flexibility is the keynote of the MGM-TV sales plan—there's a leasing arrangement to suit your feature film needs, no matter how large or small.*

**MGM-TV**

A Service of  
Loew's Incorporated

1540 Broadway, New York 36, N.Y.

## 'Kaleidoscope' as an Incubator For Other NBC-TV Babies; 3 Shows Emerge

Three major fall program series are figured to result from the NBC-TV Sunday "Kaleidoscope" undertaking sparked by Herb Sussan, director of special programs for the web.

Rapidly breaking out of blueprint stage is a series slugged "Story Behind the Concept," a weekly 60-minute production; "The Commandments," a weekly 97-minute, and "Great American Families," a working title for a weekly 60-minute series.

"Story Behind the Concept" was inspired by such "Kaleidoscope" features as the "Show Place of the Nation—Radio City" program and the April 5 production of Dore Schary's "Blueprint for Biography," which will trace the genesis, growth and culmination of his hit legions, "Sunrise at Campobello." In the proposed fall series, there would be complete "biographies" of such works as "Anatomy of Murder;" the story behind Gwen Verdon and "Redhead," a deep look at the creation of a tv series; the tracing of a motion picture from its inception to say, final shooting overseas, as well as other varied program ideas each capturing the story behind the concept.

An outgrowth of the recent Ben Hecht scripting of "The Third Commandment" for NBC-TV's "Kaleidoscope" will be a nighttime series called "The Commandments." Already on hand are script treatments from J. P. Marquand and Thomas B. Costain. Sussan is dickering for additional "Commandment" scripts from such writers as Ben Ames Williams, Edna Ferber, Herman Wouk, Jim Bishop, Gerald Green and MacKinlay Kantor. In all probability, the "Commandment" output will wind up as a book.

Third series stemming from "Kalei" will be "Great American

Families," inspired from upcoming story of "The Great Crispin," large circus family, to be seen on the "K" show May 3. The Crispin show, entitled "Roll Out the Sky" from Sarasota, is said to be the first location tape show in video, produced and directed by John Coetz and written by Gene Wyckoff.

Format of "Great American Families" would make use of old films, stills, tape sequences and live pickups. Gamut of personalities would range from medical figures like the Monneters to show biz personalities like the DeMilles and familial relationships like the Kennedys of Boston.

### Next Step In Hub

Continued from page 33

to the fact that the winning applicant and at least one losing applicant had seen various Government and Congressional leaders, and had lunches with then-FCC Chairman George C. McConaughy. Latter testified they had not discussed the merits of the case, beyond attempting to "put on their best face and convince me they were substantial citizens."

The lack of such sensations as the "loans" of resigned (since indicted) Commissioner Richard A. Mack in the Miami case appears to put before special hearing examiner Horace Stern a simple question—whether any off-the-record contacts with commissioners during the pendency of a contested case automatically voids the license granted.

If Stern's decision is that McConaughy disqualified himself from voting by talking to representatives of the applicants, and if that decision is upheld on appeal, then there is little doubt that literally dozens of important tv station licenses are in jeopardy.

### Always Tell the Truth

Washington, March 17.

It's a savvy mother who can explain the difference between the two Shirley Temples on video to her children.

Congratulations go to the mother in Boston who told her youngster that the Shirley Temple (Heidi age) seen on tv was the child of the Shirley Temple (29ish) who is seen on "Shirley Temple Storybook." This satisfied the youngster perplexed at the two ages.

Miss Temple recounted the story in a recent appearance in Washington and said she had written her fan: "I would never have thought of that explanation, but we'll stick to the story."

### Nielsen's Instantaneous Ratings for Gt. Britain As James Assumes NTI Helm

London, March 17.

With the arrival last week of E. P. H. James, the Nielsen organization in Britain is finalizing plans to launch an ultra-rapid television audience research service. James, Britisher by birth and training, has come home to direct the Nielsen Television Index, having been appointed topper here after being a veepee of A. C. Nielsen Co. in Chicago for some years past.

The new research plan is to use the Nielsen Instantaneous Audimeter, electrical device designed and developed in the outfit's laboratories at Oxford. The audimeter links each sample home-set by line to a single central mechanism which scans electrically the entire sample every minute. The information gained on which program, if any, each home-set is tuned to is automatically sorted and teletyped to the Nielsen Oxford hq., then immediately transferred to punched cards. The computers can then assess the size of the audience in a matter of minutes, instead of the 10 days or so it now takes to produce a rating by meter research.

## The Doyen of Dixie

### WSB Celebrates 37th Anniversary—Oldest Radio Station Below the Line (Mason & Dixon)

Atlanta, March 17.

WSB-AM, oldest radio station below the Mason & Dixon Line, this month is celebrating its 37th birthday. They are making a month-long affair and listeners have been made cognizant of the anniversary since March 1 via tape recordings from celebrities and personalities.

Climax came Sunday (15) on actual 37th birth date when mill went all out with music, paean of praise from all sources and a 90-minute Birthday Party session. Throughout Sunday morning, staffers Hal Durham and Maurice O'Dell took listeners on a musical journey with tunes of the last 37 years.

From 1:05 to 3 p.m. regular Festival segment presented a special birthday serenade. At 1:30 p.m. a new program, "Just Suppose," was premiered, based on "historical" events that might have happened but didn't, discussed by four panelists.

Special greetings went out over the air from 3 to 6 p.m., spotlighting among others NBC net's Miss Moni'or, Bob & Ray, Ben Grauer, Frank Blair, et al.

Birthday Party occupied 6:30 to 8 p.m. segment when, through arrangements with RCA Victor, Columbia, Capitol and other major recording companies, personal salutations were heard from Carmen Dragon, Raymond Paige and the Radio Music Hall Trio, Robert Shaw Chorale, Paul West, Hugo Winterhalter, Chet Huntley, Gordon MacRae, Roger Williams, Eddie Cantor, Lester Lanin, Guy Lombardo and others. This show was taped in advance, of course.

Day of celebration was climaxed from 10:30 to 11 p.m. when Bob Van Camp reviewed top tunes of past 37 years on Cavalcade of Song.

WSB, which debuted under

ownership of Atlanta p.m. Journal, barely beat WGST, started by a.m. Constitution, on the air, the margin being less than 24 hours. In fact, oldtimers at WGST (which was given to Georgia Institute of Technology by Constitution) contend they were on first, but have not been able to substantiate claim.

A longtime affiliate of NBC, WSB now is owned-operated by Atlanta Newspapers Inc., formed to publish Journal and Constat after merger of properties in 1950.

WSB-TV, spawned by WSB-AM 10 years ago, likewise is oldest television station in Dixie.

### Daly's Shillelagh

Continued from page 29

ing the televising of the parade is none other than the undersigned...

"You are hereby granted permission to have your St. Patrick's Day Parade televised, without fear of any possible repercussion from me in demanding equal time from any of the four commercial stations... This waiver of my statutory rights applies only for the one day, March 17.

"Being an American of Irish racial descent... naturally, I hold in high honor the patron saint of the 'Island of Saints and Scholars.'"

P.S.: By return mail, Daly received an invitation to march in the parade. He declined, saying he was busy preparing a legal action for the U. S. Supreme Court dating back to the 1956 Presidential primaries, when, as a Republican nominee in three states, he ran against President Eisenhower and was denied "free and equal" time by the networks.

## A CALL FOR...

*all my friends in show business...*

25 years ago this month, Milton Biow walked into the New Yorker Hotel and asked me to page a certain Philip Morris. I didn't find Philip Morris that day, but Philip Morris Inc. found me, and for 25 years I've been the happiest employee they have.

At one time or another I have had the privilege of working or appearing with almost everyone in show business.

You people have been so very nice to me. And from the bottom of my heart, I thank you.

This thanks is something I have felt every minute of these 25 years, and this anniversary gives me the opportunity to say it publicly.

*Johnny*

P.S. Thursday evening, March 19th at 8:05 (E.S.T.) on NBC radio, we're going to pick up a few of the high spots in my 25 years on radio... hope you'll listen.



KTLA

PARAMOUNT TELEVISION PRODUCTIONS, INC.



5800 SUNSET BOULEVARD • HOLLYWOOD 28, CALIFORNIA • HO 9-3181

March 12, 1959

Mr. Jack Benny  
Columbia Broadcasting System  
Television City  
Hollywood, California

Dear Jack:

We at KTLA are pleased that you think enough of one of our programs to make it the basis for an episode of your hilarious show.

All of us enjoyed watching our "Ad-Lib" as you presented it last Sunday under the pseudonym of "Impromptu". We are attempting to prove that television entertainment is not the exclusive precinct of the networks and we are sincerely flattered when Jack Benny appears to agree with us!

We thought Pamela and June showed great talent as ad-libbers as they have many times on KTLA.

Once again, thank you for the highest of compliments. We hope that other KTLA shows may soon merit integration in the "Jack Benny Show".

Sincerely,

*James A. Schulke*  
James A. Schulke  
Vice-President in Charge

lh

"AD-LIB" IS PRESENTED EVERY FRIDAY  
8:30-9:30 P.M. ON KTLA, CHANNEL 5

A Sandy Howard Production  
in association with KTLA.

# THE LARGEST SELECTION OF FILM CARTOONS

## IN TV!

Big as they come,  
funny as they get,  
popular as ever!

The perfect  
programming for  
junior guys  
and dolls!



Focus on fun  
with these  
famed series:

"Phantasies"

"Fables"

"Cubby Bear"

"Krazy Kat"

"Pow Wow"

For details...call  
**SCREEN**

**GEMS, INC.**

## Inside Stuff—Radio-TV

Bache & Co., brokers, this week had nice things to say about Storer Broadcasting, which operates five television stations and seven AM and seven FM radio stations.

Market letter from Bache has it that while the broadcasting industry is facing uncertainties, and the future increase of sets-in-use just can't maintain the pace of the past decade, Storer has made striking gains in operating earnings, more upbeat is seen in 1959, management is aggressive, and there's the possibility of shifting to tv stations in bigger market areas.

The Storer stock seems attractive for "longterm capital gains possibilities coupled with liberal yield," states Bache.

Storer's operating earnings last year amounted to almost \$4,000,000. Dividends are at the rate of \$1.80 on the 973,610 shares outstanding and 24c per share on the 1,501,140 Class B shares owned by the Storer family. Divvy requirements at this rate are only \$2,100,000 annually.

Second part of three-part autobiography by Steve Allen in Look magazine tells of the help the comic got from other comedians on the air. He singles out Jack Benny, Fred Allen, Bob Hope, Groucho Marx, Red Skelton, Sid Caesar, Jack E. Leonard, Jerry Lewis, Phil Silvers. He also reveals that he's more at ease on a stage than in a living room. He says he had an "argument" but no "feud" with Ed Sullivan about the James Dean film clip from Warner Bros. and he wonders why certain newspapermen assume that anything newsworthy an actor does is motivated by a desire for publicity.

Federal Trade Commission Thursday (12) approved a consent order requiring Max Factor & Co. of Hollywood to stop misrepresenting in television, magazine and other advertising that its "Natural Wave" spray will change naturally straight hair to naturally curly. Order also forbids claims that "Natural Wave" will change the structure of the hair. FTC pointed out that the agreement is for settlement purposes only and doesn't constitute any admission by the company that it violated the law.

KLIF deejays, coming to the aid of the Leta Pope Orphans' Home in Fort Worth, aired pleas that resulted in \$21,860 in contributions from listeners of the Dallas station in the first four days. Heavy hail and a violent windstorm, causing severe damage in Fort Worth on March 10, levelled a brand new wing of the orphans' home, as yet unoccupied. It was a complete loss, since insurance papers on the \$50,000 structure were to be signed March 11. Disk spinners Ken Knox, Ken Reed, Bob Stevens, Art Nelson and Tom Looney started their "Deejays for Orphans" pitches Wednesday (11) via KLIF. Requests for donations are still being aired by the platter spinners.

Joint Canadian-U.S. North American Air Defense Command's current radio transcribed series, "Supersonic Supermarket" is going on some 300 stations in both countries the last week in March, to run for 13 weeks. However, the once-weekly quarter hours which move from Cape Canaveral to Wright Air Development Center in Ohio to the aircraft and space industries of Southern California in locales, will break first on Greater Cincinnati Radio WZIP. Move is in deference to Mrs. DelVina Wheeldon, who conducts the show and is a Cincinnati radio personality of old, now working for the Ohio Cinerama Corp. Announcer on the series, which is being pressed by Allied Records in Hollywood, is another Cincy vet, Bill Nimmo. WZIP's General Manager Ed Skotch, late of Hollywood's NBC force, made the arrangements with NORAD.

J. Walter Thompson agency is dangling an unusual top prize at ABC-TV station promotion managers in its current "Fresh-Up Freddie" contest on behalf of Seven-Up. Winner gets a \$500 expense account on Diner's Club for himself, and for his station he wins an image research study by Seymour Smith Associates of Gotham. Runner-up prizes are more conventional.

Contest is in connection with the joint promotion of the "Zorro" series and Seven-Up by means of the Fresh-Up Freddie doll.

A bill introduced in the lower house of the Maine Legislature provides for a 3% sales tax on outdoor advertising, as well as advertising on radio or television and in any publication issued more frequently than once in three months. The measure, sponsored by Rep. Ronald Kellam of Portland, specifies that revenue from the levy would be placed in a fund for scholarships to qualified resident students in any Maine college.

W. Walter Watts, group exec veep of RCA, and a brigadier general, U.S. Army Reserve, was elected a director of the Electrographic Corp. this week. Latter is a major electrotyping and art service with plants in nine cities. Watts is in charge of the RCA electron tube division semiconductor and materials Division and International Division.

Commercial time on the three tv webs continues to increase. Current (March 2-8) three-network total—153 hours, 38 minutes—represents an increase of eight hours and two minutes (5.5%) over February, 1959, and is an increase of 20 hours, 55 minutes (11.6%) over the March, 1958, figure. For the first time since December, 1957, each of the three networks exceeded its year-ago total.

Max Meth, who with lyricist Mack David wrote "Dreams Were Made For Children" for an unproduced Dwight Deere Wiman-Tom Weatherly "Little Show" legit in 1944, is suing his former collaborator as well as the Henry Jaffe Agency, NBC-TV, ABC-TV, Breck Shampoo and Sealtest and others concerned with "Shirley Temple's Storybook." Meth, asking for \$500,000, claims the money is due him for use of the tune as the theme song on the Temple show. Meth, according to his attorney, Nathan Math, charges David and Jerry Livingston with using the same title and the same first four bars as the original tune.

### BBC Eyes

Continued from page 32

tures he saw, he's noncommittal about the volume of possible purchases. Some relatively extensive increase can be expected, however, over the two machines already in use at BBC-TV and two others on order.

Though it has for some time been fully aware, of course, of the solving of problems such as artists' availability that videotape can offer, BBC-TV is still constitutionally in favor of live broadcasts. It's the perfection of updated tape recording and reproduction that has caused the rethinking.

### Londoners to Council: Park TV Sets Elsewhere

London, March 17.

The London County Council won't, after all, try putting television sets in o parks as part of its summer open-air entertainment pattern. Council's Parks Committee threw out the notion without a vote at its March meeting.

Suggestion that had been made was that 27-inch sets be placed in certain parks for a start, to test public reaction. But reaction came without installation. According to Parks Committee chairman Reginald Stamp, letters had arrived from old ladies saying they'd "throw a brick through the first screen they saw."

## Shirley Temple, Once One Of Them, Sez Kid Shows Should Be Upped on TV

Washington, March 17.

Children should be seen and heard—more—on tv. That is, children's programs should be, according to Shirley Temple.

Miss Temple feels firmly about this. Her own network show, "Shirley Temple's Storybook," was resold to ABC for a rerun to 1960.

"Fan mail from all the family, principally fathers, was proof to me," Miss Temple said while in Washington promoting "Cinderella" frocks for a department store, "that there is greater need for shows that the entire family can view together."

One problem is the shortage. "We've about run out of fairy tales," Miss Temple said, "but please don't emphasize that because we'll be swamped with manuscripts and NBC is making me return them unopened."

Her hope is that someday she can produce, for tv, E. B. White's "Charlotte's Web," which she considers the best modern day children's book. It is one of two children's books written by the New Yorker writer, the other being, "Stuart Little," the story of a mouse. Neither has been produced for television.

### Radio Review

PROFILES IN CRIME  
With Joe Julian, Mason Adams,  
narrators, others

Director: Howard Phillips  
Writer: Walter Wager  
25 Mins. Mon., 10:35 p.m.  
WMCA, N.Y.

Walter Wager, formerly with CBS Public Affairs, has come up with a very good radio series on U.S. racketeers, their methods and their history.

Profile on Frank Costello was to the point, provocative and terrible in some of its implications, especially Costello's tieup with politicians. The Wager package broadcast by N.Y. Indie WMCA consists of 13 episodes, each segment concentrating on a particular hood, Lucky Luciano, Frankie Carbo, et al. Judging from the Costello episode, series is in the best tradition of public service.

Joe Julian narrated the Costello segment ably. He and Mason Adams alternate in the narration chores. Sen. Kefauver, a racket-buster of distinction, came in for an effective "beep" interview.

Horo.

### Jones Jabs Mags

Continued from page 31

sets and that the average viewer is now catching more than ever before, namely two-and-a-half hours a day, more time than is spent on all other leisure activity combined.

He thought some of the attacks on tv "seem to be levelled simply because they represent good, juicy, circulation-building copy, while still others, it is quite clear, reflect a built-in bias against a medium which is competing so successfully for the leisure time of the general public and the advertising budgets of the business community."

## NBC Plea to FCC Vs. L'Affaire Lars

Washington, March 17.

NBC, belatedly, asked the Federal Communications Commission to reconsider its ruling that any presentation of political candidates during a campaign, even in routine tv newscasts, calls into play the political "equal time" Communications Act provision. CBS, ABC and the National Assn. of Broadcasters, among others, have long since protested the ruling.

The FCC held that Chicago splinter majority candidate, Lars Daly, was entitled to equal time after Chicago tv stations telecast brief shots of incumbent Chicago Mayor Daley welcoming the Argentine president and opening a charity drive.

NBC said tv stations would have to choose between adequate news coverage of events which might "incidentally" depict a political candidate, thereby laying themselves open to inordinate demands for equal time, or "drastic curtailment" of news coverage during political campaigns. The web said the ruling, therefore, would inflict "burdensome penalties on the station, and artificial, distorted news programs on the viewer."

## D. C. Mr. TV Fix-Its Form An Anti-Scalpers' Assn.

Washington, March 17.

Local uproar stirred by WWDC's skillful campaign to catch Washington television repairmen in the act of overcharging customers has caused a group of tv servicemen here to form a cooperative association to police such repair practices.

"We feel," said one, Roger P. Powell, "that while criticism against some repairmen is well-founded, the whole industry is getting a black eye."

The association will have a special board to probe complaints of customers and take "proper action." Leaders of effort believe about 75% of Washington tv repair industry will join association.

Those interested see it as safety-first measure against possible District of Columbia governmental controls to curb shady tv repair practices.

**HOWARD E. STARK**  
Brokers and Financial  
Consultants  
**RADIO  
and  
TELEVISION  
STATIONS**

50 EAST 58 STREET  
New York, N. Y.  
Eldorado 5-9405

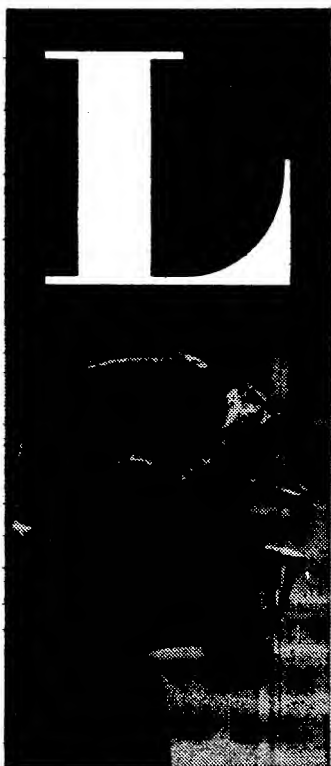
## GOVERNOR TELEVISION ATTRACTIONS

Invites you to visit its suite

at the NAB convention. Suite

number 1018A - 19A - 20A

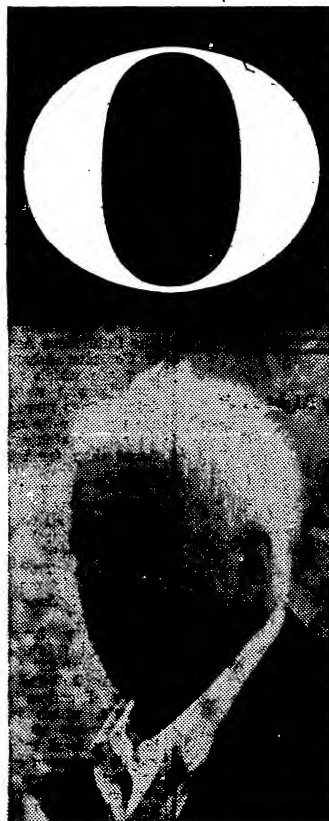
ART KERMAN, President



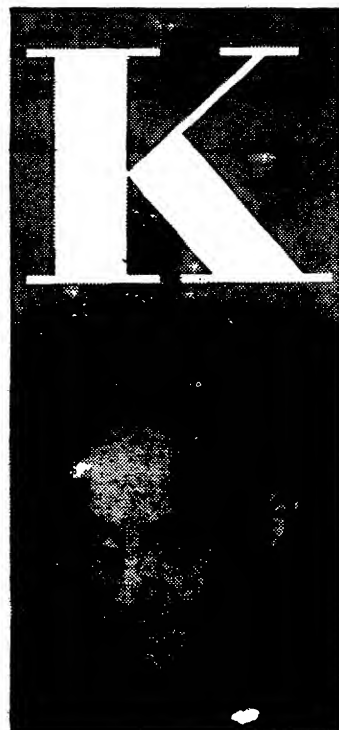
**UMPIRE** Tom Ravashiere of minors shows, in pictures and text, why his is "Toughest Job in Baseball."



**BARDOT?** Or her ex-husband's new wife? It's tough to tell them apart, but fun trying...in LOOK.



**POET ROBERT FROST:** "I like a little corruption myself if it's amusing." An old sage speaks out.



**POPE JOHN XXIII** has completely changed the power structure of Pius XII. Here are the details.

## Again this week, the Big Show is in LOOK

**Every issue of Look reaches 16 million households, is read by men, women, teenagers—the whole family**

Nothing interests the whole family—male and female, young and old—so much as the *exciting story of people*. LOOK's story—in the current issue, in every issue. That's why you reach *all* the people who make or influence family purchasing decisions when you advertise in LOOK. And you reach them in one of America's showcase magazines—the great builders of company brands and reputations. *All of your commercials* will be more effective with the sound foundation of advertising in LOOK—THE EXCITING STORY OF PEOPLE.

LOOK 1-time page rates: B&W, \$22,980; full, living color, \$34,540. One of the lowest commercial costs per 1000 available

# Agencies Now Pledge Allegiance To Their Favorite Packaging House —On Other Madison Ave. Fronts

A definite pattern of buying both telefilm properties and network programs is emerging in the agency field by ad shops handling extensive television programming. What is becoming a growing trend and is emerging importantly on the tv scene is the fact that agencies select nearly all of their shows from slightly more than a handful of packagers who produce the lion's share of nighttime programming. Secondly, and still within the same framework, is the policy of Madison Ave tv toppers to set up a working relationship and purchase vehicles from the same house.

The cost of sponsoring nighttime television programs which runs into several million dollars plus the fact that advertising expenditures have been generally tightened and thirdly, because of the many failures in prime time berths, agencies want to deal only with packagers with a track record and established known staffs.

Case in point is the working relationship that has developed between Dick Powell's Four Star Productions and Benton & Bowles. Because Four Star has been able to deliver such properties as the "Rifeman" and "Zane Grey Theatre," both sponsored by clients of B&B and both piling up some fancy

ratings in the Nielsen 30's, Four Star topper Powell doesn't have any trouble reaching Tom McDermott's ear on pilots of future skeins that are in the drawing-board stage.

McCann-Erickson's tv head Terry Clynne, has built up the same affinity to the programs packaged by Jack Webb and his Mark VII shop. Liggett & Myers, for a long time picked up the check on "Dragnet" and by option had first crack on both "Pete Kelly's Blues" and the "DA's Man" before they went into production. As soon as the properties were ready, L&M signed to bankroll the programs.

What holds true for Benton & Bowles and McCann-Erickson also holds for most other ad agency shops. The tendency is not borne out of economics and there is no saving by doing business with the same packager but rather it is a product of the whole television system which has an estimated 50% mortality rate on nighttime properties.

Buying by the ad agency execs is now based on the number of hits a packager has in his stall, who is producing the show, the scripts, past record etc. With the buying season changed from once a year to every 13-week cycle, the admen feel they can no longer

afford to gamble on unknown ideas no matter how hot the pilot and because of the concern of whether the unknown packager can followup on a hot pilot.

Pilots peddled by Screen Gems, Ziv, William Morris, Desilu, etc., while getting preferential treatment by the ad toppers, still aren't enough to clinch a sale with the admen taking out added insurance in the form of story outlines, scripts and contract rights which give them the power to make revisions in both content and production.

While the agencies ferret out the same packagers to get added mileage out of programs, it has reduced the chance of the unknown, no matter how "hot" the particular property may have been and lessens the fresh approaches and new initiative in story development.

But yet, agency toppers feel that it is better to work week in and week out with the same packager because in the long run, they claim, the show will be of a higher quality.

**SHORTS:** Since the newspaper reps' hassle with McCann-Erickson over the agency's decision to sink the bulk of Buick's multi-million-dollar budget into television and since the "hatchet" job by Fortune magazine with the finger pointed at magazine-repped interests in putting tv in an unfavorable light, the battles between the vested advertising interests has been dormant. That probably won't last long.

Another battle is shaping up with the mags backed by the Magazine Publishers Assn. preparing to take a roundhouse swing at tv. The Publishers Assn., working out of Compton Advertising, is prepping ads which are addressed to "people who watch tv, but like doing things more." Such viewers are urged to be more selective in their tv watching, freeing additional time for reading of magazines.

"How many times have you heard tv-viewers say: 'Why did we sit through all that?'" Copy goes on to explain: "They're not criticizing television so much as themselves. Their expression of discontent is mostly regret that they hadn't 'done something' with their time."

Campaign breaks later this month with initial ads in Newsweek (March 23), Saturday Evening Post (April 4) and Look (April 14).

The Broadcasting Advertisers Reports, which last week made an intensive study of the violations by local television in triple spotting, placing competitive products on the air with less than the required period of time between the blurbs and shaving network programs in the process, drew some comment from William E. Matthews, a veepee and media director of Young & Rubicam.

"Nearly one-fourth of the commercials placed by Young & Rubicam has had violations of one sort or another," he stated. To prevent local stations from carrying on the "questionable practices," Y&R has added the following stipulation to all spot contracts: "This contract will be null and void in the event any triple spotting is used adjacent to the spot position ordered." The agency is also protesting to the stations and demanding rebates and "make-good" commercials in some cases.

**SWITCHES:** George McGarrett, ex producer and director at ABC radio, joining Lennen & Newell's tv programming sector as program supervisor.

Richard S. Jackson upped to veepee and named director of radio-ty at J. M. Mathes.

Hoyt Allen has joined Foote, Cone & Belding as a tv commercial production supervisor.

Jack J. Page named veepee in charge of agency tv activities at O'Grady-Anderson-Gray, Chicago.

William D. Tyler, who joined Benton & Bowles last summer as a v.p. in charge of creative services, elected an exec veepee.

Lewis H. Happ, Frederic C. Maine and David J. Waske have earned v.p. stripes at Geyer, Morey, Madden & Ballard.

Edgar Hatcher, formerly an a.e. with G. M. Basford, has joined Benton & Bowles.

Raymond Muscarell, C. J. Van Duyn and Dr. Arthur Weinberg chevronned by G. M. Basford.

**LOST & FOUND:** Erwin Wasey, Ruthrauff & Ryan has picked up more billings of the American Cyanamid Co. Effective May 1, it

will handle the Industrial chemicals division.

Wexton named to handle the Gramercy System, travel wholesalers, and Bachelor Party Tours.

Brown & Butcher landed the Thiokol account formerly housed at Dancer-Fitzgerald-Sample.

Sudler & Hennessey has been appointed agency for Rover Motor Co. of North America and will operate with Pritchard, Wood & Partners of London who will place billings in world markets.

Molesworth Associates named to handle the p.r. and advertising for the Beryllium Corp.

## Chi Agencies

Chicago, March 10.

Charles W. Tennant Jr., ex-Pharma-Craft account supervisor at J. Walter Thompson Co. here, joined Leo Burnett as an account supervisor.

Hal Dickens and Art Watson shifted Edward H. Weiss agency to Tatham-Laird.

Needham, Louis & Brorby gave veep chevrons to Michael W. Gradle, who heads the agency's Hollywood office.

Gordon & Hempstead agency moving to the Michigan Ave. quarters vacated by Popular Mechanics about May 1.

Norman E. Heyne signed on with Christiansen Advertising as v.p. in charge of radio-tv and as account exec.

Fred Wachter, former general manager of Chi office of Erwin Wasey, Ruthrauff & Ryan, joined Knox-Reeves agency in Minneapolis as v.p. and account supervisor.

## San Francisco Agencies

San Francisco, March 17.

Carling Brewing Co. named Guild, Bascom & Bonfigli, Frisco, to take on its Black Label Beer account for the Pacific Northwest. GB&B will work with Lang, Fisher & Stashower, Cleveland, principal agency for Black Label, in preparation for a major Black Label campaign scheduled to break this spring in the Northwest. GB&B will continue to handle Heidelberg Brewing, Tacoma, which Carling recently purchased.

Winston Norman has left Roy S. Durstine, Frisco, to return to Guild, Bascom & Bonfigli as account exec and creative director of the Harry & David-Bear Creek Orchard account—this Medford, Ore., company is the biggest direct-mail fresh-fruit firm in the U. S.

McCann-Erickson, Frisco, has just landed its third Ampex account, this one to handle Ampex recruitment ads. McCann-Erickson got the instrumentation division account last November and previously had the magnetic tape products account.

New vice-presidents at Johnson & Lewis are Haidon Ritchie and Walter E. Terry.

Compton Advertising, Frisco, has been named to handle five bourbon brands distilled and bottled by Fleischmann Distilling Corp.

Jack De Celles is new copy chief at Dancer - Fitzgerald - Sample, Frisco.

Richard L. Tevis resigned as account exec at Knollin Advertising to take an executive job with U. S. Leasing Corp.

Erwin Wasey, Ruthrauff & Ryan, Frisco, will direct national advertising and sales promotion for KLX, Oakland, the Knowlands' radio station.

## London Agencies

London, March 17.

Work's started in Manchester on a new television suite, to include a larger theatre than hitherto, with 35m and 16m projection room, cutting room and film library, for F.

John Roe Ltd. Construction is part of Roe Advertising & Marketing Group of Companies to mark upcoming 40th anni.

Ray Stannard, media manager of Young & Rubicam, is visiting New York to study current trends; expects to stay four or five months, then look in on Canada before returning here.

J. P. O'Connor, director of the Institute of Practitioners in Advertising, leaves on a U. S. trip on April 11. Program includes attending the International Chamber of Commerce conference in Washington and annual powwow of the AAAA at White Sulphur Springs.

Crane Publicity uses all commercial-tv webs as part of its campaign to launch Hypnotique perfume, cologne and talc marketed by Max Factor.

Agents and advertisers get a new service in Birmingham from ABC-TV: web is giving closed circuit shows of new programs before they come into schedule at its new office in the city. City Centre House, and also providing information and research facilities there.

British Institute of Management holds its northern conference at Southport on April 2 and 3, with "Management for Sales" as its theme. H. Henry, director in charge of research at McCann-Erickson Advertising Ltd., will be among the speakers.

Bill Patterson, onetime a production manager with ABC-TV's drama unit and a transmission controller with Associated Television, has joined Rumble, Crowther and Nicholas Ltd. as television executive. He was with Charles F. Higham Ltd., writing and producing tv commercials... James A. Hodgson launching its biggest press and tv advertising for T. and W. Farmiloe, paintmakers. TV campaign consists of a concentrated pattern of 15-second spots.

"... Again ... Steve Allen's ... Sunday Night ..."



FRANK GORSHIN

Soon to Be Released  
"WARLOCK"  
20th-Fox

Representation  
WILLIAM SCHULLER  
New York — JU. 2-6113  
Hollywood — BR. 2-4984



**THE NOTEWORTHIES**  
Jimmy Dean Show, CBS-TV  
Singing Jingles  
Mgmt. ROMAR ENT. PL 7-5980

**DAVID SUSSKIND... HELP!**

"However brilliant an action it should not be esteemed great unless the result of a great motive."

Le Rochefoucauld, 1645.

We feel that this is your maximum... we KNOW it is ours... we have the practical experience in TV production and want to work for YOU.

For two talented associates please call MU 3-3348.

**BILL EPEL MARIE MONELL**

Together we're twice as good, but, if you wish, you can break the set.

## FOR SALE WESTPORT, CONN.

Most beautiful Georgian Colonial house, on magnificent 8 acre estate, sunken gardens, lawned terrace, huge shade trees, private pond. Truly fabulous!

Italian marble foyer, drawing room, sunken dining room, playroom, library, indoor BAR-B-Q room, 6 bedrooms and baths, powder room, maid's rooms.

Full theatre seating 100, on third floor, complete stage and lighting installations.

UNDER \$100,000. Terms arranged. Occupancy sixty days. BROKERS PROTECTED.

Full Details: Phone OXford 7-7594, NEW YORK CITY

**BMI** presents another notable addition to its award-winning script series...

**THE BOOK PARADE  
THE AMERICAN STORY  
THE WORLD OF THE MIND**



One of four studies created by the distinguished sculptor **AVARD FAIRBANKS** and commissioned by BMI

**W**RITTEN by 70 distinguished Lincoln and Civil War scholars of our time—among them Carl Sandburg, Bruce Catton, Sterling North, Earl Schenck Miers, Henry S. Commager, Roy F. Nichols, Allan Nevins, Adlai Stevenson, Gov. William G. Stratton, Sen. John Sherman Cooper, Sen. Paul H. Douglas, U.S. Grant III, Norman Corwin, Dore Schary and other eminent historians—this new segment continues BMI's series, "The American Story," now in its fifth year.

Also contributing are: Paul M. Angle, William E. Baringer, Roy P. Basler, Howard K. Beale, Richard N. Current, Irving Dilliard, Clifford Dowdey, Father Joseph Durkin, Otto Eisenschiml, Avard Fairbanks, Shelby Foote, John Hope Franklin, Dr. Richard P. Graebel, Wood Gray, Sherill Halbert, Richard B. Harwell, Carl Haverlin, Willard King, Lloyd Lewis, Mort Lewis, E. B. Long, R. Gerald McMurtry.

Also David C. Mearns, Roy Meredith, Justin Miller, Herbert Mitgang, Jay Monaghan, Ralph G. Newman, Roy F. Nichols, David P. Potter, C. Percy Powell, Mrs. Marion D. Pratt, James G. Randall, Ruth Painter Randall, Donald Riddle, Congressman Fred Schwengel, Louis Starr, W. R. Swanberg, Wayne Temple, Benjamin P. Thomas, Walter Trohan, Randel Truitt, Philip Van Doren Stern, Clyde C. Walton, T. H. Williams, Albert Woldman.

These public service programs are available to radio and television stations and to public libraries and local boards of education for broadcast purposes.



Initial scripts have already been mailed to broadcasters. The complete series will be available only upon request.

**BROADCAST MUSIC, INC.**

589 Fifth Avenue, New York 17, N. Y.

New York • Chicago • Hollywood • Toronto • Montreal

# Gotham's Herb Moss: 'All This And A Leopard Covered Chair Too'

Herb M. Moss, an incorrigible believer in diversification, realized another of his reveries recently when he added a handsome and highly functional wing to his Gotham Recording setup—the construction of Studio G-3, a snazzy \$100,000 job capable of turning out the most polished in monaural and stereophonic recording.

Studio G-3 was fanfared into full-bloom production some weeks ago with considerable cookie-pushing ceremonies in the same structure at 2 West 46th St., which houses Gotham's multitudinous devices for the recording, editing and mastering of radio-TV programs. It also marked Moss' 10th anniversary in the recording biz.

It is evident that Moss can fashion more corporate structures and divisions and engage in more free-lance endeavors with the same dispatch and dexterity of, say, Max Wessley, who once juggled 16 balls and whistled "Dixie" at the same time. In some 20 years of gravitating toward mikes and performers he scored a number of firsts including circling the globe in behalf of "Vox Pop" and introducing tape recordings of this program to network radio. With "Mother Knows Best," Moss chalked up another first—a CBS Radio series produced and recorded on Ampex Tape.

**For Ampex & Country**  
It was Ampex tape that got Moss into the commercial recording biz. Since then he has opened his facilities to the nation's top agencies, sponsors, networks, public service organizations and such branches of the government as the Office of Civil Defense Mobilization, the Marine Corps and the Treasury Dept. Uncle Sam has been doing business with the Gotham outfit for a considerable period. It was some eight years ago that Moss convinced U. S. Treasury officials that his organization could do a more successful job selling savings bonds via the airlines. As a consequence Gotham fashioned "Guest Star," a weekly program now serviced to more than 2,000 AM outlets in the land. Similarly, Gotham also has been producing and distributing "Take Five," a musical feature with Betty Johnson and Jerry Coleman on behalf of the Marine Corps. For the Office of Civil Defense Mobilization it is creating "Entertainment, USA," a half-hour weekly musical feature.

Not content merely running the

recording business, Moss has kept his hand in tv programming as producer of "Songs for Sale," "Chance of a Lifetime" and the more recent short-lived "Brains and Brawn."

As if this wasn't enough to harass a perplexed exec, Moss and Gotham's music director, Lou Garisto created a jazz group titled The Metropolitan Jazz Quartet. Five MGM albums, which Moss co-produced, were released simultaneously.

Still another corporation created by Moss is Ile de France Productions which imports popular music from France and records in France for American accounts. Moss also serves as agent for Vega Records, a French outfit. Then, too, he has legal papers in his safe attesting to his ownership of Galaxy Productions, an enterprising organization that provides prizes for giveaway shows such as "Tic Tac Dough," "County Fair" and "Treasure Hunt." Moss recently bought the rights to 136 French secret service novels by Antoine Dominique with an eye toward turning them into a tv series.

In his spare (?) time Moss writes songs (he was recently admitted to ASCAP) and is earnestly thinking of turning Broadway producer the moment he lands the right kind of serious drama.

While most of the activities in the Gotham office intrigue Moss, the biggest glint in his eye at the moment appears to be the green and blue colored Studio G-3 operation with a leopard covered chair designed for directors. It's the ultimate dream of what a producer-director needs to make the grade.

## Stanton

Continued from page 31  
be use of a broadcasting station within the meaning of this section.

### Lar-Loser & Winner

The FCC decision to which the CBS prexy was alluding was the Commission's 4-3 vote on Feb. 19 of this year to uphold "America First" candidate Lar Daly's peculiar construction of the equal time rule, which granted the tireless election loser the right to equivalent time on a number of Windy City newscasts that had been devoted to normally routine newsfilm of Chicago Mayor Richard J. Daley. Lar Daly was running

against the incumbent in the Chi mayoralty primary last month.

"If upheld," Stanton said, "the (FCC) decision will have two inevitable results. One will be an immediate practical effect on news broadcasting that can abridge radically both the usefulness of radio and television to our society and their total freedom as media. The second will be to set loose a thoughtless slide rule theory governing the role of journalism in a democracy." This, he said, would be a wholesale negation of principles that have been safeguards and supports of American democracy from its beginnings.

### The People—Yes

"It seems to me," he went on, "that the ruling spawns a monstrous idea in a democratic society—the idea that quantitative mechanics are more important than the qualitative considerations of the degree to which the people are informed during the critically important period of election campaigns. We are now witnessing the introduction of the revolutionary idea that informing the people is a secondary matter."

By way of pointing up the urgency of the fight against the FCC ruling, Stanton noted that once the idea is established that the content of new programs can be tampered with or regulated by Governmental agencies there arises the danger that the restrictions and harassments might spread to other areas. The broadcasting media, he said, would find itself drifting into a state of paralysis.

On the Jefferson premise that the people can be better trusted than the magistrate in judging the press, CBS will present its case to the public, Stanton said. "Obviously any unfair political use of newscasts would unleash a fury of protests on any station or network that tried it," he declared.

"The Daly decision not only distrusts the broadcasters as journalists, it distrusts them as businessmen, implying that they would not have the sense to see the fatal danger of playing politics with the medium," Stanton said.

## Ampex-RCA

Continued from page 29  
its color units, instead of getting them from the parent RCA. Latter explained that the network was using the equipment for Daylight Saving delays this summer, needing them sooner than RCA could produce them. RCA countered with the revelation that Ampex was using the latest model RCA color camera in its demonstration.

One obvious difference between the two machines is in design, Ampex retaining its compact desk-like shape, while RCA's installation is a flat upright, "like most studio equipment." Virtues of RCA's vertical cabinets, as extolled on the exhibition floor, are that they use less floor space and are more easily accessible than the competitor's product from front or rear.

While RCA was promoting its corrective system for incompatible tapes as a godsend to tape syndicators, Ampex was demonstrating the syndicated product itself, having on hand three tape properties of Guild and NTA, among those of some smaller distributors. And there—by the grace of Ampex—went some of NAB's third-class citizens, the telefilm distributors, who were all but left out of this year's conclave.

## NTA's 'New Look'

Continued from page 39  
vision of the large theatre circuit. The merger is expected initially to effect economies in the areas of accounting services and advertising and promotion departments.

On the telefilm production agenda, NTA has its most ambitious schedule, with \$9,750,000 earmarked for the potential slate. NTA, as in previous years, will work with established producers, foregoing any production of its own.

It has four co-productions inked with Desilu, "You're Only Young Twice," "The Man Nobody Knows," "Grand Jury," "This Is Alice," with 20th-Fox, "On the Threshold of Space," "How to Marry a Millionaire," and "Man Without a Gun." Also "High Noon," "Fate," Gross-Krasne, "Third Man," British Broadcasting Corp. co-production, and "Mantovani," Harry Alan-Towers.

# Aaron & Zousmer Quit 'P to P'

Continued from page 33

He had come back in the position of a controversial Page 1 newsmaker. The burden of Godfrey's remarks were carried in Newsweek magazine; Godfrey denied most of what he had been quoted as saying, and in its next issue Newsweek, winding up, "gave it" to Godfrey.

(What received little or no attention was the fact that Godfrey was a "Person to Person" guest early in the show's career; this was within days after his famous "firing" of Julius LaRosa, done on the air, while the latter was doing his chore on Godfrey's own show. If Godfrey had needed a last trump to grandstand his "P to P" appearance, he got it in spades, doubled and redoubled.)

### Half-Hour Formats

The Aaron-Zousmer partnership is completing negotiations with the Music Corp. of America for handling of the team's packages. They have at least two half-hour television formats worked up plus some one-shots, of which a 60-minute show is in the forefront of their blueprints.

They created "Person to Person" and in partnership with Murrow had it put on the air by CBS-TV in the fall of 1953. They were the packagers for four seasons, and then sold their interest to CBS Inc. For the last two semesters, including the current one, they have been retained as co-producers.

There has never been any interference or "suggestions" from the CBS high brass as to the kind or calibre of guests used or to be used. It was and still is also one of the few shows in tv wherein the producers are permitted to function under a different type of cycle arrangement than normally applies. Since negotiations with guests relate to appearances that are sometimes pencilled in for several months ahead, the producers are necessarily "secured" against abrupt cancellation, preemption, etc.

The pattern of longevity was set in the very beginning on another front. William Paley, CBS corporate board chairman, saw the first show and thought it had quite a few "bugs." But he liked it so much as a unique idea that he gave the Murrow-Aaron-Zousmer trio their head.

### Friday: Bum to Hero

"Person to Person" went into the "worst tv night of the week"—Friday—and into what ordinarily had been station time—10:30—and it was not long before they made it a landmark slot for ratings and a natural for exploitability. The show has figured prominently in the Top 10 for virtually all of its six seasons, and has remoted numerous personalities who had not previously been on tv or had shunned it. Murrow-in-the-chair and Murrow-with-cigarette became among the most imitated and caricatured.

On the prospective sponsor side, no one has yet come forth to bridge the Revlon gap, nor reacted to the probability of a vacancy by Kent next season. The P. Lorillard cigaret's chieftains, among other reasons, are understood disinclined to continue on "P to P" next fall because, according to an unpublished report at the time, they were given "notice" of the Godfrey entry next season only a few hours before the announcement, which was issued by the network.

### Godfrey's 'Last Try'?

The production end apparently will present no problem for Godfrey, since he will in all likelihood do the normal thing—bring in his own staff, assuming that the network would not interfere with him on that score, or has no producer eligibles of its own to present to him.

After heading many shows and bringing in millions of dollars to CBS at his peak, Godfrey is not being discounted qualitatively as the "P to P" interviewer, though it is no particular secret in the higher echelons that this may well be Godfrey's "last stand" as a major personality—that is, if he doesn't "make it" on a six-year show long since in success column, his destiny with the network will have to be studied more closely than ever before.

Godfrey will probably not walk

away from others on the production staff, plus the horde of technicians—regarded as among the best in all television considering their six-year battle with storms, odd terrain and landscape encumbrances and other hazards, natural and man-made. The show's office staff of about eight is another story.

The program's summer time will be filled by "Amateur Hour" with money from Pharmaceuticals. Latter house, with Geritol in the forefront, may be warming up to continue the underwriting of the Friday night slot when "P to P" returns next autumn.

Murrow is committed to stay with the program until the first two weeks in July, but it's understood that he would like to leave as of end of June, and the show will probably be permitted to take its hiatus then.

Aaron and Zousmer have been "handshake" partners for about 14 years, and have worked as a team at CBS, with Murrow and others, including Murrow's radio newscasts. Basically they're newsmen—and "news" is what hatched "Person to Person." Its secret weapon is extension of news to an "event."



says Mal Kananoff, Promotion Director

# KGBT-TV

HARLINGEN, TEXAS

"The way sponsors flocked to our Popeye Theatre was absolutely fantastic," says KGBT-TV's Promotion Director. He writes:

"We started out with just one sponsor. To sell him on the value of the program we suggested a contest requiring the audience to send in labels. Result: we received over 2 million labels, and the sponsor's sales went up 10%! At the end of 2 weeks five more sponsors jumped on the Popeye bandwagon."

And that's not all! KGBT-TV rolled up daily ratings of 22 to 25 against competition's 4's and 5's. Popeye's cumulative ARB rating hit 40.2—the highest of any show in the market! Now, KGBT-TV is adding the Warner Bros. cartoons to keep audience interest at its height. KGBT-TV is the latest in a long line of stations to cash in on U.A.A.'s two great cartoon packages. Make your station next!

# U.A.A.

UNITED ARTISTS ASSOCIATED, INC.

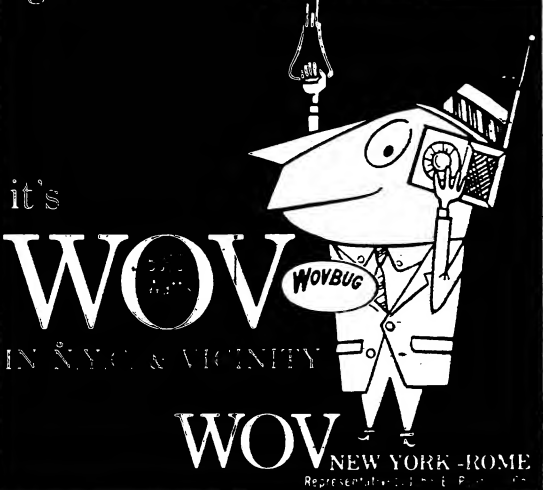
NEW YORK, 345 Madison Ave., Murray Hill 6-2323.

CHICAGO, 75 E. Wacker Dr., Dearborn 2-2030.

DALLAS, 1511 Bryan St., Riverside 7-8553.

LOS ANGELES, 9110 Sunset Blvd., CReshview 6-5886

over  
two million  
Italians  
agree



# Keeping TV A"live"!



The Only Live Show in the Top 10\*

## THE FORD SHOW

*Starring*

# TENNESSEE ERNIE FORD

We are proud to call industry attention to the gratifying news that "The Ford Show" almost doubles its lead-in audience of 17.9\*

\*LATEST NIELSEN TELEVISION INDEX

THURSDAY • 9:30 P.M. • NBC-TV • Sponsored by THE FORD DIVISION OF THE FORD MOTOR CO.

# Louisville's Near-Miss Tornado Cues WHAS-TV'er That Cues Conelrad

Louisville, March 17.

A WHAS-TV documentary on the preparedness of Louisville officials for a tornado such as the one that missed the city by only 53 miles in late January, has blown up a storm resulting in Louisville and Jefferson County getting an effective disaster program before being hit directly by tragedy.

The documentary, "53 Miles From Death," was aired on WHAS two weeks after a twister struck Caneyville, Ky. Film of the tornado wreckage was followed by interviews with Louisville and Jefferson County school superintendents and other officials, presenting a pattern of leaders saying it was "their understanding" that others were to handle a warning system.

When the tornado warning was issued, effecting part of Jefferson County, school officials were unable to contact their schools because of distressed parents tying up switchboards. Although four tornado drills a year are required, many schools never had even one, and some principals didn't even know what or where their tornado instructions were. No one knew who was to give them warning of an impending twister.

Many individuals and groups bombarded the newspapers and the tv station, resulting in WHAS suggesting, in counseling the school systems, that they take advantage of the Conelrad warning system, already in effect. Conelrad receivers, said Victor A. Sholis, v.p. and director of WHAS Inc., should be put in all Louisville, Jefferson County and parochial schools.

Various civic groups acted immediately, with the result that bids were received on Conelrad receivers, and equally important, Safety Council members took back to their organizations proposals for the installation of Conelrad receivers in all places housing large numbers of people. With an effective warning system set up; tornado instructions reviewed for the schools and fresh drills held; and the extension of interest, and protective measures to the rest of the public, the documentary took on new importance. Louisville, in a tornado zone, acted before disaster struck.

## 'Outer Space'

Continued from page 31

such markets. Here's what they heard: ABC-TV has 14 shows now delivering more than 10,000,000 homes with each telecast; that the competing networks get their highest ratings with the over-55 age group while ABC rates highest with the "all important" under-40 set; that the latest Nielsen competitive market info gives ABC 17 half-hour firsts, CBS 16 and NBC 9 at night; that ABC has five of the Top Ten Nielsen shows; that it has the best nighttime cost efficiency; and that its affiliates have made the greatest gains, on a local basis, in the past year.

For the first eight weeks of 1959, ABC-TV has shown a 21% gain over last year in the prime evening hours—again according to the Nielsen Multi-Network are a ratings—and it calculates that the three networks are now in a virtual three-way tie in average ratings from 7:30 to 10:30 p.m. The network's weakest night is Monday, without which, it claims, it would lead all three webs in rating average.

### 'The Quiet Man'

CBS stated its case more tranquilly, befitting a network that has led for a number of years. Chiefly, it told its affiliates, it has held onto the lead (per Nielsen nationwide surveys) with class programming while the competition was banking on the western trend. From its Nielsen data, CBS-TV finds that in the 52 sponsored nighttime half hours it leads with 28, while NBC and ABC trail with 12 each. CBS also claimed to have the all round lowest cost per thousand.

A highlight of the Columbia presentation was the disclosure by sales administration vice Bill Hylan of a corporate image study made by Audits & Surveys Co., an independent research firm. Involved in the study were 104 key execs working for 30 large ad agencies and 35 top executives working for national advertisers. The findings were as follows:

### Percentage Story

CBS received a 76% vote for having the best all-around programming, NBC got 14% and ABC got none. The remaining 10% named NBC and CBS together. For the greatest amount of prestige programming, CBS drew 49% and again ABC none. The remainder was divided between NBC and the dual choice. For the greatest sense of public interest and taste, the breakdown was CBS 73%, NBC 23%, and ABC 8%. Columbia drew 91% of the votes for having the most stable and consistent program policy.

CBS led also by a wide margin in such categories as best in delivering daytime audiences, ditto in nighttime audiences, and most capable in overall operation. It was also preferred 64% as the network to do business with.

The upshot, as Hylan expressed it to the affiliates, is that CBS commands the most confidence from key advertising execs and that they see the company as alert and businesslike.

## No Pill-aver

Honolulu, March 17.

Rex Ravelle, onetime featured film player and now owner of a prosperous chain of health studios here, stepped before the KONA-TV cameras during one of his tri-weekly programs and gulped down a fistful of pills, products of one of his sponsors.

An awkward silence ensued when the potent pills puckered up his mouth, causing a temporary loss of speech.

## Automation Act

Continued from page 31

be programmed as the individual station sees fit.

Collins is vying for the attention of floorwalking conventioners with an automatically timed program device of its own plus its more general line of electronic broadcasting equipment. RCA, running the most extensive exhibit here, has some tantalizing projects on view. To the layman they might pass unnoticed, but they still convey that the tv station can find it almost as easy as a technical sister to automate. It's a technical package which can deliver several hours of automated telefilm or tape programming. For any casual passers-by who've heard of NBC's Buffalo operation, a direct question to the RCA floormen will bring a tempered tide of answers about automation.

### Lavaliers & Such

There are some items on display, not necessarily of an automated nature, but nonetheless of marked interest to the amassed station and network men in Chicago for the conclave. Century Lighting of New York City is present with the prototype of a \$1,500 wireless microphone. Built like the wired necklaces which have become so familiar among personalities on the rash of tv talk shows, this Century gem delivers its amplified sounds over free air to a 10-ounce, eight or nine-inch-long transistorized unit. Century calls it the "complete station" more mobile and less obstructed than the wired mike on which it is based.

Also ranking among the more unusual exhibits present is that of Kahn Research Laboratories of Freeport, Long Island. Kahn has developed a technical layout capable of transmitting what it confidently describes as stereophonic sound, delivered up to audiences who don't possess anything more than two radio sets. Traditional stereo requires the use of an AM and an FM receiver for listeners. By means of some legitimate technical hocus-pocus, Kahn explains it can transmit stereo via one AM station transmitter. The two home AM radio sets then do the rest. And a lone AM radio set will pick up nothing less than the ordinary AM sound.

Electronic applications Inc. of Stamford, Conn., has an \$800, 20-pound audio tape unit from Switzerland—a portable job with 30 transistors in operation to deliver what the company says is fidelity as fine as that of much larger and irrevocably stationery sound consoles.

### Be Conscientious & Buy

The exhibit floor, as always, has the multi-variety of technical innovations that no conscientious station operator can afford to be without. If the broadcaster wants color tape, he can turn to either Ampex or RCA, which appears this year with a working model of its tape machinery (see separate story). And judging by the back-and-forth flow between the nearly adjacent RCA and Ampex functional displays, many station men are having a tough job making up their minds which one they want, or if they want one at all.

Klieg and Century (of the wireless mike) are on hand with lighting equipment. Stations needing new clocks can turn to Favag Studio Time, or a broadcaster with a phobia about radarless airplanes can turn to Hughey & Phillips Inc. and its complete line of beacon flashes and tower lighting, junction boxes and photo-electric controls. Stations with a yen for live tv production of their own can again turn to the TelePrompster Corp. exhibit. Somebody with telefilm to handle can insure it against scratches, dirt and sundry afflictions by speaking to the Harward Co. Inc., of Evanston, Ill.

## Foreign TV Reviews

Continued from page 60

by the use of giant blowups behind the various speakers.

But disappointment almost made a third standstill factor, for the program didn't, for a start, offer much more than already known about the mainsprings of Hitler's character and, at the end, dwelt overlong on those last hours in the Berlin bunker when the time could have been better spent on other aspects of Nazism.

All the same, the survey did give answers to questions such as how an ex-house painter could come to control 80,000,000 Germans and what might happen today if Hitler miraculously returned. Maybe it could usefully have explained how some prominent figures of Hitler's day are now back in high places and in particular how Schaub, the Fuehrer's adjutant, who was with his master to the death, came to be seen on the program with every appearance of wellbeing.

In general, though, the verbal and pictorial impact was strong: the massed rallies, the corpses and near-corpses of victims, the parades of strength and, all the while, that comical but hypnotic figure couldn't fail to impress. Interviews with a well-chosen lineup including, incidentally, Hitler's sister Paula Wolf, were expertly conducted by Kenneth Harris. Production, with an especial nod to the editing, was tops.

Erni.

### LEIHHAUSLEGENDE

(Pawnpshop Legend)

With Martin Berliner, Brigitte Grothum, Rolf Henninger, Kurt Heinzel, Emil Stankowski, Al Hoosman, S. Ledinek, R. Koldehoff, others  
Producer: SPB (Berlin)  
Director: Werner Voelger  
Writer: A. B. Shiffrin  
Music: Olaf Bienert  
90 Mins., Thurs. 9 p.m.  
W-German TV, from Berlin

With regard to vidpix, Berlin's SFB doesn't exactly belong to this country's best producers. In fact, most of its productions can't stand comparison with those turned out by Stuttgart or Hamburg's tv station. "Pawnpshop Legend," adapted from A. B. Shiffrin's same-titled legit play and efficiently translated into German by the late stage director and scriptwriter Leo Mittler, is a positive exception. That's, in the main, a merit of director Werner Voelger who proved to have the right sense for romantic atmosphere which this piece requires. This pawnpshop legend has the favor of a lovable fairy-tale and will be remembered as such by most televiewers. To make it more fastidious, it rolls up with a number of nice original camera shots.

Martin Berliner enacts the old pawnpshoper with very good results. Brigitte Grothum, lovely to look at, portrays the young girl to whom the old man feels so attracted. Rolf Henninger contributes a young writer who pawns his typewriter. One of the most positive points about this offering is its cast. There are good performances all the way. In all, the tv version of Shiffrin's "Pawnpshop Legend" was more impressive than that seen on nically, it deserved a very good local stage some years ago. Tech-label as well.

Hans.

## Foreign TV Followup

Sunday Night at London Palladium  
With utter assurance, Connie Francis took the limelight in the March 8 edition of Associated

TeleVision's show and probably gained fans in the process. Her confident singing of tunes such as "Rock-a-bye Baby," "My Happiness" and "Got the Whole World In His Hands" contrasted well with her apparent shyness in interlun moments.

Program as a whole once again emphasized the family appeal trend, not so much in its assortment of acts as in Bruce Forsyth's emceeing. He's playing it well. On this occasion he trod the Mother's Day pedal, crowded delightedly over fan mail, inserted his "I'm in charge" gag—and so on, to the live audience's warm approval.

Tosca de Lac, aerialist, went through some stately and tricky convolutions. Billy Dainty did some energetic but not too hilarious gagging and the Marino Marini Quartet played in the manner that their "Valse" disk made famous. The "Beat The Clock" spot had to be tolerated, of course, but this time there wasn't even the kick of having a single competitor win a single prize.

Teamwork of the Tiller Girls was tops, and Cyril Ornadel and the London Palladium Orchestra gave sterling support throughout. Production was well up to standard.

Erni.

### Saturday Spectacular

Associated TeleVision's "The Jane Morgan Show," networked on Saturday (7), came up as a bright item thanks largely to the personality and prowess of its top name. Superbly groomed and gowned—with a different dress for each number—the thrush scored with well varied pops that took in, inevitably, "The Day The Rains Came." She had a sexy manner that was deceptively artless.

Program was well balanced. Toni Dalli was the male Morgan counterpart and gave out lustily with "Io Sono Vento" and "The World Keeps Turning" with virile, unsmiling earnestness. Ventro Dennis Spicer made his "moon girl" dolt patter divertingly. Morton Fraser's Harmonica Gang went through their stock act efficiently, and Mike & Bernie Winters did the emceeing. Latter two weren't worldbeaters in the comedy stakes but worked hard in their routines and took an amusing swipe at that institution from the "Sunday Night At The London Palladium" show, "Beat The Clock." Left merchant Dave King did a bit part to help round off one of the boys' gags.

Tiller Girls offered some smart precision dancing and Jack Parnell orch provided the backing. Design was tasteful, production practiced.

Erni.

## JOHNNY JOHNSTON'S Charcoal Room

Luncheon served Noon to 3 P.M.  
Monday thru Friday  
COCKTAILS—DINNER—SUPPER  
848 Second Avenue at 45th Street  
Member all charge clubs  
MU 4-7250—Open 7 days

EVERY DAY  
ON EVERY CHANNEL  
**TV**  
**BROOKS**  
COSTUMES  
3 West 48th St., N.Y.C.—Tel. PL 7-5800

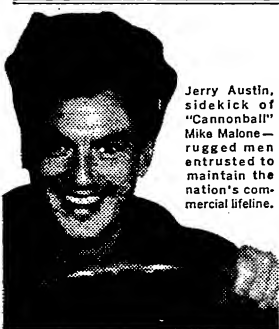
## ATLANTIC'S 11th Year in Television---thanks to you!

So we say to all our station friends—thank you for your continuing friendship. We will continue to offer fine first run features, together with outstanding service, an Atlantic tradition.

Currently in release—**CHAMPION PACKAGE**  
of 40 Features, and our  
**MILLION DOLLAR PACKAGE OF 60!**  
Combined they make one of the finest RERUN  
PACKAGES available. Keep in touch with:—

**ATLANTIC TELEVISION CORP.**  
130 West 46th Street New York 36, N. Y.

Dave Bader, our Vice President, is staying at the Congress Hotel, Chicago, during the Convention.



Jerry Austin, sidekick of "Cannonball" Mike Malone—rugged men entrusted to maintain the nation's commercial lifeline.

**ADVERTISERS  
SNAP UP ITC'S  
CANNONBALL**  
New Markets Sold  
Each Day—Wire Now  
For Your Choice  
Of Availabilities!



Dynamic action adventure and intense human interest!

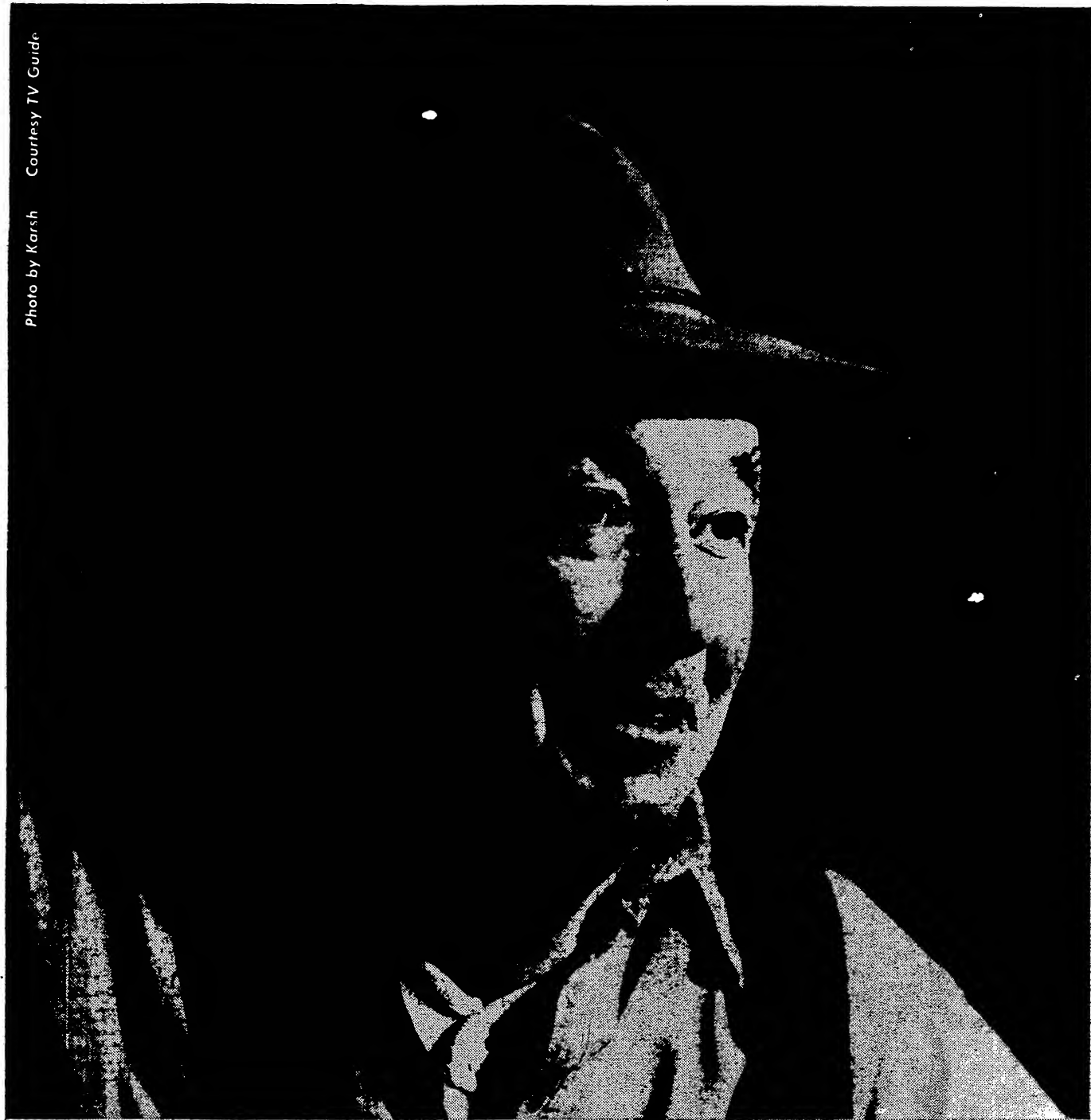


BRAND-NEW by Robt. Maxwell, creator of LASSIE!

**I  
T  
C**  
**INDEPENDENT  
TELEVISION  
CORPORATION**

488 Madison Ave. • N.Y. 22 • Plaza 5-2100

Photo by Karsh Courtesy TV Guide



*Congratulations, Walter*  
*on Your 35th Anniversary in Show Business*  
 from

"THE REAL McCOYS". . . Dick "Luke" Crenna, Kathy "Kate" Nolan, Creator-Producer Irving Pincus, Director Hy Averback, Associate Producer Norman Pincus and the entire cast and crew.

*"The Academy of Television Arts and Sciences extends sincere congratulations to Walter Brennan on attaining his 35th year in show business, and notes especially the warm place achieved in the hearts of the American people by his television series, 'The Real McCoys'."*

*Hollywood, 23rd of February*  
*Harry Ackerman*  
*President, Los Angeles*

*"The Academy is glad to honor Walter Brennan again...It has honored him three times before, with Oscars for 'Come and Get It', in 1936, 'Kentucky', in 1938 and 'The Westerner', in 1940...a very promising young actor. How many more Oscars he will win is anybody's guess."*

*Valentine Davies*  
*First Vice President, Academy of*  
*Motion Picture Arts & Sciences*  
*(from a speech at Mr. Brennan's*  
*Anniversary Luncheon)*

## SERIALS

# CAN BUILD MUSCLES IN YOUR MARKETS

We mean the kind of rating-muscles that stick to your ribs!



406 thundering episodes of 31 thrilling subjects like:

PHANTOM RIDER

GANG BUSTERS

JUNGLE QUEEN

SCOUTS TO THE RESCUE

SKY RAIDERS

...TOP PERFORMERS ALL!

For details...call

## SCREEN



## GEMS, INC.

## B'casters Come Out Fighting

Continued from page 1

true image" of the medium in a bid to gain universal respect and recognition.

The temper of the convention was reflected in the action taken today (Tues.) to implement the Sarnoff proposal for the industry-wide campaign. (See separate story.)

### The Mysterioso Public

From Stanton, in his address before the fifth general conference of the CBS-TV affiliates, came the warning that "to survive and grow in an atmosphere of public confidence and freedom, we have got to be far more resourceful and energetic than we have been in the past in communicating with the people about ourselves. We do not know enough of what the American public thinks of television, of how much understanding it has of basic issues involving the conditions under which we operate. We are beyond the stage where talking does any further good and we are going to act." Then in a display of courage, he lashed out on the "equal time" crisis with a blistering condemnation of "abridgement of our freedom" and an avowal to take the issue to the people themselves. (See separate story.)

From Sarnoff, in his most important utterances since assuming the board chairmanship of NBC, came a plea for the formation of an industry-wide information campaign, to develop a clearer understanding of broadcasting's function and contributions as he called on all facets of the industry to "subordinate differences and rivalries to the need for greater unity."

### Revolt vs. NAB?

Even within the NAB itself, it is an "open secret" that a long festering rebellion is reaching a climatic crescendo over the conduct of the parent industry organization for its alleged "do nothing" stance in facing up to many critical challenges, particularly on the public relations front in "selling" the broadcasting industry to Congress and the White House. It's no longer a secret that a sizable bloc comprising some of the nation's major broadcasters have threatened to pull stakes and resign from the industry association unless there is a change in leadership. This may crystallize into action one way or the other before the convention breaks up.

Stanton implemented his "do something" manifesto with an announcement that a plan to achieve fuller public understanding of the facts, the conditions and the problems of broadcasting today has been evolved by CBS and will be transmitted to the affiliates shortly via closed-circuit.

Sarnoff in his keynote address projected a two-plan frontal assault: (1) a campaign through which the industry consider the most effective methods of using tv and radio to explain broadcasting's role in American society; (2) that consideration be given to an independent survey of public attitudes toward tv.

### Sarnoff's 'True Image'

Sarnoff outlined a broad five-point credo (see box) that might "serve as the tapestry on which we seek to weave a true image" of broadcasting.

He suggested that the information campaign be aimed at three groups: a minority critical of popular programming; lawmakers at the state and national level, who may be influenced by this attitude; and the public whose interests may be injured as a result.

Sarnoff emphasized that broadcasters, to achieve greater understanding, must "clear away the semantic confusion" which automatically labels a discussion program "worthwhile" and a mystery program "worthless." "We must challenge the use of the word 'quality' as applicable only to programs of limited appeal. Is light entertainment 'bad' because it does no more than meet the need of most active Americans for relaxation? Is not this a principal function of broadcasting—the reason most people purchase sets?"

Sarnoff called on the broadcasters themselves to act promptly to seek by their own efforts "an honored position in the ranks of those free communications media which make enduring contribu-

tions to the knowledge and enjoyment of the American people."

From still another front came a warning for the broadcasters to "speak up" and do something in the overwhelming spate of ferment, turmoil and activity in Washington, as CBS corporate v.p. Dick Salant updated the Columbia affiliates as to how they're currently being hit from all directions. His talk, "Bewitched, Bothered & Bewildered," was an educational, comprehensive and authoritative primer on who's doing what to whom. Broadcasters went away a little wiser; a lot more apprehensive.

## Tele Reviews

Continued from page 55

"in-front-of-the-cigar-store" fight talk among Breit, Gabel and Ross was particularly enjoyable because it was unforced and natural.

A dramatic bit between Gabel and his wife, depicting Victor Hugo's difficulties with an actress complaining about her lines, was overdone and not terribly amusing. Gabel's opening bit from Julius Caesar, however, was a rich high-spot. Mrs. Gabel, who shines like the pro she is in front of a mike, in this instance also served as unofficial director of the show, frequently alerting her hubby when to sign off for a commercial. One of the commercials on the show was for Vigo Danish Hams, certainly a fitting spot on this type of program. With articulate guests on hand and a chance to let them sound off without interruption the Gabel once-a-weeker could latch on like its companion conversation pieces during other nights on the same channel. **Rans.**

## Mixture as Before

Continued from page 39

officials explained that it "wanted to bring managers to this convention to consider problems." "We can control equipment manufacturers in that we have definite hours during which they can exhibit, but since most television film distributors exhibited in their rooms (not on the convention floor), we didn't feel we should tell them (when they could exhibit)."

None of the TV film companies, which pay \$1,500 apiece for an associate membership in NAB, intended to attend this conclave, until CBS Films broke the line and decided to return for another season, regardless of the circumstances.

## 'Thinking Man's'

Continued from page 29

proached the creation of our new product."

Robinson spelled out the new program plans for '59-'60, pointing out, "It will be another 30 to 60 days before we are able to get all the uneasy bedfellows to lie down together." He told of:

"The Blue Men," the new Herb Brodwin half-hour package replacing Gale Storm Saturday nights. It's the story of two New York cops—father and son.

"Twilight Zone," the new 30-minute Rod Serling series. "Like 'Blue Men,' said Robinson, "we had more sponsor orders than we could accommodate."

Four new situation comedy entries ("there has never been anything wrong with situation comedies except bad situation comedies"), which include "Dennis the Menace," based on the comic strip; "Peck's Bad Girl," starring Patty McCormick, Marsha Hunt and Wendell Corey; Cy Howard's new production of "The Wonderful World of Little Julius," with Eddie Hodges, Gregory Ratoff and Sam Levene, and "Dobie Gillis," a co-production venture with Martin Manulis' 20th-Fox setup, which has been allocated the Tuesday night 8:30 period (see separate story on sponsorship, etc.).

Among the other new entries will be a half-hour "Nero Wolfe" series, and it is planned to install two 60-minute shows in the Tuesday and Wednesday 7:30 to 8:30 periods. Tuesday entry will be

"Out There," space series being produced in association with Paramount and using over 100,000 feet of special film shot by Par for the new show, which will mark the studio's initial venture into the tv arena. For the Wednesday entry CBS has earmarked \$500,000 Robinson disclosed, in a search for the right property.

As for daytime, Robinson appealed to the affils for station clearance to permit a new 10 a.m. program called "On the Go," starring Jack Linkletter. "It's something brand new to television," says Robinson.

## Web's 750G Rap

Continued from page 1

ventions will ease the moving expenses, which totalled nearly \$900,000 in '56.

Total three-network costs in '56 ran to nearly \$9,000,000, McAndrew estimates, but he can't supply a projected figure for next year, though it's likely to run higher because of increased costs overall, including transportation. Since the Sports Arena is still under construction, McAndrew wasn't able to get a final facilities survey, but on the basis of plans believes some of the built-in tv facilities may help lick problems which existed in previous years.

Trend toward miniaturization of equipment for more mobile coverage will continue, he says. One new source of miniaturization developments has been RCA's missile work, with one small microphone and transmitter to be used adapted from a recent rocket fired at Cape Canaveral.

## 'Peck's Bad Girl'

Continued from page 33

Loves of Debbie Gillis" in the time period that "Peck's Bad Girl" was tabbed for. Sale was based on the pilot turned out by Martin Manulis at 20th-Fox and bought for the Marlboro brand.

Max Shulman, who created the original stories, will script the show. Rod Amateau produces and directs. Unique aspect of the deal is that Shulman will do a commercial on each show.

With "Gillis" moving into the 8:30 Tuesday night period, "To Tell the Truth," presently holding down the slot, may be moved up to 7:30 p.m.

## Hal Follows

Continued from page 29

being exerted by legislators and educators and the professional critics. Some are influences exerted by the public itself, taken in small, isolated segments, and in whole, as we see the public in the terms of audiences.

"But some of them, these influences, are those felt within our own immediate circle—within, one might say, our own professional 'primary coverage.' There are the rating services, the film producers, the program suppliers, yes, and the agencies and advertisers. There are the music copyrighters, the news suppliers and the manufacturers of talent.

"Here, close at home, in the final analysis, you must rest your case as broadcasters—the case as to whether you are making the decisions, or merely subscribing to them. You are being called upon now and will be in greater degree as time passes to find reconciliation with these peripheral but important institutions whose influences affect your own—but reconciliation without mitigation of the responsibility that you have sought and accepted."

## 'Lily White' Stamp

Continued from page 1

be denounced by competing media as over-commercial. The facts will disprove this.

"That television program content will be denounced more violently in proportion to revenue lost by magazines and newspapers. The recently accelerated qualitative program monitoring projected of the Code Board may counteract this to a certain extent, but in a nation of 120,000,000 viewers there are as many self-qualified television critics."

## Mutual Quietus

Continued from page 29

date on the negotiations to transfer Mutual to Smith.

Godwin said he told them that there was nothing actually to buy, but Smith, which only had to assume the network's mounting debt, "has already made a substantial cash payment" in meeting delinquent debts. Godwin later told VARIETY that Smith & Co. had met a debt of approximately \$400,000, that being to American Telephone & Telegraph for network lines, and the station relations boss added, to "correct an erroneous impression," that AT&T "has never given Mutual a deadline date" on which it had to meet its debt or else.

Suggestion that Smith paid the \$400,000 already, despite the fact that it has not yet closed and actual deal for Mutual, contradicts a spreading rumor at the convention hotel, the Hilton, that the debts already assumed and paid for by Smith don't amount to much more than one-tenth of \$400,000.

MAAC committee members were told that the total Mutual debt at this point is about \$1,000,000, and that the shaky radio network has a \$2,500,000 tax loss carryover. They were also informed that the Smith group "has given every indication of wanting to buy Mutual." What reportedly remains to be completed before a transfer to Smith is concluded is a detailed accountancy on how best the losing network operation can best be integrated with other Smith interests, which include record companies. Much of the outcome hinges, MAAC was told, on how best Smith can arrange the tax situation to his group's advantage.

## THE LATEST DESIGNER & COUTURIER CLOTHES AT INCREDIBLE BARGAINS

So many Celebrities save thousands of dollars on our fabulous samples and "closeouts" which come hot-off-the-needle from the workshops of the leading designers and manufacturers of the most glamorous clothes in America. Our prices ??? but a small fraction of those advertised in the top fashion magazines.

### THE BON PRIX

"Bargain Store for Millionaires" 1006 - First Ave. (cor. 55th St.) N.Y.C.

## FREE

DETAILED INFORMATION ON MERCHANDISING AVAILABLE FOR GROCERY OR DRUG PRODUCTS IN

NY **NEGRO** MKT.

Station WWRL  
Woodside 77,  
New York City



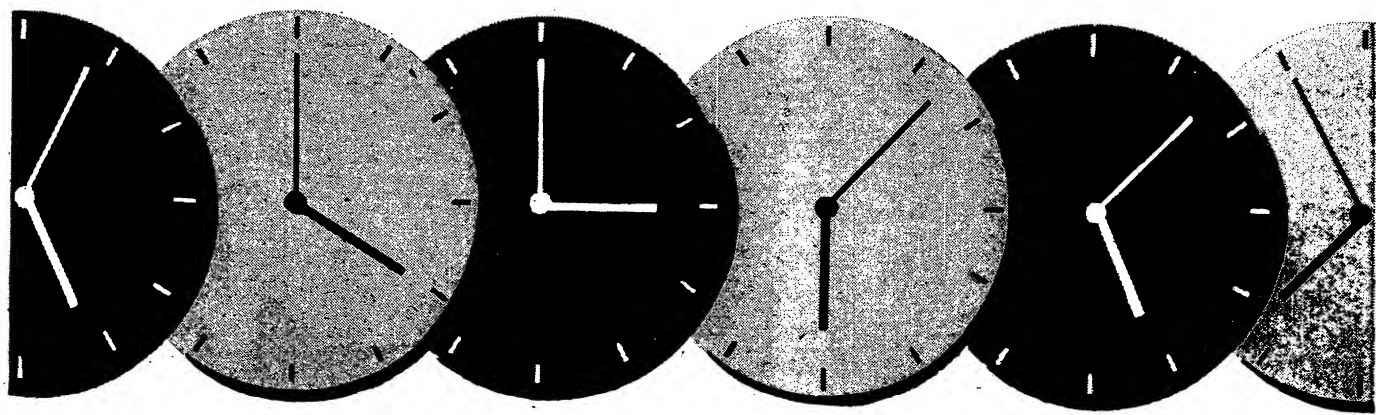
Mgt. William Morris Agency

## AT LIBERTY

More than 20 years of TV film and general technical know-how available to you immediately. Background includes Manager NBC Film Operations and Kinescope Recording, several years in TV development laboratory, equipment operations, film analysis and utilization, technical writing, etc.

Drop Note to  
**CHARLES TOWNSEND**  
49 Hillcrest Drive  
Dumont, New Jersey

*for  
music  
around  
the  
clock*



# IT'S ALWAYS ASCAP!

When you want to perform the **POPULAR SONGS** of yesterday, today and tomorrow. When you want to perform the very finest **PRODUCTION MUSIC** of the stage or screen . . . When you want the great music of our **SYMPHONIC AND CONCERT** field, or the music of **PRIZE-WINNING AMERICAN OPERAS** . . . When you want to perform the **RELIGIOUS MUSIC** of our nation . . . Whenever you have need of the best in music, you may be sure — **IT'S ALWAYS IN THE ASCAP REPERTORY!**

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS  
575 Madison Avenue, New York 22, New York



# Jocks, Jukes and Disks

By MIKE GROSS

**Patti Page** (Mercury): "THE WALLS HAVE EARS" (Shapiro-Bernstein\*) builds up a breezy flavor that's right up thrush's alley and should nab good spinning time. "MY PROMISE" (Egap\*) has a familiar country lilt in which Miss Page is completely at home.

**Frankie Brent** (Palette): "TIME AFTER TIME" (Barton\*) gives Frankie Brent an impressive start and will help him win a strong teen following. "VIBRATIONS" (Calvert\*) shows him off in a rocking form that fits the juve needs.

**Dean Martin** (Capitol): "RIO BRAVO" (Witmark\*) is an effective mood ballad that will get a good spinning ride because of its pic title tune tie. "MY RIFLE, MY

for an interesting instrumental slice that rates spinning time. "STROLL ALONG WITH THE BLUES" (BMI-Canada\*) is a slow swinger with lots of instrumental charm.

**Martin Denny Group** (Liberty): "QUIET VILLAGE" (Baxter-Wright\*) is an exotic musical excursion that makes for topnotch off-beat deepjazz programming. "LLAMA SERENADE" (Peert\*) is a faster-paced item but still in keeping with the familiar Denny delineation.

**George Auld Orch** (ABC-Paramount): "IN A LITTLE SPANISH TOWN" (Feist\*) swings up the oldie in a way that will keep the platter spinning on the jock and

## Best Bets

**ELVIS PRESLEY**.....I NEED YOUR LOVE TONIGHT (RCA Victor).....A Fool Such as I

Elvis Presley's "I Need Your Love Tonight" (Gladys\*) is another pyrotechnic performance that will keep his clicco spinning streak intact. "A Fool Such as I" (Leeds\*) gets a good Presley workout and it, too, is in the running for a payoff.

**JOHNNY MATHIS**.....SOMEONE (Columbia).....Very Much in Love

Johnny Mathis' "Someone" (Cathryn\*) is the perfect ballad for his romantic styling and he turns it into a winning sale. "Very Much in Love" (Johnny Mathis\*) is an average ballad effort that sounds pretty in Mathis' hands.

**ANNETTE**.....JO-JO THE DOG-FACED BOY (Bueno-Vista).....Lonely Guitar

Annette's "Jo-Jo The Dog-Faced Boy" (Wonderland\*) is a wild swinger pegged for teen tastes and a natural followup to her "Tall Paul" clicc. "Lonely Guitar" (Disney\*) will find some friends who go for the soft strumming style.

**MARY KAYE TRIO**.....YOU CAN'T BE TRUE DEAR (Warner Bros.).....Because of You

Mary Kaye Trio's "You Can't Be True Dear" (Biltmore\*) swings with a swift and captivating vocal and instrumental beat that makes it a natural for a big spinning payoff. "Because of You" (Broadcast Music\*) reworks a former hit for okay results.

**SHAYE COGAN**.....YOUNG AND IN LOVE (MGM).....Half as Much

Shaye Cogan's "Young and In Love" (Sequence\*) is tailor-made for a big teen pickup because her delivery of a slow ballad that every kid will understand. "Half As Much" (Acuff-Rose\*) is a likeable treatment of tune that made it several years back.

**MALCOLM DODDS**.....TREMBLE (Decca).....Deep Inside

Malcolm Dodds' "Tremble" (Mellin\*) will shake up lots of turntables with its exciting beat and vocal attack. "Deep Inside" (Mellin\*) combines an effective gospel touch with a good rocking mood.

**BILLY GRAMMER**.....THE KISSING TREE (Monument).....Bonaparte's Retreat

Billy Grammer's "The Kissing Tree" (Carlisle\*) works up a breezy country flavor into a side of solid spinning proportions for jock and juke attention. "Bonaparte's Retreat" (Acuff-Rose\*) moves forward at a snappy beat that's bound to attract lots of turntable time.

**PONY & ME** (Witmark\*) is a soft western-flavored item out of the same pic.

**Jerry Dorn** (Arwin): "BROTHER CAN YOU SPARE A DIME" (Harms\*) is the depression song from the 1930s that ought to make a hefty impact on this new market of juve disk buyers. "DISAPPOINTED LOVER" (Artists\*) has a typical rock 'n' roll approach but Jerry Dorn makes it sound better than most.

**Bob Carroll** (United Artists): "I CAN'T GET YOU OUT OF MY HEART" (Southern\*) captures a romantic ballad mood with a bit of Italian lyric inserted and it will probably give Bob Carroll a new spinning boost. "SINCE I'M OUT OF YOUR ARMS" (Arch\*) has an okay zip for coin machine play.

**Tommy Sands** (Capitol): "IS IT EVER HAPPEN" (Grace\*) could "happen" for Tommy Sands because of its driving, rocking sound that occasionally takes off. "I AIN'T GITTIN' RID OF YOU" (Grace\*) is a blues ballad of minor proportions.

**LeRoy Holmes** (Metro): "BIG CITY CHA CHA" (Allendale\*) is an ambitious instrumental with a cha cha touch for extra lifts. "THE DAUGHTER OF SWEET ROSIE O'GRADY" (Witmark\*) has the oldie in a latino dressing and it works out surprisingly well.

**General De Zasta** (Roulette): "SPANISH MARCHING SONG" (Patricia\*) has a fine martial lilt that Gen DeZasta and chorus send across in spirited form. Flip side is a gagged up version of the tune that misses its mark.

**Moe Koffman** (Jubilee): "SHEPHERD'S HOEDOWN" (Bennell\*) mixes up a jazz and country feel

juke levels for a potential payoff. "IF I COULD BE WITH YOU" (Remick\*) spotlights a topflight sax on an oldie that's worth hearing again.

**Jeannie Thomas** (Seeco): "THERE'S YES, YES IN YOUR EYES" (Remick\*) serves as a fine showcasing for newcomer Jeannie Thomas whose vocal styling here makes her worth watching.

"NEEDLESS TO SAY" (Hap\*) gives thrush a chance to develop a soft ballad along romantic lines. Abby Hoffer's Trumpets (Madison): "SUMMERTIME" (Gershwin\*) has an intriguing instrumental sound that should get it lots of spinning slots. "THE CONTINENTAL" (Harms\*) makes another bid for juke attention via this highly entertaining instrumental slice.

**Joe Null** (Request): "I TRAVEL ALONE" (Kenton\*) whips up a wailing quality that could move along the spinning circuit. "PEACE OF MIND" (Guidance\*) relies mainly on beat to get it across and it'll work in some spots.

**The Ken Choir** (Coral): "MY ANSWER" (West Side Music\*) is a tasty ballad with a standout orch and chorus treatment under Ulpio Minucci's direction. "SIMPLE LITTLE THINGS" (Champion\*) gets by on a simple ballad format that the orch and chorus develop nicely.

**Keynoters** (Pepper): "I'M GONNA BUILD A MOUNTAIN" (Alpep\*) as a zippy flavor that gives the Keynoters a pulknot chance. "EVEGOOD" (Alpep\*) creates the kind of vocal excitement that jeaners like to jump to.

**Buzzy Lee** (Castle): "VISION" (Hillsboro\*) is an okay ballad that



LAWRENCE WELK

First DOT RECORD Releases  
"MR. MUSIC MAKER"  
Dot L.P. Album No. 3164  
Two E.P.'s—Nos. 1079-1080  
(Also Available in Stereo)

gives Buzzy Lee a chance to show off a likeable vocal styling. "THIS IS THE LIFE FOR ME" (Wemart\*) updates a familiar folk refrain and the crooner gives it a sing-along plus.

**Bernie Wayne Orch** (Imperial): "THE WHISTLING PIXIE" (E. B. Marks\*) has a happy instrumental quality that will win some jock play. "SOFT SHOE ROCK" (Alan-Edwards\*) steps out with a lively ring that's always good for programming time.

\*ASCAP. †BMI.

**Alan Lomax**, folksong musicologist, has a concert, "Folksong '59," scheduled for two performances at New York's Carnegie Hall April 3. Louis Gordon is co-producer.

# Album Reviews

**Sammy Davis Jr.-Carmen McRae**: "Porgy & Bess" (Decca). This should be one of the strong vocal albums in the rash of "Porgy & Bess" LPs the diskeries are tying in with the upcoming Samuel Goldwyn production. There's a natural tie with Sammy Davis Jr., who plays Sportin' Life in the pic, but there are also solid vocal values supplied by Davis as well as Carmen McRae. In addition to "It Ain't Necessarily So" and "There's a Boat That's Leavin' Soon for New York," he snaps into a "A Woman Is a Sometime Thing" and "I Got Plenty o' Nuttin'." Miss McRae's solo on "My Man's Gone Now" and their duet on "Bess, You Is My Woman Now" are knockouts. Jack Pleis, Buddy Bregman and Morty Stevens share the orch assignments in top style.

**Keely Smith**: "Swingin' Pretty" (Capitol). Keely Smith is the kind of thrush who always seems to be enjoying herself when she's singing and in this set that enjoyment bounces right out of the grooves. To some snappy Nelson Riddle arrangements, Miss Smith's free-wheeling style makes the most of such "It's Magic," "The Nearness of You," "Someone To Watch Over Me," and "You're Driving Me Crazy," among others. Miss Smith is in a more raucous mood in another Capitol package, "Hey Boy! Hey Girl!" It's from the soundtrack of the Columbia pic of the same name and it co-features Louis Prima with Sam Butera and the Witnesses. Included in addition to the title song are "When the Saints Go March In," "Fever," "Oh Marie" and "Lazy River."

**Miles Davis**: "Porgy & Bess" (Columbia). George Gershwin's "Porgy & Bess" score seems to flow naturally into the modern jazz

idiom especially when it's handled by Miles Davis. This is a stand-out instrumental package that adds a new dimension to the Gershwin classic and showcases Davis' trumpet in one of its best disk performances. The sweet songs, the haunting ballads and the snappy rhythms are vividly portrayed with Davis leading a sock orch backing under the masterful direction of Gil Evans.

**Henri Rene Orch**: "Compulsion To Swing" (RCA Victor). Henri Rene has rounded up Hymie Shertzer (sax), Doc Severson (trumpet), Urbie Green (trombone), Walt Levinsky (clarinet), and Al Caiola (guitar) for this swinging excursion into a flock of familiars. They're topnotch sidemen and Rene keeps 'em in tow as he steers them through delightful treatments of "Blue Room," "Surrey With The Fringe On Top," "Hot Canary" and "Nature Boy" to name a few.

**The Mary Kaye Trio**: "Jackpot" (Warner Bros.). The Mary Kaye Trio is an exuberant group and this album is full of the musical steam that the combo's been stirring up in Las Vegas. Vocally and instrumentally, the grooves are packed with an energy and spirit that make rewarding listening throughout. "Bother Bill," "I Got Lost in His Arms," "Besame Mucho" and "Do It Again," are a sampling of the group's versatility.

**Salvatore Baccaloni**: "Baccaloni" (Grand Award). It may seem like a strange switch putting basso buffo Salvatore Baccaloni in a package of popular Italian melodies but it's carried off extremely well. His full-blown tones build the melodies into larger proportions. "Arrivederci Roma,"

(Continued on page 81)

## VARIETY Scoreboard

OF

## TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution  
Encompassing the Three Major Outlets

Coin Machines    Retail Disks    Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

POSITIONS  
This Last  
Week Week

### TALENT

ARTISTS AND LABEL	TUNE
1 1 FRANKIE AVALON (Chancellor)	Venus†
2 3 DAVID SEVILLE (Liberty)	Alvin's Harmonica*
3 2 COASTERS (Atco)	Charlie Brown†
4 4 BROOK BENTON (Mercury)	Just A Matter Of Time†
5 .. RICKY NELSON (Imperial)	(It's Late† Never Be Anyone Else†
6 .. FLEETWOODS (Dolphin)	Come Softly To Me†
7 6 CHRIS BARBER (Laurie)	Petite Fleur†
8 5 LLOYD PRICE (ABC-Par)	Stagger Lee†
9 .. THOMAS WAYNE (Fernwood)	Tragedy†
10 7 ANDY WILLIAMS (Cadence)	Hawaiian Wedding Song*

POSITIONS  
This Last  
Week Week

### TUNES

TUNE	PUBLISHER
1 3 †VENUS	L'Dale & Rambled
2 2 *ALVIN'S HARMONICA	Monarch
3 4 †CHARLIE BROWN	Tiger
4 6 *HAWAIIAN WEDDING SONG	Pickwick
5 5 †PETITE FLEUR	Hill & Range
6 1 *CHILDREN'S MARCHING SONG (F—"Inn")	Miller
7 7 †IT'S JUST A MATTER OF TIME	Eden
8 .. †COME SOFTLY TO ME	Cornerstone
9 .. *PETER GUNN THEME	Northridge
10 8 †STAGGER LEE	Sheldon

\* ASCAP † BMI F-Film

# DISK 'OSCARS' BRUSH OFF R'N'R

## Decca '58 Sales Gross Drops \$5-Mil To \$26,837,423; Net at \$2,776,382

The general economic recession last year clipped Decca's 1958 sales to a gross of \$26,837,423, down from the \$31,774,276 racked up in the previous year. Net income for the diskery last year was \$2,776,382, equal to \$1.82 per share on the 1,527,401 shares of common stock outstanding. That compared with the 1957 net of \$3,972,514 or \$2.48 per share on the 1,602,501 shares then outstanding.

In his annual report to stockholders, Decca prexy Milton R. Rackmil stated that while Universal Pictures, a Decca subsid, had a loss for its fiscal year ending Nov. 1, it wound up the calendar year with a net profit due to the sale of its studio properties to the Music Corp. of America. The pic company, which realized a net gain of \$3,576,510 from this deal, arranged for the lease-back of studio facilities adequate for its production needs, Rackmil stated. Decca owns 777,985 shares, or 84.1% of the Universal common stock. The company's balance sheet placed the value of Decca's investment in Universal at \$23,181,761.

Rackmil stated that "despite temporary setbacks, the market for musical entertainment in the home continues to grow." He cited stereo as an additional sales impetus, although said that it caused "a certain amount of market dislocation when it was introduced."

On the Universal operation, Rackmil, who is prexy of both the disk and pic companies, explained that U adopted new production and distribution policies because of the drop in public interest in the type of "inexpensively produced pictures which had been Universal's mainstays." Under the new policy, U has switched to "blockbuster" entries produced in conjunction with indie companies formed by producers, directors and stars who share in the profits on the films they work on.

## JOE LUBIN EXITS ARWIN FOR SPOT AT LIBERTY

Hollywood, March 17.

Joe Lubin, exec assistant to Arwin Records prexy Marty Melcher, and head of labels a&r department, is exiting the company after a three-year association. Deal is in the works for Lubin to join Liberty Records as an a&r man and developer of various disk packages.

Lubin will still be associated with Melcher via tuning theatrical pix filmed under the Arwin label. Next of which is a co-production with Joseph Pasternak on "Please Don't Eat the Daisies," a Doris Day starrer for Metro release.

Pete Duchow, an exec in Capitol Records international department, has resigned his post at the Tower to move in as Melcher's assistant.

## Mantovani Pulls 10G In Pa. Town Despite Storm

Harrisburg, March 17.

Despite the worst storm of the winter, which dropped 13 inches of snow in the area, Mantovani, in his only appearance in Pennsylvania, pulled a two-thirds house in the massive Zumbo Mosque here Thursday (12). The troupe, which was delayed in transit by the storm, arrived late in the afternoon, just as the snow stopped. By show time, a drop in temperature had frozen the roads to a point where ticket-holders in outlying areas were unable to get to the Mosque.

Pete Wambach, local record dealer who brought Mantovani here, said the advance sale had been heavy with most of the 1,000 seats tagged at \$3.50 gone before the boxoffice opened. Gross was estimated at slightly over the \$10,000 mark.

## Hayes-Henderson Act Packaged by Kapp

Dave Kapp will record Bill Hayes and Florence Henderson, currently at the Hotel St. Regis' Maisonette, N. Y.

The LP may be cut in the studio or off-the-floor in the hotel room. It's slated for September release.

## Judge Orders Rose To Resume Suit Vs. Bourne

Billy Rose's motion to discontinue without prejudice, his suit, against Bourne Music for the return of the copyright on "That Old Gang Of Mine" was curtly denied by Judge Edward J. Dimock in New York Federal Court last week. Rose made his motion during trial a couple of weeks ago, indicating that he wanted to switch lawyers in the long-pending case.

Judge Dimock, however, stated that "I find that plaintiffs' desire to discontinue is not based upon dissatisfaction with counsel as they allege, but it is based on dissatisfaction with the views of the court as indicated during the progress of the trial and a consequent desire to avoid a determination of their claim which would prevent its submission to another judge. The motion to discontinue without prejudice is denied."

The judge stated that the trial would be resumed after the termination of a case now before him. He indicated that the resumption of the Rose trial would be at least a month away "so that there would be ample time for the engagement of new counsel and his familiarizing himself with the case." Rose's attorneys up to the time of the motion was the firm of Hays, St. John, Abramson & Heilbron. The Bourne legal reps is the firm of Phillips, Nizer, Benjamin, Krim & Ballon.

Rose's suit, which was initiated several years ago, challenges the copyright renewal assignment in the old contracts between the songwriters and publishers. In these pacts, the renewals for the second 28-year copyright terms were assigned at the same time that the publisher assumed rights to the first time. Rose has challenged this contractual arrangement on the grounds that no "consideration" was given for the assignment of the renewal, a separate right which demanded a separate deal. This is the first suit to test this clause and the outcome of this action would affect numerous important copyrights of the 1920s. Since the early 1930s when the Songwriters Protective Assn. (now the American Guild of Authors Composers) came into existence, the second copyright term of a song automatically reverts back to the writer.

## Cap's Lloyd Dunn in N.Y.

Hollywood, March 17.

Lloyd W. Dunn, Capitol Records veepee and a&r topper, winged to N.Y. over the weekend on a two-week business trip. While in Gotham Dunn will meet with Leo Keeler, director of Angel repertoire, and Richard Jones, director of Cap's FDS classical repertoire.

A primary purpose of the Cap exec's trek is to coordinate the establishment of the Tower's new classical music quarters in Manhattan. Meetings are also scheduled with pop a&r producers Andy Wiswell and Manny Kellern and execs of various music pubberies.

## INDUSTRY'S 1ST ANNUAL DERBY

Hollywood, March 17.

Nominations for the first "Oscar" awards of the National Academy of Recording Arts & Sciences, covering 28 categories in the diskery field, have added up to a demonstrative brushoff to the prevailing trend in the pop field, i.e., rock 'n' roll. While such artists as Frank Sinatra, Perry Como, Peggy Lee and Ella Fitzgerald were nominated for awards in the top classifications, hot sellers like Elvis Presley, Paul Anka, Bobby Darin, Connie Francis, Conway Twitty, who dominated the pop lists last year, are conspicuous by their absence.

Voting for the final awards, which will be made sometime in April, is now in progress among NARAS members. Following is a rundown of the nominations in the major categories:

### Record of the Year

"Catch A Falling Star," Perry Como, RCA Victor; "Chipmunk Song," David Seville, Liberty; "Fever," Peggy Lee, Capitol; "Nel Blu Dipinto Di Blu," Domenico Modugno, Decca; "Witchcraft," Frank Sinatra, Capitol.

### Album of the Year

"Ella Fitzgerald Sings The Irving Berlin Song Book," Verve; "Come Fly With Me," Frank Sinatra; "Peter Gunn," Henry Mancini, RCA Victor; "Only The Lonely," Sinatra, Capitol; Tchaikovsky's First Piano Concerto, Van Cliburn, RCA Victor.

### Song of the Year

"Catch a Falling Star," "Fever," "Gigi," "Nel Blu Dipinto Di Blu," "Witchcraft."

Best Vocal Performance—Female

(Continued on page 80)

## BMI Wraps Up B'cast Licenses

Broadcast Music Inc. has wrapped up new licensing deals with virtually the whole broadcasting industry, including network and indie radio and tv outlets. About 19 of BMI's 3,325 radio contracts have not yet been signed, but for merely mechanical reasons. BMI's blanket licensing rate varies from .75 to 1.2 of the gross depending on the station's revenue.

All indie station renewals were for a five-year term. NBC and ABC webs signed a five-year license for their tv networks and a three-year deal for the radio webs. CBS has a three-year deal for its tv web and a five-year pact for its radio network. Mutual Broadcasting System renewed its radio network agreement for five years.

## Merc Puts D. C. Benefit Jazz Show in Groove

Washington, D. C., March 17.

Yesterday's (16) Washington, D.C., benefit jazz concert for Friendship Settlement House, with the Mesdames Eisenhower and Nixon among sponsors, was wax-preserved by Mercury Records, and all proceeds from the album, titled "Jazz for Friendship," will go to the charity.

Jazz notables tapped for the benefit included Buck Clayton, Ernestine Anderson, Bud Freeman, Charlie Byrd, Peeewe Russell, Jo Jones, Max Kaminsky, Billy Taylor, Vic Dickenson, Bud Cary, Lou McGarity, Buddy Tate, Cliff Leeman, Harvey Phillip, Willie Smith, Keeter Betts, and Paul Barbarin.

### BG Touring

An arena and concert unit comprising Benny Goodman, Ahmad Jamal and Dakota Staton has been formed by Tim Gale of the General Artists Corp. to tour for 21 dates in 24 days starting April 24. Teeoff will be in Hershey, Pa.

## Rep. Roosevelt Sees Early Decision On New Consent Decree for ASCAP

Washington, March 17.

### Rugolo Etching His Video Score for Merc

Chicago, March 17.

Current rage for the soundtracked scores of various tele-dramas, notably Henry Mancini's "Peter Gunn" success via Victor, is cueing a Pete Rugolo album of originals from the "Richard Diamond" skein.

Mercury first plans to release the theme on a single, with the album to follow. Rugolo, who scores the teleseries, is Merc's Coast a&r topper.

## Morty Craft In Disk Operation With Can. TV Co.

United Telefilms Ltd. is branching into the disk business with Morty Craft. Latter will head the new disk operation to be known as United Telefilm Records.

UT is a Canadian corporation which distributes the Warner Bros. film catalog of some 750 pix for tv in Canada. Firm also distributes the Popeye series and other cartoons. Group behind UT purchased the WB film library for over \$21,000,000.

In setting up the disk subsid, Craft was elected for a five-year term. In addition to being in complete charge of the record company operation, he will also serve on the board of directors with Martin Machat, secretary and general counsel of the diskery. Deal was set by UT prexy Ken Kalmon.

The diskery will headquarter in New York in building formerly occupied by MGM Records. Craft, incidentally, was pop artists & repertoire chief for the MGM label until he exited in January. Craft already has lined up 38 distributors for the diskery's kickoff. The company will have two labels, Tel Records and Warwick Records. Craft currently is negotiating with disk personnel to fill his staff.

## ASCAP PREXY STAGES SHOW FOR WHITE HOUSE

Washington, March 17.

President and Mrs. Eisenhower, who have relied mostly on amateur talent for musicales after White House dinners during the current social season, brought in some show biz pros for the white tie affair last Tuesday night (10) honoring the visiting president of El Salvador, Jose Maria Lemus.

Paul Whiteman was emcee. Eleanor Steber and Earl Wrightson sang Victor Herbert selections. Harold Eugene (Buddy) Weed played George Gershwin music. ASCAP prexy Pau. Cunningham produced the show. Cunningham returned to the Capital from N.Y. to attend the Guderson Dinner.

### Mills' O'seas Pic Deals

Mills Music is continuing its drive to pocket songs and scores from foreign films for publication in the U. S., Canada and Great Britain.

From the film "Casino de Paris," Mills has secured "Rendezvous Au Casino de Paris" and "Ou Es-Tu Man Joie." Deal was made with Editions Paris-Etoile. From the same film, Mills worked out a deal with Hans Gerig, Cologne firm, for "Melodie D'Amore" and "Papa Melocina." In another deal with Editions Paris-Etoile, Mills latched on to tunes from the pic, "Le Desordre et la Nuit."

Rep. James Roosevelt (D-Calif.) said Friday (13) he has been informed by the Justice Department's Antitrust Division that negotiations on a new ASCAP decree "are approaching their final stages" and will be completed "within a short period of time."

Roosevelt, chairman of a House Small Business Subcommittee which last year conducted a study of ASCAP and referred several complaints against ASCAP to the Antitrust Division, said he had received a "complete report" from Antitrust on the status of negotiations on a decree.

"The report," he said, "discloses that the investigation in question has explored the entire field and appears to include all of those factors which are important to the smaller publishers and composers."

Roosevelt's subcommittee had referred five points to the Antitrust Division for inclusion in a decree. They are: (1) weighted vote system; (2) the performance survey and logging system; (3) the distribution formulas; (4) the grievance procedures; and (5) maintenance and availability of records.

Noting that negotiations between Antitrust and ASCAP attorneys have been underway for nine months, Roosevelt said: "It must be recognized that this particular proceeding is somewhat unconventional when compared with the usual type of antitrust case handled by the Antitrust Division. The evidence which must be analyzed and used to support an amended decree is complex and intricate, which development, of course, requires expenditure of a greater amount of time by the Government attorneys than would otherwise be the case."

Roosevelt said he is "satisfied" that Antitrust attorneys are now "concentrating their full effort toward bringing this matter to a decision."

No Comment On BMI  
Justice Dept. is sticking to its "no comment" position on Smathers' (anti-BMI) Bill which would prohibit radio and television stations from engaging in music publishing or record making.

Senate Commerce Committee over weekend released a letter from Victor R. Hansen, head of Justice's Antitrust Division saying: "Its enactment involves a question of policy concerning which this Department prefers to make no recommendation."

Another letter from John C. Doerfer, Federal Communications Commission chairman, said FCC has nothing new to add beyond comments it made during hearings a year ago.

Smathers Bill is considered a legislative dead duck here.

## SHASTA-SPARTON DEAL ON WAKELY IN CANADA

Hollywood, March 17.

Deal has been concluded between Jimmy Wakely's Shasta Recording Co. and Sparton Records of London, Ont., for distribution of Wakely's recordings in Canada.

Wakely, who already has lined up all his distribution points in this country, is now working out plans for a European outlet. The outane singer doesn't want to break up his distributorship in Europe and is seeking one firm to handle the Shasta account.

### Seeco's Mex Link

Sidney Siegel, Seeco Records prez, has firm a deal with Cia Impedadora de Discos, S.A., in Mexico City, for the distribution of all his diskery's product in Mexico.

Under the agreement, the Mexican firm will press and distribute all singles and EPs, but will buy Seeco albums in bulk for the home-base in New York.



**MARCH 10: ELVIS' NEWEST POP  
SINGLE RELEASE SHIPPED OUT  
TO DEALERS ALL OVER AMERICA!**

**MARCH 11: GOLD RECORD AWARD  
SHIPPED TO ELVIS IN GERMANY  
FOR THIS MILLION SELLER!**

**ELVIS PRESLEY**

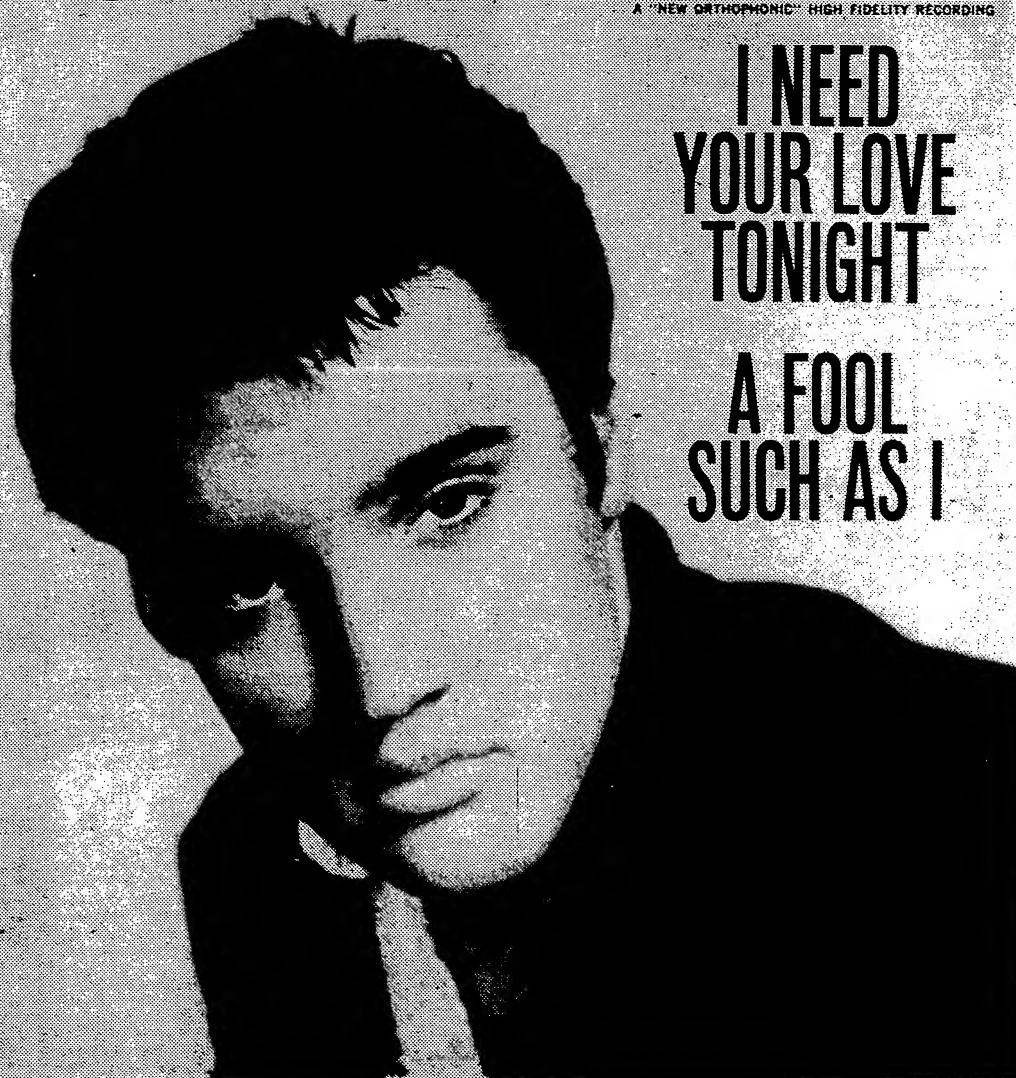
RCA VICTOR  
47-7506



A "NEW ORTHOPHONIC" HIGH FIDELITY RECORDING

**I NEED  
YOUR LOVE  
TONIGHT**

**A FOOL  
SUCH AS I**



**Today's the day to order BIG.  
Call your RCA Victor distributor now!**



**RCA VICTOR**  
RADIO CORPORATION OF AMERICA



## Band Review

**LARRY ELGART ORCH (16)**  
With Carol Sloane  
Roosevelt Grill, N.Y.

In a pitch for a younger dance crowd, the Grill Room of New York's Hotel Roosevelt, which has been concentrating on Guy Lombardo-Sammy Kaye type music, has brought in the Larry Elgart orch for a four-month run. The way the band delivered on opening night last week (10) it seems like the room is on the right track for not only can Elgart pull in the younger set, especially the college kids during the prom season, but he won't drive away any of room's older clientele who like the terping beat straight and clear. He's putting out a dancing sound that will attract all age groups.

Elgart's no newcomer to the danceband fold and his listing here as a "new band review" is based only on the fact that it's his first key New York date since breaking away from an orch partnership with his brother, Les, which lasted several years. (Incidentally, the splitup brought Larry over to the RCA Victor recording fold, while Les remained at Columbia where they had recorded together.)

For his Roosevelt stand, Elgart has put the accent on brass (7) but it's done in a way that never blasts the listener or the dance out of the room. Trombones and trumpets are kept in tow via nifty arrangements that make 'em come out smooth and easy. To complement the brass section, Elgart has set up six reeds (including his own sax) and three rhythm and the whole group develops a musical atmosphere that terpers always enjoy.

Elgart sticks for the most part to a safe and sure repertoire of showtunes and familiar pops and his well-disciplined crew is on top of every one of them. For the vocal payoff, maestro brings on Coral Sloane every now and then. She's a neat little band-singer but she has a tendency to put too much mood into her romantic ballad efforts. A little more bounce in her pipes is needed, especially during the early part of the evening. Gros.

Bartell Joins Seeco

Lou Bartell has joined Seeco Records as assistant to general manager Jerry Shifrin in label's artists & repertoire and promotion departments.

**The HIT! OF THE WEEK**

**TOMMY EDWARDS**

Sings

**PLEASE MR. SUN**

K-12757

**M-G-M Records**

**TWO SENSATIONAL ENTERTAINING GROUPS**

Soaring to the Top on Record Charts

**DAVE BABY Cortez Quartette**

("Happy Organ")

On Clock

**THE FIVE VIRTUES**

("Guitar Boogie Shuffle")

On Hunt

Exclusive Booking:

**JOLLY JOYCE Agency**

234 West 48th St., N. Y. C. 1001 Chestnut St., Philadelphia, Pa.  
PL 7-1788 — CI 4-8800 WA 2-4677

## RETAIL ALBUM BEST SELLERS

**VARIETY**

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National  
Rating  
This Last  
wk. wk.

Artist, Label, Title

			Long Island—(Arcade Assoc.)	Boston—(Jordan Marsh Co.)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(Goody's)	Pittsburgh—(National Records)	Chicago—(Lyon-Healy)	Miami—(Spec's Records)	Dallas—(Titchie-Goettinger)	San Antonio—(San Antonio Music)	Atlanta—(Rich's Dept. Store)	Memphis—(Trent Wood Records)	Louisville—(Shackleton's)	Indianapolis—(Ayres)	Minneapolis—(Dayton's Dept. Store)	Kansas City—(Katz Drug Co.)	Portland—(Hadrona Records)	San Francisco—(Sherman Clay Co.)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	HENRY MANCINI (Victor) "Peter Gunn" (LPM 1956)	1	1	4	1	2	2	1	2	6	1	1	2	1	1	5	1	1	1	1	3	182
2	2	FRANK SINATRA (Capitol) Come Dance With Me (W 1069)		2	2	2	1		2	1	2		5	1	10	2	4	8	3		5	7	119
3	3	FLOWER DRUM SONG (Col) Original Cast (BL 5350)	7		7	3	4	8	5	4					3	5	10		2	2		6	77
4	5	JOHNNY MATHEIS (Columbia) Open Fire, Two Guitars (CL 1270)				1	5	3	4	4	3	8							6	10	8		58
5	4	KINGSTON TRIO (Capitol) The Hungry i (T 1107)				6	6		9			7	10	7			3	7	7		3	1	57
6	7	SOUTH PACIFIC (Victor) Soundtrack (LOC 1932)		4	5				7			6		4	4			5	8			5	51
7	11	ROGER WILLIAMS (Kapp) Near You (KL 1112)						3		5	7	2										2	36
8A	12	MITCH MILLER (Columbia) More Sing With Mitch (CL 1243)			8	8	7		8	7						6			8			4	32
8B	9	GIGI (MGM) Soundtrack (E 3641)	2	7				6	6						6	7							32
10	6	MITCH MILLER (Columbia) Sing Along With Mitch (CL 1160)				9		9	3		2				9				4				30
11A	14	RAY CONNIF (Columbia) Broadway in Rhythm (CL 1252)			3					3								4		6		10	29
11B		EARL GRANT (Decca) The End (9-30719)								3	10		2		2	9							29
13A	15	DUANE EDDY (Jamie) "Swampy Guitar" (JLP 3000)			4	10	10			9							10		3				20
13B	18	PLATTERS (Mercury) Remember When (MG 20410)		4				1		8													20
15	24	NAT KING COLE (Capitol) Welcome to the Club (W 1120)								5			8				3					9	19
16A	8	MITCH MILLER (Columbia) Still More Sing With Mitch (CL 1283)		8												3	7						15
16B		BUDDY HOLLY (Coral) Buddy Holly Story (CRL 57279)															1	6					15
18		GERRY MULLAGAN (UA) "I Want to Live" (VAL 4005-6)	6				8						5										14
19A	16	RICKY NELSON (Imperial) Ricky Sings Again (LP 9061)			7				10							8				9		8	13
19B		BAT BOONE (Dot) Stardust (DLP 3118)										3					6						13
21	10	KINGSTON TRIO (Capitol) Kingston Trio (T 996)				10													10	5	7		12
22		MANTOVANI (London) Continental Encores (LL 3095)	3						8														11
23	13	ELVIS PRESLEY (Victor) For L. P. Fans Only (LPM 1990)	10																				10
24		FRANK SINATRA (Capitol) Only the Lonely (W 1053)						10		4												10	9
25		REDHEAD (Victor) Original Cast (LOC 1048)	9				5																8

## Disk 'Oscars' Brush R'n'R

Continued from page 77

"Ella Fitzgerald Sings Irving Berlin Song Book," Verve; "Everybody Loves A Lover," Doris Day, Columbia; "Eydie In Love," Eydie Gorme, ABC-Paramount; "Fever," Peggy Lee, Capitol; "I Wish You Love," Keely Smith, Capitol.

**Best Vocal Performance—Male**  
"Catch a Falling Star," Perry Como, RCA Victor; "Come Fly With Me," Frank Sinatra, Capitol; "Hawaiian Wedding Song," Andy Williams, Cadence; "Nel Blu Dipinto Di Blu," Domenico Modugno, Decca; "Witchcraft," Sinatra, Capitol.

**Best Performance—Orchestra**

"Burnished Brass," George Shearing, Capitol; "Westside Story," Mayday Album, Coral; "Peter Gunn," Henry Mancini, RCA Victor; Billy May's "Big Fat Brass," Capitol; "Other Worlds, Other Sounds," Esquivel, RCA Victor.

**Best Performance—Dance Band**  
"Basie," Count Basie, Roulette; "Baubles, Bangles & Beads," Jonah Jones, Capitol; "Peter Gunn," Ray Anthony, Capitol; "Patricia," Perez Prado, RCA Victor; "Tea For Two Ch-Cha," Tommy Dorsey Orch under Warren Covington, Decca.

**Best Performance—Vocal Group**  
"Baubles, Bangles & Beads," Kirby Stone Four, Columbia; "Tom Dooley," Kingston Trio, Capitol; "Imagination," King Sisters, Capitol; "Sing a Song With Basie," Hendricks, Lambert & Ross, ABC-Paramount; "Old Black Magic," Louis Prima-Keely Smith, Capitol.

**Best Jazz Performance—Individual**  
"Baubles, Bangles & Beads," Jonah Jones, Capitol; "Burnished Brass," George Shearing, Capitol; "Dixieland Story," Matty Mallock, Warner Bros.; "Ella Sings Duke Ellington," Ella Fitzgerald, Verve; "Jumpin' With Jonah," Capitol.

**Best Jazz Performance—Group**  
"Basie," Count Basie, Roulette; "Baubles, Bangles & Beads," Jonah Jones, Capitol; "Burnished Brass," George Shearing, Capitol; "Four Freshmen in Person," (Capitol); "Sing A Song of Basie," ABC-Paramount.

**Best Comedy Performance**  
"Best of Freberg," Stan Freberg, Capitol; "Chimpunk Song," David

Seville, Liberty; "Future Lies Ahead," Mort Sahl, Verve; "Green Christmas," Stan Freberg, Capitol; "Improvisation to Music," Mike Nichols-Elaine May, Mercury.

**Best Country & Western**

"All I Have To Do Is Dream," Everly Bros., Cadence; "Bird Dog," Everly Bros., Cadence; "Tom Dooley," Kingston Trio, Capitol; "Oh, Lonesome Me," Don Gibson, RCA Victor; "Oh, Oh I'm Falling In Love Again," Jimmie Rodgers, Roulette.

**Best Rhythm & Blues**

"Belafonte Sings The Blues," Harry Belafonte, RCA Victor; "The End," Earl Grant, Decca; "Looking Back," Nat Cole, Capitol; "Patricia," Perez Prado, RCA Victor; "Tequila," The Champs, Challenge.

**Original Cast Album**

"Flower Drum Song," Columbia; "Music Man," Capitol; "Sound of Jazz," ("Seven Lively Arts" tv show), Columbia; "Jamaica," RCA Victor; "Peter Gunn," RCA Victor.

**Best Soundtrack**

"Sayonara," RCA Victor; "Bridge On The River Kwai," Columbia; "Gigi," MGM; "I Want To Live," United Artists; "South Pacific," RCA Victor.

**Best Recording For Children**  
"Children's Marching Song," Cyril Stapleton, London; "Fun In Shariland," Shari Lewis, RCA Victor; "Mommy Give Me A Drink of Water," Danny Kaye, Capitol; "Tubby The Tuba," Jose Ferrer, MGM; "Witch Doctor," David Seville, Liberty.

Additional nominations were made in six classical categories, one documentary, one album cover, one arrangement, one pop engineering and one classical engineering.

## K.C. Symph Bowling On Way Via Urania Deal

Kansas City, March 17.

First commercial recordings are to be made by the Kansas City Philharmonic Orchestra here March 22-24 for Urania Records.

A special edition of the two records are to be sold here 30 days in advance of general release.

**SWEET LORRAINE**  
**KISSES**  
(The Sweetest Kisses Of Them All)  
**GIRL OF MY DREAMS**  
MILLS MUSIC, INC.

MUSIC BY  
**JESSE GREER**  
**KITTY FROM KANSAS CITY**  
Vocal - Instrumental  
Published by  
**FEIST**

# RETAIL DISK BEST SELLERS

## Disk Signings

### VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 19 cities and showing comparative sales rating for this and last week.

National  
Rating  
This Last  
wk. wk.

Artist, Label, Title

<div>VARIETY</div> <div>Survey of retail disk best sellers based on reports obtained from leading stores in 19 cities and showing comparative sales rating for this and last week.</div>			Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(Snellenburg's)	Pittsburgh—(Stedford's)	Miami—(Spec's Records)	Memphis—(Trent-Wood)	Louisville—(Variety Records)	Dallas—(Titchie-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Indianapolis—(Ayres)	Detroit—(Harper Music)	Minneapolis—(Don Leary Music)	Kansas City—(Jenkins Music)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Seattle—(Sherman-Clay)	TOTAL POINTS	
National Rating This Last wk. wk.		Artist, Label, Title																					
1	1	FRANKIE AVALON (Chancellor) Venus	3	1	1	1	1	2	2		5	3		4	3	10	1	5	1	1	9	134	
2	3	DAVID SEVILLE (Liberty) Alvin's Harmonica	6	3		8	2			5		4		1	1	3		6	4	5	2	93	
3	4	COASTERS (Atco) Charlie Brown		2		2		1		2	1	1	2			2	3	2				92	
4	2	BROOK BENTON (Mercury) It's Just a Matter of Time	8	8	3	5		7		1		2	1		9	4		1		10		72	
5	8	FLEETWOODS (Dolphin) Come Softly To Me							6	7	6		6				1	10		10	2	1	65
6	5	ANDY WILLIAMS (Cadence) Hawaiian Wedding Song											8		9	8	5			6			54
7	7	CHRIS BARBER (Laurie) Petite Fleur		5		6	3						3	8	5					2		7	49
8	14	THOMAS WAYNE (Fernwood) Tragedy																					
		RICKY NELSON (Imperial)	5	7	8	10			3	9		10						4	4			8	42
9	23	Never Be Anyone Else But You				4			10		2				2							3	34
		RICKY NELSON (Imperial)																					
10	25	It's Late			4							9	6	6				7		3		31	
11	9	RAY ANTHONY (Capitol) Peter Gunn Theme				9		8				5		7	6	8				6		28	
		RITCHIE VALENS (Del-Fi)																					
12A	13	Donna	9	10						3	9			2								22	
		MITCH MILLER (Columbia)																					
12B	6	Children's Marching Song		4			10	4							4							22	
		BELL NOTES (Time)																					
12C	12	I've Had It					9							5		6				5	6	22	
		LLOYD PRICE (ABC-Par)																					
15	10	Stagger Lee				3				4				10						7		20	
		CYRIL STAPLETON (London)																					
16A	15	Children's Marching Song	7						1	7	10											19	
		BUDDY HOLLY (Coral)																					
16B	20	It Doesn't Matter Anymore							6		6						2					19	
		DODIE STEVENS (Crystalette)																					
18	19	Pink Shoe Laces			5					8											9	4	18
		TOMMY EDWARDS (MGM)																					
19A	22	Please, Mr. Sun							5		4							8				16	
		BILLY WILLIAMS (Coral)																					
19B	..	Nola									3							3				16	
		VIRTUES (Hunt)																					
21A	..	Guitar Boogie Shuffle			2										10	9						12	
		HENRY MANCINI (Victor)																					
21B	21	Peter Gunn Theme					7												3			12	
		LAVERN BAKER (Atlantic)																					
23	11	I Cried a Tear						5			7											10	
		REG OWEN (Palette)																					
24	..	Manhattan Spiritual					6		9				10									8	
		CONNIE FRANCIS (MGM)																					
25	..	If I Didn't Care															5				10	7	

Coral Records has added Lillian Briggs to its roster. Singer formerly etched for the Epic label. She recently returned from a nitery date in Uruguay, and is slated for a stand at the Flamboyant Club, San Juan, Puerto Rico.

**Elektra:** Jean Shepherd  
Jean Shepherd, who became the "prophet of the night people" via his New York radio show, has been signed to Elektra Records. Jac Holtzman, Elektra prexy, will groove Shepherd for label's "Specialty Series." First package will be out in April.

**Merc:** Buddy Rich, Dick Marx  
Buddy Rich and jazz pianist Dick Marx have signed on with Mercury Records. They'll etch mainly for EmArcy, the diskery's jazz label.

Marx co-tops the alternate house trio at the Mister Kelly's nitery in Chicago.

**Capitol:** Eligibles  
The Eligibles, male vocal quartet, have been signed to an exclusive recording pact by Capitol. Group's recordings will be produced by a&r exec Ken Nelson.

**Imperial:** Joe Loco  
Joe Loco, Latin American band-leader, has been signed to an exclusive recording pact by Lew Chudd's Imperial Records.

**Panama:** Danny Marshall  
Danny Marshall, singer-comedian, has been set for a two-year pact with Herbert Wolff Jr.'s Panama Records. Pact calls for two albums a year and at least two single sides per annum. Currently filling a three-week engagement at the Wagon Wheel, Lake Tahoe, Marshall expects to cut his first album of original songs and standards around April 1.

**Cascade:** Dennis Weaver  
Dennis Weaver, co-star to James Arness in CBS-TV's "Gunsmoke" series, is embarking on a vocal career. Thesp, best known for his "Chester" characterization in the western telepix, has been signed to an exclusive recording pact by Fess Parker and Al Kavelin's Cascade Records.

**Blaine's Distrib Reshuffle**  
In a reshuffling of its distributor setup, Jerry Blaine's Jubilee Records acquired five new outlets in Albany, Buffalo, Hartford, Houston and New Orleans. The new distributors will also handle the Josie, Port, Jane and Dana labels.  
The five new distributors are the L. Smith Distributing Co., Albany; Metro Distributing, Buffalo; Trinity Distributing, Hartford; H. W. Lally, Houston, and the All-Shout Distributing Corp., New Orleans.

age aren't done by her in the pic, the set should attract some interest because of Miss Bailey's marquee pull. Her lazy singing style, however, doesn't make much of "Summertime," "I Got Plenty of Nuttin'" or "Bess You Is My Woman Now." It fits much better on such as "Love Is Here To Stay," "A Foggy Day" and "It Ain't Necessarily So." She gets a neat vocal assist from The Ambassadors and an orch conducted by Buddy Baker.

**George DeWitt:** "Sings That Tune" (Epic). Although he's no great shakes as a singer, George DeWitt does have a pleasant quality and a potential audience for this package via his hosting on CBS-TV's "Name That Tune" show. Set is a blending of pops and some showtune items and he carries it off neatly with the help of Ray Ellis who did the arranging and conducting.

Gros.

\*\*\*\*\*  
THE NEW YORKER (Whitney Balliett) Mar. 7, says—  
"... the most intense and single-minded exploration of jazz yet made by one man... remarkably consistent... invariably exhilarating..."

## THELONIOUS MONK

Currently—APOLLO THEATRE, New York

RIVERSIDE RECORDS

Pers. Mgr.: HARRY COLOMBY

NOW BOOKED EXCLUSIVELY BY

ASSOCIATED BOOKING CORPORATION

JOE GLASER, Pres.

745 Fifth Ave. 203 N. Wabash Ave 407 Lincoln Rd. 8419 Sunset Blvd.  
New York 22, N.Y. Chicago, Ill. Miami Beach, Fla. H'wood 46, Calif.  
PLaza 9-4606 Central 6-9451 JEFFerson 8-0283 OLYmpe 2-9748

## Inside Stuff—Music

The Big Three (Robbins, Feist & Miller) is in the running again for this year's Academy Award "best song" nomination with "A Certain Smile." This marks the 22d consecutive year that the firm has had a tune nomination. During this period 34 Big Three tunes have been nominated and five have won the Oscar. In the "best score" category, the firm also has a streak going for 21 years. During this period, the Big Three chalked up 67 "best score" nominations and won 10 Oscars. In present Oscar race, firm is represented again in "best score" category with "Mardi Gras" and "The Young Lions."

Lorraine Hansberry, writer of the new Broadway legit click, "Raisin In The Sun," is the wife of music bizite Bob Barron, who's square handle is Robert Nemiroff. Barron is professional manager of Bryden Music which had the "Cindy Oh Cindy" hit recorded by Vince Martin on Glory Records a couple of years ago. Incidentally, Phil Rose, Glory prexy, is co-producer of the play with David J. Cogan.

Las Vegas Chamber of Commerce and casino owners are readying an affair honoring longtime Vegas resident Gene Austin in behalf of his efforts as an "international goodwill ambassador" for his home town. Now warbling in the lounge of the Tropicana Hotel, L.V., he was awarded the first gold record ever presented ("My Blue Heaven"—RCA Victor). It's now in the Smithsonian Institution.

A supplement to the "Rodgers & Hammerstein Fact Book" is being released this week, covering the period from "Cinderella" to the impending production of "Babes In Arms." Reference book is available cuflo to libraries, radio-tv and other theatrical reference sources from the R&H office in New York.

### G&S Tunes Getting Jazz Workover for WB

Gilbert & Sullivan will be given a jazz workover via an upcoming album from Warner Bros. Records. Package, titled "Gilbert & Sullivan Revisited," was produced for WB by Bouree Productions which made diskery's recent release, "Porgy & Bess Revisited."

The G&S package will include a dozen songs from their operettas played by an 11-piece group. Set was conceived and produced for Bouree by George T. Simon, and Jim Timmens fronts the group.

### Album Reviews

Continued from page 76

"Dormi-Dormi-Dormi," "Stradav-Forsa" and "Guaglione" are some of the tunes that sound better with the Balcaloni beat. The Hirshfield caricature of the singer on the cover is a display plus.

**Pearl Bailey:** "Porgy & Bess" and Other Gershwin Melodies" (Roulette). Peg for this set is Pearl Bailey's appearance in the Samuel Goldwyn production of "Porgy & Bess." Although most of the "P&B" selections in the pack-

Fame: Larry Bennett  
The indie Fame label added Larry Bennett to its roster last week. Bennett is a bit actor in pix.

**JANE MORGAN**  
SINGS  
**TO EACH HIS OWN**  
KAPP RECORDS  
PARAMOUNT MUSIC CORPORATION

**3 BIG ONES FROM MPH**  
**DEARER THAN DEAR**  
ROGER WILLIAMS KAPP  
**THE HANGING TREE**  
MARTY ROBBINS COLUMBIA  
**TRADE WINDS**  
BILLY VAUGHN Dot  
**1700 SQ. FEET**  
Adjacent Time-Life Bldg.  
Suitable for:  
Recording, Audition, Photographic, Dance Studio  
Immediate Possession  
Tel. Owner—LA 4-4480, Ext. 3

## More Beefs Hit AGVA Hospitalization Fund After Turndown of Edith Piaf

More beefs are coming from performer ranks on the exclusion policies of the Hospitalization Fund of the American Guild of Variety Artists. This time, a major complaint has been registered by Edith Piaf, a dues-paying member of the union since 1947, who last week was refused the aid normally due ailing performers who have been hospitalized.

Explanation given by the union is that Miss Piaf obtained a honorable withdrawal from the union during her sojourn in Europe and therefore lost seniority rights and failed to live up to the requirement that a member must be in good standing for at least five years in order to receive benefits.

Miss Piaf, who expects to leave Harkness Pavilion this week following an ulcer operation, was forced to cancel her recent engagement at the Hotel Waldorf-Astoria, N.Y.

Under normal procedure in most unions, honorable withdrawal is intended to safeguard a member's rights when he is working out of the jurisdiction of the union, either in other fields or in areas where the union can offer no protection. In most cases, once he obtains employment within the union jurisdiction, his rights resume without interruption.

The Piaf ruling points out anew the prevailing belief that the majority of the AGVA members are not eligible for help under present Fund regulations. Previously exclusion estimates had run to 50% of the membership. However, because of the influx of new outdoor members with the pacting of the various circuses, declining employment conditions in the variety field, some estimates now run to 80%. This is borne out by the fact that even members who have been working regularly have gotten the bulk of their income from other fields, such as television, films, legit, etc. There has been a tendency on the part of these members to overlook payments to one union or another, and sometimes payments come in just over the deadline, which makes them ineligible for hospitalization for five years.

### Exotics With Gloves

Dallas, March 17. Abe Weinstein has added an interesting twist to the entertainment menu at his Colony Club. On Wednesdays he's staging a "Battle of the Burley Queens."

"We'll attempt to determine the top exotic in the city," he said. "The winner will be open to a challenge each week. We're installing an applause meter to test audience reaction to each act. The winner will be selected by the crowd's applause."

Each of the strippers will come out wearing—boxing gloves, merely for window dressing.

### Touring Roger Williams; Planes Charged Bull-Fid Full Fare as 'Mr. Bass'

Atlanta, March 17. Pianist Roger Williams drew half a house into 5,250-seat Municipal Auditorium for his concert Thursday (12) under flag of Famous Artists Inc., Ralph P. Bridges, manager. Top was \$4.

Keyboard thumper, hottest thing among the 88-set nowadays, stayed on better than two hours and proved a crowd pleaser, along with his sidemen, rhythm guitarist Robert Burns, bass fiddler Jack Fay and concert guitarist Augie LaMont, who are billed as "The Silent Men." They're short on talk, 'tis true, but long on talent when it comes to providing the background music an artist like Williams needs.

Williams mixes hokum with his piano playing, although he indulges in no slapstick a la Victor Borge. He does use a gimmick in the shape of a miniature piano, which he perches upon his piano, and calls Sebastian. It is an electronic gizmo, which glows with light as it gives out with piano tunes. How it works is a puzzler to audience, which enjoys it right on.

Pianist does pop stuff as well as long hair. It is quite evident that his training has been for concert stage, but he has worked up a routine, mixed with patter, that offers something for all, including rock 'n' roll, which he professes to dislike, jazz, pops, classical, separate tunes with each hand simultaneously, then adding whistling a third one and, finally, beating two pianos at once. His show will smooth out as he acquires more stage know how.

Williams and his musical helpers travel via chartered bus. Along for the ride are his personal manager, Stan Greeson, and MCA rep Roger Vorce. While in Atlanta Williams made a personal appearance at Rich's record department, where he autographed copies of his Kapp albums, which sell handily in Atlanta.

One of the reasons Williams and troupe travel by bus on this 11-week, 55-concert cross-country tour is because airlines insisted on charging full fare for Jack Fay's bull fiddle.

"They'd make out the ticket to Mr. Bass or Mr. B. Fiddle and he'd occupy a seat just like the musician who owned him," Williams said.

"Once in a while, Mr. Bass would be listed as a child and we'd only have to pay half fare."

### Pozy Cozy Again

Ottawa, March 17. With Standish Hotel in Hull, Que., shuttered by police and its liquor license cancelled by provincial authorities, Harry Pozy's house band is back early on its warmer-weather location, the stand at the Chaudiere club. While the Chaudiere has opened more than a month ahead of its usual late March preem, it is booking no shows and offers dancing only. Shows are expected to come in on March 28, as originally planned.

Chaudiere Club and Standish Hotel are owned and operated by the same company, headed by J. P. Maloney. Hull's eatery, Chez Henri, is a third member of the group.

## Judy, King to Play Metopera on Tour

Judy Garland and Alan King are set to do a series of shows in long-hair centres under auspices of Harry Seltzer, Chi promoter. Plan calls for a week at the Metropolitan Opera House, N.Y., starting May 11. The tour will open at the Hippodrome, Baltimore, April 27, and after the Met goes to the Civic Opera House, Chicago, May 23.

Plans call for King to top the first half of the bill and Miss Garland to close. It's the same modus operandi that obtained at her stand at the Palace Theatre, N.Y., and elsewhere. It has proven to be a successful combo. Other acts are still to be set.

It's understood that Seltzer plans to have some charitable organization share in the proceeds in all the cities.

King, preceding the tour with Miss Garland, will do a show at the Palace Theatre, London, starting April 6 for two weeks.

### Accent Video Names In Vaude Lineups For Blackpool, Eng., Season

Blackpool, Eng., March 17. Shape of the new tv age in the U.K. is clearly shown in decision of the Blackpool Tower Company to feature leading tv acts in a stage combo of two leading video shows. George & Alfred Black will present "Television's Two Top Shows, New Look and The Jubilee Show," at the Palace Theatre here, opening June 13. Names set include Roy Castle, Marion Ryan, Peter Haigh, Five Dallas Boys, Baker & Douglas, and Gillian Moran. It is a youthful line-up, with emphasis on tv-draw appeal.

Major production will, as per usual, be at the Opera House, where Jewel & Warriss, longtime comedy duo, and chirper Jill Day open in "The Big Show of 1959" June 27. This is a George & Alfred Black show, as also is that at the cheek-by-jowl Winter Gardens Pavilion, where Charlie Chester, English comedian, will be featured in a giveaway show.

Dickie Henderson and Ronnie Hilton star for local impresario James Brennan at the Queen's Theatre. Charlie Drake and Edmund Hockridge are among the biltoppers at North Pier Pavilion. Only play skedded is a Lancashire comedy "Happy Days," by Walter Greenwood, presented by George & Alfred Black & Greenlea Productions Ltd., at the Grand Theatre from June 13. Thora Hird and Peter Sinclair are featured.

### Jolly Joyce Injured

Philadelphia March 17. Jolly Joyce was injured in an unusual accident at Philly's 30th St. station. The booker was returning to Philly after having set his act, Zeke Manners and Elton Britt, for the Peter Lind Hayes show.

The train stopped with a jolt and Joyce, who was leaning against the door of a washroom was thrown into it when the door suddenly gave way.

## Camels And Other Surviving Species (Or American Circuses Up to Date)

By TONY CONWAY

(1) **A HISTORY OF THE CIRCUS IN AMERICA** by George L. Chindahl (Caxton; \$5).

Here's a subject that could become a whole set of books (and perhaps someone will do the job someday) but the author has been able to trace the entire history of the circus in America from the first public exhibition of a single bear or leopard to the tented giants of recent times in one volume.

George L. Chindahl was a retired lawyer (he died in Oct. 1947) and his posthumous work shows the precise mind of the attorney.

Most people agree that all phases of show business are interrelated. Here it is proven. As early as colonial days circuses were linked to an adjoining theatre. Often a "permanent circus" would tour by appearing in the theatres of the cities on its outdoor route. The Minstrel Show developed as a portion of the circus performance, complete to interlocutor and end men. Showboats on the Ohio and the Mississippi carved "river circuses" performing at river-edge on a boat or a barge. The tented repertory show? It, too, is here. Often it changed over and became a "family circus."

This volume is not just a series of items or incidents "borrowed" from other previously published works. The author was a circus historian and, at the time of his death, the Official Historian of the Circus Fans Assn. That he developed his own material, corresponded with other equally serious circus historians, questioned the authenticity of everything on circus he ever read is quite evident in this book.

His biographies of circus showmen of the 19th century are outstanding. But similar material on rail and truck showmen of the present century is, unfortunately, missing. There is, however, mention of the role played by the Dog and Pony Show and space is given to the Wild West Show.

Included are amusing sidelights such as the ungrammatical language of that celebrated talking clown, Dan Rice. But not too many specific acts or individual stars are mentioned.

Some 44 photographs are not "stock." Every one is from an historical collection, either public or private.

A unique feature of the volume is a listing of 1,100 circus titles with the years that each trouped. The bibliography is invaluable to researchers and the historically minded.

Anyone interested in how the circus has evolved over the years, will want to read this volume. Even in a collection of volumes on theatrical and allied subjects, this one is a must.

(2) **"WILD TIGERS & TAME FLEAS"** by Bill Ballentine. (Rinehart; \$5).

What do you know about animal acts? They have had circuses, vaudeville and other bookings shot out from under them, though television has provided some breaks.

Bill Ballentine knew more than a little about these performers since he clownwed with Ringling-Barnum, then went on to become press agent and—note— scenic designer for both the midway and the menagerie. Thereafter he became a successful magazine writer and left the circus. Well, O.K., so you can never really quit the circus. Hence his book for Rinehart.

Ballentine guides his readers to Madison Square Garden for a visit with Roland Tiedor Jr., third generation seal (sea lion) trainer appearing with the circus. Thence to 42d Street and Hubert's Museum for a visit to the Flea Circus. Again into the deep South to visit a trainer of the big cats under the big top.

"Wild Tigers & Tame Fleas" gives ample space to trained pigs, dogs, mules, but puts the emphasis on the big cats while paying due notice to trained camels and that largest performer of all, the elephant.

While it is the animal which gets the public eye, it is the human (Continued on page 84)

### Blinstrubs Gets Rash Of Cancellations, Checks Teresa Brewer's Illness

Boston, March 17. Teresa Brewer cancelled Blinstrub's 1,700-seater because of illness, and Stanley Blinstrub, op of the big nitery, sent a medico to check. She was to have opened Monday (16) for a week stand closing Sunday (22).

It was a sort of repeat for Blinstrub, who got a cancellation from Eartha Kitt a couple of weeks back (Feb. 28) after reported arguments over the short length of singer's second stint. After the Kitt exit, Blinstrub pulled in the Mariners to fill two performances cancelled.

Following the Brewer cancellation, which came by letter Friday (13), Blinstrub again pulled in the Mariners to fill. Spot had advertised and exploited the Brewer appearance right up to the weekend. The 1,700-seat So. Boston nitery, which has been playing a big name policy for years, has very seldom had a cancellation. Miss Kitt's was the first exit in years. Miss Brewer's cancellation gave Blinstrub two of 'em in less than three weeks.

### "LA PARISIENNE JEWEL REVUE"

Currently:  
**THE MIST, Chicago**  
Starring the World's Greatest  
Female Impersonators  
Produced by  
**AL DVORIN AGENCY**  
54 W. Randolph St.,  
Chicago 1, Illinois  
Phoneline 2-4988

### NEW!

Grant professional gag file.  
Over 1000 hilarious classified  
ad lib! Regular \$3.00 value,  
ONLY \$1.00! List free on  
request.  
EDMUND ORRIN  
Dept. C.  
1819 Sutter Gate Ave.,  
San Francisco 15, California

### YVONNE MORAY NORMANDY CLUB

Mishawaka, Indiana  
**ASSOCIATED BOOKING CORP.**  
JOE GLASER, Pres.

**BILLY GLASON'S FUN-MASTER**  
PROFESSIONAL  
COMEDY MATERIAL  
for all Theatricals  
"We Service the Stars"  
Big Temporary Special on All  
35 Gag Files for \$15. Plus \$1.00 Postage  
Foreign: \$1.50 ea. 35 for \$46  
• 3 Parody Books, Per Bk. ... \$18  
• 4 Blackout Books, Per Bk. ... \$25  
• Minstrel Budget ... \$25  
How to Master the Ceremonies  
No C.O.D.'s 35 per Copy  
"Always Open"  
**BILLY GLASON**  
200 W. 54th St., N.Y.C. 19 Circle 7-1130  
(WE TEACH ENGINEERING AND COMEDY)  
(Let a Real Professional Train You)

**SPECIAL LATE LATE SHOW AT 2:15**  
No Mla. - No Cover  
Appearing Nitely  
**Bobby Short**  
'One of America's Great Singing Stars'  
Plus the RALPH STRAIN Trio  
Continuous Entertainment Nitely  
From 9:30 P.M. to 3:30 A.M.  
Excellent Cuisine - Luncheon - Dinner  
**The WEYLIN RESTAURANT & LOUNGE**  
40 E. 34 St., NYC PL 3-4907 Diners Club

The Amazing Stars of "WHAT'S ON YOUR MIND"  
**Lucille and Eddie ROBERTS**  
Currently and Until April 1  
**THE TROPICANA HOTEL, Las Vegas, Nev.**  
April 16 to 20 HORIZON ROOM, Pittsburgh Mgt. M.C.A.

**INTER-RACIAL** LUXURY HOMES NEW & USED **FINEST** AND BEST IN NASSAU COUNTY  
IN BEAUTIFUL TANGLEWOOD SECTION OF ROCKVILLE CENTRE, 40 MINUTES FROM BROADWAY  
LONG ISLAND, N. Y., COLONIALS, SPLIT LEVELS, CAPE COD, RANCHES FROM \$25,000 AND UP.  
CALL OR WRITE **SILCO** ROCKVILLE CENTRE 4-6363  
18 Lakeview Ave., Rockville Ctr., N. Y.

## Clifford Jones in Showdown With Nev. Solons on 'Alien' Casino Ties

Las Vegas, March 17.

The Nevada State Gaming Commission has notified Clifford Jones, operator of the Thunderbird Hotel, Las Vegas, to show cause why his hotel and casino operator's license should not be revoked because of his casino control outside of Nevada. Hearing is set for April 8. Commission recently promulgated a rule that no Nevada operator could have a casino in another state or area. This was aimed at casino operators in Havana.

Jones is the only Las Vegas op that didn't relinquish his Havana holdings because of that edict. Wilbur Clark of the Desert Inn sold out his interest in the casino at the Nacional Hotel, while Jones continued to hold onto his slice of the casino at the Havana Hilton Hotel. In addition, Jones is operating the International Casino, Port au Prince, Haiti, and will operate the casino at Aruba starting in June. In addition, Jones says he will be in charge of gaming at the casino in Banranquitas, Puerto Rico. Jake Kozloff, former operator of the New Frontier, is currently associated with Jones in these operations.

Jones has long held that the ukase of the Nevada board is illegal, and therefore refused to unload in Havana. Since then, he has taken over the gambling in Haiti, has made commitments elsewhere, and told a press conference that two other countries in the Caribbean area, have invited him to establish gaming centres to help the ailing tourist trade. His international operators are organized into a Liberian corporation.

Jones is a two-time lieutenant governor of Nevada, had been a Federal Judge and had been highly regarded in the State's legal circles. He claims that Nevada commission has no jurisdiction outside of Nevada, and so long as he maintains legal status elsewhere, his out-of-state gambling activities cannot be curtailed by the Nevada body.

## Hatch Plot to Have UN Give Witches of Salem (Big B.O.) a New Shuffle

Boston, March 17.

The sponsor of legislation to exonerate those convicted of witchery in 1692 in Salem, where practically every house is a b.o. in the summertime, wants to make the United Nations the witch doctor in the case.

John Beresford Hatch of Salem, authority on the Salem witchcraft trials of colonial days, has asked the state legislature to approve his resolve to clear the names of those convicted for witchcraft for all time. He said a resolve passed in 1957 that was designed to absolve the victims of any guilt imputed to them at the 1692 trials was a "colossal blunder" and that the legislature was wholly without any right to take any legal action on the witches. He asked for repeal of the 1957 resolve, and the adoption of his new resolutions. The new resolutions would go to the British ambassador in Washington, to the British and American delegations and the UN secretary general and Congress.

The new resolutions ask that the U.S. Government take all action necessary "legal or diplomatic to liberate the Massachusetts 'witches' from the illegal limbo of unjust damnation."

Hatch, in asking for repeal of the 1957 resolve, said: "Only a kissing cousin, the queen of England, can exonerate them." He explained before the legislative committee on constitutional law that witches weren't tried before a formal court of the Massachusetts Bay Colony.

He said witches were brought before a tribunal of the Established Church, which convicted them. The head of the Established Church, then as now, he said, is the person who sits on the throne of England.

## Ken Murray's 'Blackouts' To Fold After Coast Run

Los Angeles, March 17.

"Ken Murray's Blackouts" at 1959" will wind up a 14-week engagement at the Ritz Theatre March 29. Revue will be disbanded.

"Tommy Turnabout's Circus" goes into Wilshire Blvd. house March 21 for 14 performances, but engagement won't interfere with "Blackouts," closing eight days later, due to fact shows will all be matinees.

## Barnett Aiming To Double Cafe Pkgs. In Legit

Because of the lack of cafes, an effort to create new playing time for cafe packages in legit will be made.

Jackie Barnett, who recently produced "Newcomers of 1928," will design his next show so that everything from sets to skits can be retooled for use in legit houses. Barnett is currently planning a new show to bow in October at the Desert Inn, Las Vegas, after which he will try for Miami Beach and New York. Beyond that, according to Barnett, there aren't any towns that can support an expensive nitery unit. Therefore for the added plussess, he has to convert to legit.

Barnett's next unit will be labeled "Sexpots" and he'll try for a cast which will include names of the calibre of Zsa Zsa Gabor, Dagmar, Denise Darcel, Corinne Calvet, Mamie Van Doren, Lili Christine and a few others. The girlie package has always paid off in Vegas.

Barnett's plan is to open in the Desert Inn, work Florida and then hit a New York nitery, and take it into legit. The October start is necessary, Barnett says, so that he can hit the seasonal peaks in all three cities, and still get a pay-off in theatres.

## Carol Channing Repeats Mop-up at Fairmont, S.F.

San Francisco, March 17.

Carol Channing, just winding up four-week stand at Fairmont Hotel's Venetian Room, is close to breaking own record in the room but apparently isn't going to quite make it. Miss Channing smashed all marks a year ago by pulling \$32,018 in \$2 covers into the room.

This year, with covers at \$2.50, her act is a cinch to do better than \$30,000. But final week has to be \$1,000 better than her huge final week a year ago to break record and, though it's going very well, it seems unlikely to exceed 1958 fourth frame. Comparative breakdown:

Miss Channing heads for two-week engagement at the Chase, St. Louis, after Fairmont, and may do some video until her Tropicans, Las Vegas, stand this summer. In October, she goes into rehearsal for new Broadway show written by Charles Gaylor and being produced by Oliver Smith.

## ATLANTA DINERY'S MUSIC

Atlanta, March 17.

Sorrento Restaurant is latest Atlanta eatery to add music to menu, with Hal Buise Quartet, featuring trombonist Jimmy Guinn, opening a stand.

Leader Buise is an Atlanta pianist, composer and arranger. Bassist Box Rix is a veteran of Hal McIntyre and Buddy Morrow bands. Drummer Spider Ridgeway has made records and led his own band here. Guinn has played trombone with Johnny Scott Davis, Eddie Miller, McIntyre and Woody Herman bands.



LILLIAN BRIGGS

World Famous Nightclub-Recording Star

Just concluded: Punto Del Este Uruguay

March 20-April 20, Club Flamboyant, San Juan, Puerto Rico

Personal Manager JACK PETRILL 162 W. 56th Street, New York CO 6-5769

Records: Coral Recording Star Direction: General Artists Corp.

## Rule AGVA Home For Aged Illegal

The AGVA Foundation Inc. cannot legally operate a home for the aged and indigent under the charter it now holds, according to Felix Infauto, counsel and board secretary of the N.Y. State Dept. of Social Welfare.

Disclosure was made in a letter to Penny Singleton, president of the American Guild of Variety Artists. Infauto's letter said, "This is in reply to your letter of March 2, 1959. Under the form of a charter as it now stands, it is not legally proper for the AGVA Foundation Inc. to establish and run a home for the aged and indigent actors. Very truly yours."

This letter is expected to be the subject of a heated debate at next week's session of the union's executive board which is slated to convene in New York. Miss Singleton is set to come in from California to present this letter, and to demand a wholesale housecleaning in the AGVA Foundation setup which she charged at the recent meeting of the national board held in New York was ridden with fraud and deceit. Among her charges was that the Foundation's charter doesn't legally permit them to run a home and the foundation illegally solicited funds to the extent of \$19,000 through various benefits.

Jackie Bright, AGVA national administrative secretary and AGVA counsel Harold Berg, two weeks ago made application for a certificate of compliance from the Dept. of Social Welfare. This letter was sent by Infauto after the application was made.

Miss Singleton, backed by first veepee Rajah Raboid, is expected to demand a complete housecleaning in the Foundation. A resolution now stands to have Bright, Berg and Miss Singleton present the matter to the N.Y. State Attorney General for clarification.

## 'Crazy Horse' Bernardin's New Paris Soho in Sept.; Lights, Mime, Nudes

Paris, March 17.

Alain Bernardin, owner of the Crazy Horse Saloon, which made the strip a staple here, has bought a Champs-Elysees nitery, L'Amiral, which he will transform into a new, enlarged spot called the Soho. Unlike his other club, this will be an attempt at an offbeat, highbrow operation.

Bernardin hopes to open the Soho next September in the form of a plush Victorian theatre seating 250. There will be special stage machinery and the show will be all mime and silent, except for

## Chi AGVAites Roast Bright For 'Country Club' Buy; Toast Singleton

Chicago, March 17.

### No Sleepy Magune

Worcester, Mass., March 17. Bob & Nadyne Magune, Worcester illusion act who work under the billing of Nardini & Nadyne, last year achieved their greatest ambition. They played South Dakota, their 48th state. Then Alaska was admitted to the Union.

So they just hustled up there, filled a half-dozen engagements, and still can claim they've appeared in every state.

(P. S.: Hawaii to go.)

## Sen. Would Tax Liquor Only In Cafe Tax Slice

Washington, March 17.

Sen. Russell Long (D-La.) disclosed he has worked out a device he believes might give some tax relief to niteries.

Long told VARIETY he plans to introduce an amendment to a tax bill later this session which would wipe out the 20% tax on food served in cabarets, but would leave the tax on liquor.

While Long is in favor of eliminating the cabaret tax, he doubts Congress would take the complete step. But working only on the food angle, he believes, would reduce (if not eliminate) any opposition from the dries who make themselves heard and felt on Capitol Hill.

In fact, in Long's opinion, not much of a case can be made by anyone to support continuing the taxation of food in cabarets.

## Southland Ctr., Dallas, In Benefit Kickoff

Dallas, March 17.

Kickoff charity ball April 11 in the formal dedication of the new midtown Southland Center and its principal tenant, the Sheraton-Dallas Hotel, will star Abbe Lane and Xaxter Cugat in a 40-minute musical revue. Perez Prado's band and the Ralph Flanagan orch will also play the benefit in the grand ballroom of the new Sheraton-Dallas Hotel. Proceeds from the \$100 invitational tickets, sponsored by the Junior League of Dallas, will be divided between the Southwestern Medical Foundation here and the Junior League's Community Service Trust Fund.

The new 800-room Sheraton-Dallas, actually open this week, has no public supper club with shows and dancing.

Abdulmajid El Omasim Ben Ahmed, who heads a troupe of Moroccan tumblers, arrives from Europe today (Wed.) on the Vulcania for an eight-week stint with the Rindler Bros. Circus. Unit later will tour five under the Barnes & Carruthers banner.

Chicago membership of American Guild of Variety Artists has again whacked Jackie Bright, national administrative secretary both for his role in the still-simmering l'affaire Dick Jones (the union's former eastern region boss) and in the purchase of the AGVA Country Club & Recreation Centre at Fallsburgh, N.Y.

The local turned the meeting last Wednesday (11) into a love-fest for incumbent prcz Penny Singleton, emphasized by the unusual action of endorsing her for a second term.

What started as a session to cull delegates to the national convention in June soon verged on claims for Bright's scalp, and at one point in the pillorying a cry of "impeachment" was raised. With it came a proposal that Miss Singleton call a national board meeting to strip Bright of his powers "until the air is cleared" regarding the controversies swirling around him.

Among those chiming in with denunciations from the floor were Dave Byron, the hypnotist, who last year attacked Bright with demands for investigations of his official conduct, and comedian Skip Haines, recently switched from the Coast rolls. At Byron's behest, the local again resolved for a full probe of both Bright and union counsel Harold Berg. This action was linked with the appeal to Miss Singleton for a duly-appointed committee to shelve Bright for the duration of such a study.

As added evidence of its hostility to Bright, the meeting declined to have some correspondence from him read on the floor.

### Country Club

Concerning the recently acquired country club, the session passed a resolution calling for an impartial investigation of the AGVA Foundation, which bought the site. Specifically, it wants Miss Singleton to summon a special committee to name a presidential panel-which, with advice from outside attorneys, would frame the reorganization of the Foundation and provide for its "proper" administration.

Miss Singleton has vigorously charged the Foundation with irregularities in the deal, one of her complaints being that Bright and Berg had failed to take out a certificate of compliance with the N.Y. State Dept. of Social Welfare, without which no charitable institution can operate.

(Continued on page 84)

## Billy Daniels' Vegas Rap Trips Up Permit For Copa, N.Y., Opening

Whether Billy Daniels can open at the Copacabana, N. Y., April 16, is still to be determined by the N. Y. Police Dept. Last week Deputy Commissioner James McElroy had announced that Daniels' police permit, which would enable him to work in New York niteries, would be returned to him following a three-year suspension. However, the following day, the announcement was made that the matter would require further investigation, because of Daniels' failure to report that he had been arrested last October on a drunk charge in Las Vegas.

In January, the Police Dept. had given Daniels a temporary and probationary license pending approval by the State Liquor Authority, which had given its okay Feb. 3, and card was waiting to be picked up by Daniels. However, before the card can now be issued, the department will have to investigate the circumstances and disposition of the LV case, and why it was unreported in the application for reinstatement. If Daniels doesn't attempt to pick up the permit, there will be no investigation. Daniels' permit was revoked three years ago when he pleaded guilty to illegal possession of a gun, was fined \$200 and given a suspended four-month sentence.

There is presently a court case to test the legality of police licensing of entertainers and musicians. However, the American Guild of Variety Artists has refused to go along as amicus curiae in this legal test.

## Vaude, Cafe Dates

### Hollywood

Eddie Cano orch held over two additional weeks at the Capri . . . Betty Kean and Lew Parker open a two-weeker at the Tidelands in Houston, Tex., March 23 . . . Billy Daniels enroute to London for a two-week date at the Palladium . . . The Skylarks will appear with Burl Ives for three weeks at the Flamingo Hotel in Las Vegas, beginning April 2 . . . Songstress Audrey Cooper holding down at The Regency Room . . . Red Nichols & His Five Pennies set for a return date at the Marine-land Restaurant in mid-September . . . Bobby Laine musical trio hold over at Patsy D'Amore's Villa Capri an additional four weeks . . . Pianist Roger Williams set for a concert date at the Pasadena Civic Auditorium April 4, following which he appears at the Santa Monica Civic Auditorium on April 11.

### Atlanta

Hildegard opened Monday (16) at Henry Grady Hotel's Paradise Room and advance reservations shows spot's in for a whopping strong two weeks of business . . . Earl Turner's Club Peachtree offered a new bill Monday, with four dancers, Darlene Day, Beverly Le-Blanc, Nikki Joye and Toni Turner, spotlighted; George Petras as emcee and music by Harry Thomas band . . . Chuck-a-Lucks (3) opened Monday at Chick McDicks' Domino Lounge in Imperial Hotel, on same bill with exotic Mlle. Gee-Gee and comic Chuck Mason . . . Luc & Jeannine Poret warbling at Leb's Pigalley.

### Detroit

Songstress Betty Johnson playing knife and fork Club . . . The Gaylords, now at Club Cliche, going on a three months' tour through the West . . . Singer Jerry Adams at the Metropole Supper Club in Windsor, Ont. . . Comedian Ralph Lewis heads the Club Alamo show which features singer-dancer Maureen O'Shea, tap dancer Little Willie and singer-pianist Belva White.

### Dallas

Russ Morgan orch headlined a March 14 open house at Hill-Crest State Bank and comes here again to play the Central Lion Club variety shows at State Fair Music Hall, March 30-31 . . . Dakota Station stars in a package show April 7 at Music Hall . . . Three Galanes in at Hotel Adolphus, March 12-25, with Olsen & Johnson revue due March 26, when Joe Reichman's band returns . . . Harry James Jr., trumpeter, quit North Texas State College to enlist in the Air Force . . . Roger Williams set for a March 26 show at Dallas Memorial Theatre . . . Barney Weinstein unveils his plushy, new midtown Theatre Lounge April 2 with elaborate talent lineup for the 100-seat hurley house . . . Gretchen Wyler plays the Home Show, Oklahoma City, April 5-12 . . . Yvonne Moray inked for the Plantation, Greensboro, N.C., April 6; Flamingo Club, Lawrence, Mass., April 24; Frolics, Revere Beach, Mass., May 16, and Palumbo's, Philadelphia, June 1 . . . Comedy team, Marc Antoine & Jackie Curtis, pencilled in for the Shamrock-Hilton, Houston, April 30.

### Pitt Jazz Spot Folds

Pittsburgh, March 17.

Midway Lounge, last of downtown Pittsburgh's jazz emporiums, has folded. Operated for last couple of years by Mrs. Regis Henry, its revenues have been declining steadily and the finish came suddenly. The lease is available but there are no takers.

Jazz geography has sharply changed locally, with majority of buffs now patronizing spots chiefly in the neighborhood districts, the highways and the Negro section in the hill. At one time, there were half a dozen places in the Golden Triangle now there are none.

## Indict Pianist for Murder

Albany, March 17.

An Albany County grand jury indicted Edward Garrison, 43, night club pianist and bass player with jazz combinations, for second degree murder charged with fatal beating of his 73-year-old mother Feb. 15 in their Albany home.

Garrison was sent to Albany Hospital's Moshier Memorial for mental examination, and had been a patient at Hudson River State Hospital, Poughkeepsie, several years ago, according to newspaper reports.

## Riviera, N.Y., Plots Kickoff In April

The Riviera, N.Y., is seeking to open in April, but is waiting until a string of names can be lined up so that there will be some continuity of operation. Bill Miller, who is doing the talent buying for the spot, is currently in New York, to get the room pen.

Donald O'Connor is lined up, but date is open. It's likely that he will be either the first or the second headliner into the spot. The cafe is seeking to get a show in ahead of O'Connor so that he won't open cold, and by the time he headlines, there will be an integrated show.

Original plan was to open with "Newcomers of 1928," the Jackie Barnett unit at the Riviera, but because of holdovers in Florida, a definite date couldn't be decided upon, and now the unit has disbanded.

## Chi AGVA

Continued from page 83

tution may operate in the state. The AGVA prez also contends that because of the wording of the charter of the recreation centre, AGVA doesn't hold title to it. Instead, she says, it's vested in a board which is not answerable to the union. And another charge is that Bright, in signing the mortgage papers, listed himself erroneously as Foundation president.

The Chicagoans, paced by comedienne Ann O'Connor, their rep on the national board, were as positive for Miss Singleton as they were negative toward Bright. At Miss O'Connor's bidding, the session gave unanimous approval via standing ovations for the re-election in November of Miss Singleton and veepee Rajah Raboid. This followed a portrayal of the prexy by Miss O'Connor as the best president "the little fellow" in AGVA has ever had. The action, coming prior to the national nominating conclaves, was a rare one if not downright unprecedented.

Prefatory to the shower of "aves" for the incumbents was a warning by Miss O'Connor of a plan by Bright forces in N.Y. and on the Coast to oppose Miss Singleton with a big name, one rumored possibly being comic Jack E. Leonard.

## Inside Stuff—Vaude

Sen. Hubert Humphrey (D-Minn.) has released a "P.S." letter to George Jessel, saying some of the things the Senator would have liked to have said if he could have attended Jessel's 50th anniversary in show biz party last Feb. 24.

Humphrey sent a telegram at the time, but wrote Jessel at greater length. The Senator proposed Jessel as "our ambassador to Outer Space," adding: "For the generosity of the Jessel heart is as limitless as the furthest reaches of the Milky Way. With a song in the heart and a twinkle in his eye, (Jessel) has coaxed more greenbacks for more causes from more pockets than anyone but the Internal Revenue Service."

Humphrey said Jessel's 50 "man years" could more accurately be called 50 "light years" because the entertainers "rockets at fastest speed to any place, any time that he can be of service." And, Humphrey said, in the "light years" Jessel has "illuminated countless issues with wit and understanding."

## Surviving Species

Continued from page 82

who trains it upon whom Ballentine concentrates. Mention camels and circus folk think of Jack Joyce. Mention the big cats and you can take your choice, be it Pat Anthony, Trevor Bale, Clyde Beatty or Mabel Stark. (Yessir, the fabulous Mabel is still working!) And if it is bears you had in mind, here you'll find the dean of all bear trainers, Emil Fallenberg Sr.

Ballentine is Circus with a capital C and he tells his stories in the jargon of the lots. This volume is 100% authentic.

Join the Ballentine family as they spend an "off season" at Circus City, a motel of sorts for showfolk made from former circus sleepers. Spend a day in the Sideshow with Josephine and her snakes. Jolt along with Bill as he heads for the bull cars.

The author is artist for his own sketches for each of the chapters. Result is a living, breathing book about hardworking men and women who love their world and accept its problems as a part of living. Anyone who fancied show biz a part time occupation will be disabused of such an illusion.

Several things are unusual about this book. One is the amount of interesting scientific detail about animals that has been interwoven with the stories. Another is the glossary of terms; too many recent books on the circus have merely copied down lists made up 30 and more years ago. Some of those terms are strictly historical now and not intelligible. Ballentine's lingo is still living language. His is the circus of right now.

If there need be a point to a book such as this, it is that the circus is a living part of the entertainment world. As Jack Joyce is quoted: "The camel has seen them come and go. It will survive this downbeat generation, and so will the circus. They're both tough . . ."

## Future of 2 U.S. Bldgs.

(Ex-Brussels Expo)

Still Up In the Air

By JOHN FLORQUIN  
Brussels, March 10.

Now only a beautiful souvenir as well as a heap of rapidly vanishing rubble, the late Brussels Expo nevertheless retains here and there some of its past grandeur. The U.S. Exhibit, around which fiercely raged a battle of opinions, on the home front mainly, still stands. Now beheaded—the roof has been removed—it will, in a new modified shape, emerge as a permanent fixture and probably house the Belgian Academy of Fine Arts. The Belgian Government never really was in a hurry to accept this legacy, which, over here, led to a joke, now fortunately extinct: who will lose this battle of tenacious obstinacy, the offerer or the offerer? But the final agreement was finally reached some months ago, thus preserving for future generations this little corner of U.S.A. in what is going to become extremely beautiful surroundings.

The fate of the American Theatre, which functioned with unrelenting energy during six months, has been sealed too, it will not, as predicted at a time, be removed to a spot closer to town. It is in perfect condition, heating was maintained during the damp winter months, and could reopen tomorrow.

It was thought at a time that the Belgian National Theatre might take over, but these hopes have been squashed by Jacques Huisman, managing-director of this repertory company: "Why operate such a theatre, which has its fine points indeed, when another one, even more modern and with never heard of facilities is being built right in the center of Brussels for us?" The future National Theatre, now in full construction, will have two separate auditoriums. It represents an investment of \$1,350,000.

## Saranac Lake

By Happy Benway

Saranac Lake, March 17.

Loren Johnson, picture executive who graduated in 1956, was hit by a serious setback that emerged him for a major operation of the Hospital of The Good Samaritan in Los Angeles.

Joe LaPlant, formerly with West, McGinty & West act, upped for meals, bi-weekly picture and a two-week followup.

Leo Lottermoser, professionally known as Lee Roberts Bonjo, a vaude single of yesteryear, also upped for meals and pictures.

Write to those who are ill.

**Constantly Consistent!!**

**THE Original Fabulous INK SPOTS**

Direction:

**CIRCLE ARTISTS CORP.**

48 West 48th Street

New York PL 7-7109

Personal Management:  
**SID HOWARD**

## "THE COMEDIAN"

The Only Real Monthly PROFESSIONAL GAG SERVICE THE LATEST — THE GREATEST — THE MOST UP-TO-DATE

Now in its 103d issue, containing stories, one-liners, puns, jokes, titles, headers, audience stuff, monologues, parodies, double gags, bits, ideas, intros, impressions and imitations, political, interruptions, thoughts of the Day, Humorous Views of the News, etc. \$20 yearly. Introductory Offer: Last 12 issues \$15

Single Issues \$3  
Foreign: \$30 Yr.—\$3 Yrs. \$90  
Single Issues \$4—No C.O.D.'s  
**BILLY GLASON**  
240 W. 54 St., New York 19

## COMEDY WRITER

Seeks assignments doing sketches, routines, fill-in material.

**FRANK MEAD**  
7722 Eggleston Ave., Chicago  
Aberdeen 4-8446

**O'Keefe**

**CENTRE**

for the performing arts

**SPECTACULAR NEW THEATRE**



Make the new O'Keefe Centre part of your theatrical plans for 1960! Construction is now well under way on this fabulous new theatre in the hub of booming, prosperous Ontario! It is destined to be one of the great showplaces of North America.

**THE HUB OF ONTARIO**

Toronto is the 6th largest market in North America. One of the continent's most "show-minded" cities . . . with a hungry appetite for drama, musical comedy, variety, music, opera and all forms of live entertainment! This is truly CANADA'S HEART OF SHOW BUSINESS.

3,200 SEATS!

When The O'Keefe Centre opens in 1960, it will offer a 3,200 seat theatre, with no seat more than 124 feet from the stage! All seats will be specially designed for the utmost comfort and visibility . . . many will be equipped with hearing aids. Acoustical facilities will be unequalled anywhere in North America—to provide the finest production of every form of entertainment from musical comedy to opera.



### LARGEST STAGE IN CANADA!

The stage floor will be across 128' of the building. Acting area framed by the proscenium can be reduced from 60' width to 35' when needed. Proscenium is adjustable to these same widths, with a maximum opening 30' high. Mechanically-elevated 50-piece orchestra pit . . . radio and TV control rooms . . . stage-size rehearsal studio . . . largest lounge areas in North America. There will be 8 star dressing rooms, other rooms to accommodate up to 100 people!

### MEET HUGH WALKER

the man who's Managing Director of the spectacular new O'Keefe Centre. Contact him now, he is booking shows, concerts, conventions, lectures, TV and radio broadcasts . . . for the 1960 season. Write or phone: Hugh P. Walker, Managing Director, The O'Keefe Centre, Toronto, Canada. Telephone: EM. 6-7211.



## The DEEP RIVER BOYS

Starring **HARRY DOUGLASS**  
International Tour

Opening Friday

**RANCHO DON CARLOS**  
WINNIPEG, CANADA

Director: **WILLIAM MORRIS AGENCY**  
Paix. Mgr.: **ED KIRKBY**



## BRS Coast Branch

Personal management firm of Berger, Ross & Steinman are set to open a Beverly Hills office April 1 with Harry Bloom in charge. Bloom was formerly in the cafe departments of General Artists Corp. He'll get veepee chevrons.


In the BRS stable are included Gretchen Wyler, Fran Warren, Alan Gale, Joey Adams, Phil Foster, Tommy Edwards and others.

**CAB CALLOWAY**

Continuing **FLAMBOYANT CLUB**  
San Juan, Puerto Rico

Mgt. **BILL MITCHELL**, 1619 Broadway, New York

RCA-Victor Records Exclusively



**Copacabana, N. Y.**

Sammy Davis Jr., Kathy Barr, Zeme North, Ron Stewart, Copa Girls (8), Paul Shelley and Frank Marti Orchs; staged by Douglas Coudy; songs, Mel Mitchell & Marvin Kahn; costumes, Billy Livingston (Mme. Berthe); \$5.50 minimum.

An infrequent starrer at the Copacabana, Sammy Davis Jr.'s return to the East 68th street bistro has been a signal personal success, professionally and b.o.-wise. The belated seasonal snowstorm clouded business all over town but there was little evidence of this at the dinner preem.

The bantam comedian made his solid hour stint a tour-de-force, replete with versatility and a manifestation of saloon savoir faire and amiability which attests anew to his authority as a seasoned niterer. As he puts it, "This is it—I have nothing else running for me," and brushes off the occasional picture stunt that he does as gravy; the main job is in the cafes.

If perhaps a bit overboard in saluting his augmented musical team (special guitar and drums, plus personal conductor-arranger Marty Stevens), he does it with éclat and conviction. It's fitting that he trailizes the upcoming Samuel Goldwyn film, "Porgy and Bess," wherein he's Sportin' Life, but somehow that "Bess" ballad is a bit too heavy for him, particularly so late in the proceedings. It's about the only valley in a constantly pyramiding progression.

Davis is prime in his small talk; whams with a tap solo ("Can Johnny Mathis do this?" he observes) and wows 'em with his Sinatra, Jerry Lewis, Martin (Tony and Dean), Cole, Eckstine, Vaughn Monroe, Satchmo, Tony Bennett takeoffs. There's a fleeting reference to "that unfortunate controversy" in the Sinatra intro (stems from that Chez Paree deejay interview) and his personal performance and good choice of language attests to his unqualified idolatry of the thin one. The blue cavalcade is well thought through but not overdone, with overtones of Bobby Darrin and Ray Charles (not the choral group arranger). Davis is smart in having cut down on the reference to his religious conversion. He plays it straight, as a maturer, surefire cafe star should.

Same show holds, always a polished Doug Coudy production with the Copagirls fresh and pulchritudinous. Blonde Zeme North and Ron Stewart are the number-leaders in the bright Mitchell-Kahn score. Added starter is Kathy Barr, an overly energetic song stylist who permits the "style" to overwhelm the basic song catalog. Her overzealous desire to "project" militates against her. Paul Shelley, new Copacabana maestro, does a very professional job in the music backstopping and Frank Marti's Copa Ch-Cha Band is all of that. Abel.

**Chase Club, St. Louis**

St. Louis, March 14. Carol Channing, Jimmy Palmer Orch (12); \$1.50-\$2 cover.

Diamonds may be a girl's best friend, but a niterer operator's best friend is definitely Carol Channing. The little girl from Little Rock lured a capacity crowd for her opening at the Chase Club and wowed all hands with an effervescent parlay of songs and hijinks.

She sizzles through an hour of assorted ditties from calypso to stripteasers, and even the air crackles while she's up there on stage. There's not a dull anywhere in the "Little Girl From Little Rock" opener to the "Diamonds Are a Girl's Best Friend" closer.

Aside from the "Gentlemen Prefer Blondes" numbers, her material is mostly brand new this time around, featuring some funny originals by Charles Gaynor, including a striptease satire, "You've Got to Take Your Clothes Off in Las Vegas," the sibilant "Cecelia Sisson" and the blithe "Calypso Pete." Miss Channing herself, of course, is all over the place, skittering through dance steps, mugging to the rafters with those luminous eyes and that flexible face and racing through a rapidfire string of wacky wardrobe changes behind a screen in front of the bandstand.

She has dropped her impressions of Marlene Dietrich and Tallulah Bankhead to make way for the new routines, but she still has a bit of affectionate spoofery in the impersonation department with here right-on-the-button takeoffs of Sophie Tucker. She takes the act too, and during the closer, Miss Channing pitches "diamond" bracelets to the customers.

The powers-behind-the-scenes,

Charles Lowe, producer of the act; musical director Robert Hunter and rate kudos, too, for their adept job of helping mold this act to a peak.

Jimmy Palmer's orchestra continues on the bandstand, doing a bangup job of backing the shows and setting easy tempos for dancing.

Miss Channing will be on hand through March 26. *Godd.*

**Statler Hotel, L. A.**

Los Angeles, March 6. Tito & Lilya Guizar, The Rudenkos (2); Eddie Bergman Orch (11); \$2-2.50 cover.

The Statler Hilton has injected an air of Latin charm with the booking for three weeks of Tito Guizar and his guitar. Guizar's name may not ring much magic with the younger niterer set, but for the conventioners and regulars that frequent this downtown spot, he is strictly nostalgic.

The onetime radio and film star is making his first local appearance in five years and receives a warm welcome from patrons who remembered him well enough to request "Rancho Grande," "Lady of Spain," "Vaya Con Dios," "Granada" and his most popular song, "Guadalajara," all of which were belted in a tenor-able way.

Guizar's singing seems to charm his audience, especially the fair sex. The men will get their kicks via Lilya Guizar, his 19-year-old daughter. She's a blonde looker who shakes up her own Latin style.

This chirp may not measure up to other niterer singers prancing the boards, but she doesn't have to. She has inherited much of her father's charm and doesn't miss a trick. Miss Guizar bounces around the stage with her best foot forward while doing a nice job on a takeoff of a sexy singer, so much so that at show caught her dress strap broke.

Sharing the bill are the Rudenkos, a juggling brother act that shows off a nifty talent for flipping Indian clubs and balancing a ball. Eddie Bergman's house band (11) continues to please patrons with a lush stringation of music. Show holds till March 19. *Kajfa.*

**Riviera, Las Vegas**

Las Vegas, March 13. George Gobel, Georgia Gibbs, Joe Flynn, Leslie Sheldon, Charlie Clay, Martha Rich, Dorothy Dorben Dancers (16), Ray Sinatra Orch (13); produced by Sammy Lewis; \$3 Minimum.

George Gobel, teamed with Georgia Gibbs, is a potent double feature that will no doubt keep the Clover Room turnstiles clicking merrily for the next month.

Most of the material in Gobel's monologue, written by Blon Gabel and Tom Koch, is new, and warmly received. The yocks continued through his skits with Joe Flynn and looker Leslie Sheldon, and his solo singing-with-guitar bowoff.

Miss Gibbs socks across a well-balanced repertoire. She offers such numbers as "I Love Everybody," "I Want You To Be My Baby," "Balling The Jack," "Dance With Me Henry," "Kiss Of Fire," and "Rockabye."

Two new and well-calculated Dorothy Dorben production numbers feature pleasant songology by Charlie Clay and Martha Rich, plus the decorative Dorben Dancers. The Sammy Lewis production is skillfully backed by the Ray Sinatra orch (13). *Duke.*

**The Seville, L. A.**

Los Angeles, March 10. Julio Torres & Co. (5), Al Escobar Orch (5); 2-drink minimum.

In the flamenco tradition of 'the true Spanish dancer, Julio Torres double-times his company of dancers (three boys, two girls) into Harry & Alice Schiller's Seville niterer and it should pay off with mucho elo.

Torres, who previously toured with the flamenco master Jose Greco, whips onstage in the frenzied fashion of gypsy dancing to the jangling beat of tambourines and castanets. It's an impressive bit of terping. Torres, one of the better interpreters of this movement, should draw a good segment of the flamenco followers.

Accompanying Torres in his turn is Margo, an attractive senorita who displays her own exciting flair of twirling. Also to be mentioned is Manolo Vasquez, a flamenco guitarist who strums excellently.

At the Escobar orch (5), supplies a good danceable tempo for social terpers who dig the Latin beat. Emily, Escobar's chirp, has an eye-filling hip movement but still should be allowed to sing more. *Kajfa.*

**Deauville, Miami B'ch**

Miami Beach, March 14. Jerry Lewis (with Lou Brown), Bobby Van, Henry Levine Orch; \$5-\$7.50-\$10 minimums.

Jerry Lewis set the first nighters at the Deauville Room of this biggery into the kind of ovation returns he didn't garner during his last outing in these parts, two seasons ago. With it he brought the room into its first sellout shows—and heavy reservations advanced—an in-and-out season.

Lewis has himself an act for this visit that is far superior to the script utilized last time. He's dropped the group of aides formerly on hand; gotten away from the suave-type character that didn't quite jibe with the auditors' preconceived image of an uninhibited funnyman and instead is working on a clear, straight line of howlmaking concepts that gets sock reaction from the Beach cafe-goers.

Lewis can be a smoothie-in-talk when he feels the urge, but wisely, he breaks up these brief sequences with his trademarked mugs, and bits of business. End result is a 70-minute session of prime buffoonery as he winds through legit song (held to a two number minimum); character lampoons, notably his jabs at tap-school grads; the Japanese songster (with unbilled "interpreter"); the reprise on his recording-panto days in which he reels off a satirization on the Lanza types that's a belting show stopper and finally, a yock raising involvement with the 6 piece Freely evinced in a trumpet sesh. Add his smooth and easy hoofery, one-liners, and it totes up as a brilliant stint by a multi-talented topster who does everything well. He has to beg off after repeated demands for more.

Lewis has Bobby Van on hand to pace of proceedings in sprightly style. Van is an able song-and-dance man, particularly in his carbons, topped by a mitt-raising George M. Cohan. Lou Brown is an adept batoneer-pianist for Lewis and proves invaluable off-spotlight laugh primer for the topliner. Lewis closes the hour for the season March 22. *Lary.*

**Sands, Las Vegas**

Las Vegas, March 11. Johnny Mathis, Sue Carson, Tiger Gilman, Copa Girls (11), Antonio Morelli Orch (19); produced by Jack Entratter; \$3 Minimum.

Johnny Mathis, signed to a long-term Vegas deal last year by Jack Entratter, is in for a second outing under the pact, and uncorks an impressive turn which indicates that the Sands has another powerhouse attraction in its stable of stars.

"Tomorrow Mountain," "Funny Valentine," "Can't Get Out of This Mood," "Chances Are," "It's Not For Me To Say," "Lady Is A Tramp," and "Goody, Goody" are some of the numbers Mathis sings in his distinctive style. He's a personable youngster, and conducts himself with the savvy of a vet performer. Strong assistance comes from his conductor-88er Frank Owens; Allan Goodman on drums; Al Hood, bass; and Don Cunningham, congas, who are neatly integrated into the Antonio Morelli orch (19).

Sue Carson is the bill balancer, presenting an act packed with fresh material that clicked solidly with first-nighters. Her topical comedy kids' teenage songs, Edward R. Murrow, and other conversation pieces in a bright manner.

Production numbers by Bob Gilbert and Renne Stuart, featuring the songs of Tiger Gilman and the terps of the Copa Girls (11) round out the package, skedded through March 31. *Duke.*

**Barclay Hotel, Toronto**

Toronto, March 9. Don Cornell, Larry Best, William Boehm, Craig Daye Dancers (7), Jimmie Amaro's Orch (8); \$1.50 cover.

Don Cornell is packing the customers into the Barclay Hotel. Cornell, in dinner jacket, bats out his opening number of "I'm Yours" and then does "Around the World," "Autumn Leaves," "I Walk Alone," "The Bible Tells Me So" and his first big hit, "It Isn't Fair." Arranger, pianist and band conductor for Cornell is Pepi Morreale.

Larry Best is a relaxed comic who can switch his dialect from Yiddish to Irish to Italian and British and Brooklynes. His mime at the mike of an apple-eater giving directions to a lost motorist is a stunner.

Opening are the Craig Daye Dancers (7) in spangled, scarlet gowns and head-dresses, with el-

bow-length red gloves, for their "Still of the Night" routines; with the girls back in sarongs for a finale of "Pagan Love Song" and Polynesian war-chants, complete with skin-divers behind a scrim and an "underwater" ballet, plus a projection booth background of travelling tropical fish. Production singer is William Boehm. A good-looking tenor, Boehm starts the stage entertainment with his "Ok-lahoma" medley, and sings the accompaniments to the Craig Daye ticularly effective. *McStay*

Dancers, with his "Ebbtide" party-

**Ritz Carlton, Montreal**

Montreal, March 12. Fernande Grioux, Johnny Gallant, Paul Notar trio; \$2-\$2.50 cover.

Making her second appearance within the year in the Ritz Carlton's attractive cafe, Fernande Grioux confirms talents exhibited on first try and scores with exceptionally good biz for this time of year.

A slender brunet thrush with somewhat husky set of pipes and a flair for chic gowns, Miss Grioux is plaintive with a ballad; a solid belter when the song is right, and somewhat saucy when reprising a diversion on sex. Latter song could easily go overboard but with Grioux inflections and phrasing it is never in bad taste and garners okay reception from an attentive audience.

Material is pretty evenly divided between French and English with most of her arrangements by the cafe's pianist Johnny Gallant who also joins Miss Grioux during an encore sequence for a song-and-patter routine that is amusing and a neat pace changer. Although a flexible performer and very much aware of customer reaction, Miss Grioux refrains from any form of customer participation, only once moving around the ringsiders with a hand mike. The apparent aloofness, however, does not make for a static offering and femme could've done another set on the night caught judging from the plaudits. Music for the show and the patrons is capably handled by Paul Notar's group with Johnny Gallant spelling at the piano. Miss Grioux is in until March 24. *Newt.*

**Crescendo, Houston**

Houston, March 11. Vicki Benet, Jose Ortiz Orch (5); no cover or minimum.

With her skin-tight orange evening gown setting off her platinum hairdo, Vicki Benet draws top mltling in her Club Crescendo debut. The chanteuse's pipes happen to be as smooth as her chassiss lies.

Miss Benet's set on the night "Almost Like Being In Love" strolls a bit to "Getting To Know You," and follows with "After You've Gone." From there she goes continental, just to prove she's really French by birth, with "I Love Paris" in both French and English, then follows with her recorded medley, "La Seine," "Autumn Leaves," "C'est Si Bon," and "La Vie En Rose." After that there's "It's All Right With Me," "My Man in French," and the begoff, "Will You Still Be Mine?"

Miss Benet has built a top 24-minute act on a foundation of good looks, a pleasing voice, professional presentation and some first-rate special material. This is the thrush's second visit to Houston and her fourth trip to Texas, and she can now add Texan to the imposing list of languages—Russian, French, German, English, Spanish and Italian—that she speaks fluently.

The Jose Ortiz Orch is stand-out in its backing. Miss Benet will be here for two weeks. *Skip.*

**Colony Club, Omaha**

Omaha, March 14. Eddie Peabody, Steve George Trio; \$1 cover.

Eddie Peabody has returned to this classy niterer to prove he's still the master of the banjo. The show biz vet of 39 years experience is seated on an elevated stage and stool and is in top control of the situation while playing.

However, it's a different matter when the music stops. Peabody's patter is just fair and he should keep it to a minimum. And he certainly ought to completely discard all the pitches for his albums generally distasteful to niterer patrons.

At show caught, Peabody worked 45 minutes, handling requests and such standards as "Around World," "Peg O' My Heart," "Third Man Themes," etc. A number of Hawaiian tunes in honor of the 50th state were timely and a good piece of biz.

Steve George Trio showbawks capably and is okay for between shows dancing. *Trump.*

**Palmer House, Chi**

Chicago, March 10. Dorothy Shay (with Dick Emmoms), Andre Moons International Puppets, Ben Arden Orch (10); \$2 cover.

Dorothy Shay, making her annual Empire Room visit, is still deep in mountain palaver—and proving the lode in them thar hills is still rich. Mine it she does, for generous returns. Her raw material of sex, humor and sex is neatly alloyed with that dependable old veneer called floor authority, and there's not an ungruffing moment to be spotted.

Headliner's a paragon of poise, be she warbling a blushing tune, patter, or kibitzing with delighted tablers. First show aired almost all her old standbys. One of her newer lyrics, "Everybody's Writing Songs Today" is an okay framework for one-lining gag tune-titles. She brings a smart touch to "There Ought to be an Oscar for Housewife" by awarding her own trophies to some stageside hausfrau.

This plusher has always been partial to Continental entertainments, per Andre Moons & His International Puppets in the current warmup. Moons, working from a platform which sprays multi-colored lights, is a skillful string-puller through an assortment of terp productions, e.g., a dancing elephant, an acrobat, femme balletics, a line of jugglers, and a finale waltz with streams of water that stirs audible reaction. Manipulating makes a fine intro offering.

Ben Arden orch gives smooth showbawking, with Dick Emmoms to keyboard and cue for Miss Shay's tune. Maurice Chevalier opens April 2. *Pit.*

**The Interlude, H'wood**

Hollywood, March 13. Jimmie Komack, Earl Grant, Matt Dennis, Gateway Singers (4); \$1.50 cover, 2-drink minimum.

Jimmie Komack, a comic with an original flare and a remarkably agile expression, has joined Earl Grant, Matt Dennis and the Gateway Singers at the Interlude, turning Gene Norman's intimate affair into the likes of a Las Vegas lounge. A lipped run through (entertainment is continuous) takes an hour and 45 minutes of well-spent time.

Komack is a glib comedian who specializes in original songs and satire, with a yock or two thrown in for good measure. Effective are his "Name, Name," a poke at the Beat Generation and presentation of a Far Eastern western entitled "Mavelick." He continues to score with "You've Gotta Have Heart," which he sang in the Broadway and Warner Bros. versions of "Damn Yankees," and as all his best with "Popcorn for You," a tune he penned himself, which is a combination of excellent melody and clever lyric.

Komack plays through March 29, with Grant continuing his rise.

Dennis satisfying with his own top tunes and the Gateway Singers proving one of the best folk groups around. *Ron.*

**Chateau Madrid, N. Y.**

Los Chavales de Espana, with Luis Tamayo, Alberto Rochi; featuring Grupo Flamenco, with Pepa Reyes, Angel Mancheno, Manolo Leiva, Fernando Sirvent, Ralph Font's Orch. (5), Candy Cortez; minimum, \$5-\$6.

Angel Lopez's Chateau-Madrid has a major attraction with Los Chavales de Espana (The Kids From Spain) and promises to do turnaway biz at this pop Pan-American nightspots for the full six weeks of its engagement. While this group has been in N.Y. before (having played the Waldorf-Astoria only last July), this Spanish combo of musicians and singers still is a sock audience-pleaser. And it is easily the best show at the C-M in many months.

Besides the men in the orchestra (including singers), Grupo Flamenco foursome adds the change of pace and verve to complete a full hour's show. Entire production was so lustily received here that it finally had to beg off after three encores.

Versatility of this 11-man Spanish aggregation per usual offers various combos of violins, trumpet, sax and trombones, working with exact precision despite obviously crowded quarters here. The lads appear to have endless combinations with vocalists Luis Tamayo, Alberto Rochi and Luis Bona working down front. Last-named serves as emcee most of time and provides just the essential comedy lift.

Luis Tamayo, personable lad who does much of the ballading, has (Continued on page 87)



## Night Club Reviews

Continued from page 85

### Chateau Madrid, N. Y.

superb vocal chords, and uses them most effectively. He teams with Rochi to do "Romance in Havana" for solid returns. Rochi has the "Springtime in Paris" number which builds into a revolving mirror production stunt which drew tremendous mitting.

The "Night in San Juan" opener is sort of a tribute to Puerto Rico, locale of their most recent engagement. Their "Memories of North of Spain" get a bagpipe effect by using six fiddles and an accordion. Composer of "Granada" is credited with "Strings of My Guitar," done with aplomb by the group.

"Gypsy Enchantment" provides a bangup opportunity for Bona to play his own accompaniment on the guitar. He scores.

Grupo Flamenco has the dancers Angel Manchenco, a vigorous young man who throws himself into his terps efforts, and Pepa Reyes, an effective companion in flamenco stepping; Maoulo Leiva, who provides the vocal background for the dancing, and guitarist Fernando Sirvent. Leiva, sturdy blonde type, clicks mightily with his singing. Titled, "The Thinkers," the group builds this number into a terrific climax.

Final encore brings the whole cast into "Oh, How Beautiful Is Barcelona," for vociferous returns. Whole show is splendidly routinized, and a sock hit here as it has been elsewhere. Ralph Font's trim combo provides the music for the patron dancing. Wear.

### Harrah's, Lake Tahoe

Lake Tahoe, March 11.  
Ted Lewis, Eddie Chester, Beverly Marshall, Cathy Basic, Inga & Rolf, Will Osborne Orch (10); no cover or minimum.

Ted Lewis makes his Harrah's Club bow surrounded with talent—and the old master gives the auditors a full hour of his own brand of showmanship. The click package offers comedy, terping, and vocalizing—all perfected and polished.

Lewis wins his top rating with the nostalgic bits, and with the duos done with his original "shadow"—Eddie Chester, back in the show after 25 years away. With the trademarked top hat and cane, Lewis notes in his opener that "I'm gonna keep rollin' right along," and he does. He's upstage most of the full hour, and tablers keep him working with heavy palming to the familiar Lewisisms. The vet makes the clarinet solos, with vocalizing, and in tandem with his shadow, the well-known terp routines.

Comedienne Beverly Marshall shows her best talents with pantomimes, and works neatly with Lewis. A drunk impress, done to a Spike Jones' disk of "Cocktails For Two," keeps tablers howling. She also wins the plaudits with her terping.

Cathy Basic, a dark-haired beauty, commands room silence on such titles as "Mr. Wonderful." She has full control, and the notes are pure. She's a gal to be watched.

Inga & Rolf are smooth in the foot work. The young couple, taking two turns before the spot, shows diversity with a "flirtation" bit, then with an offering to "Liebestraum" that displays a fluid movement and effortless coordination.

Will Osborne and his music boys play the difficult show most capably. Show exits March 29.

Long.

### Eddys', K.C.

Kansas City, March 10.  
Four Lads (with Joe Mele), Tommy Reed Orch (5); \$1-1.50 cover.

After a respite of four years the Four Lads have returned to Eddys' and signs point to a very pleasant fortnight. In the interim several hits have come out of their Columbia waxings, and their rep has grown. Their following was plentiful at the opening and they obliged with a solid show through 37 minutes of their polished vocals.

Accent is on good music. Choreography and frills are held to a minimum and they concentrate on singing out in their own smooth blend. This holds good through virtually a score of songs of a wide spread, from their established record toppers to old faves and some especially new. Along the way are worked in "Standing on the Corner," "Mommies To Remember," "Istanbul" and "No Not Much" from their own hit list, with some notable work on "Getting To Know You"

and a rhythmic version of "Swanee River."

There was a big reprise for their present "Girl from Sears & Roebuck," as well as from "That Old Gang of Mine" and "You'll Never Walk Alone." All in all, it's hard to beat good signing for a crowd pleaser, and the Lads make the most of it. They're on through March 20. Quin.

### Riverside, Reno

Reno, March 12.  
Billy DeWolfe, Trio Martelli, Martin Bros (2), Eddie Fitzpatrick Orch (10), Starlets (8); \$2 minimum.

The Olympic Room's current bill, with Billy DeWolfe headlining, offers a variety that's sure to please the majority. The topliner's gifted comedy, the Bartelli's terping, and the Martin Bros. precision juggling make for a full hour of entertainment.

DeWolfe scores with his trademark "Mrs. Murgatroyd"—the dame making her first visit to a cocktail lounge, and his other impresses win top approval. His interpretations of show gals, of actors doing dramatic scenes, and lastly, of a waiter show sensitivity rate hot plaudits. The complete offering is in good taste, with the accent on the visual.

Making a Reno bow, the Trio Martelli command endorsement with acro-terping routines not too often seen of late on the nitery stages. The two guys and a gal (she's a petite pony-tailed blonde) do an act demanding the closest timing and precision—and do it effortlessly.

The Martin Bros., also bowing on a Reno stage, are better than average at the art of juggling—and prove ability by tossing lighted torches across stage while working blindfolded and with socks about the head. The boys show much rehearsal.

Backing the one-hour bill are the capable musicians of Eddie Fitzpatrick, with the Starlets and Muro-Landis productions bracketing the show, skedded through March 25. Long.

### Living Room, N. Y.

Lyda Fairbanks, Eddie Heywood, Jacques Kayel, Jack Kelly Trio; \$4.50 minimum.

The Living Room has taken a departure with its try at standup talent, and it seems to work out excellently. Normally, the entertainers are either at the piano or a guitar, and the spot has nearly always shunned the formalized effect of an upright performer.

Lyda Fairbanks seems to do well in this position. A striking blonde with costuming to match, Miss Fairbanks has the ability to evoke a variety of moods. She dwells on rhythm numbers, ballads, and a couple of special material items for the late set. In all, it's an effective bit that indicates she's ready for frontline assignments. Her backing by the Jack Kelly Trio heightens Miss Fairbanks' effect on the well-tailored arrangements.

Another plus in this show is the pianists of Eddie Heywood, whose disk of "Begin the Beguine" is more than a decade ago is still a classic in ivory renditions. Heywood has an insidious way of expressing the beat, which with his general originality of expression and improvisation gets warm mittings here.

Jacques Kayel, working the song and piano route, holds attention with his French renditions. He's a personable and youthful lad who hits good stride. His efforts are tuneful and he makes good at his tasks. Jose.

### Tidelands, Houston

Houston, March 10.  
Billy Williams Quartet, Don Cannon Orch (6); no cover or minimum.

Billy Williams, leaning often on old favorites, draws top mitting at the Tidelands Motor Inn's Tidelands Club. While obviously tending down group's delivery of even the softies to fit this intimate spot, Williams' talent and showmanship is never better than on this, his first trip to Texas.

Williams' current disk, "Nola," is well received, and fitting that trend, quartet follows with "I'm Gonna Sit Right Down," "Paper Doll," which Williams said is a tune "we stole from the Mills Brothers," "Ain't She Sweet," with the Jimmy Lunceford sound, and "After You're Gone." Another top

tune with stagesiders is "Gauchito Serenade," featuring capable Gene Dixon, and showcasing a bit of fine rhythm.

Backing Williams with their own fine vocal gymnastics are second tenor Tommy Butler, who has been with combo for only three weeks; Baritone Ollie Jones and bass Gene Dixon. Jimmy Neely takes over the 88s during the Williams stint, and sets a smooth pace for the Don Cannon orch backing.

Williams closes March 24. Skip.

### Casa Cugat, N. Y.

Abbe Lane (4), Xavier Cugat Orch; \$6.50 minimum.

The Casa Cugat, which opened at the start of the season on the premise that dining and dancing was in itself sufficient of an evening, has now gone in for an act policy, with who else, but Abbe Lane, the spouse of the bandleader-boniface Xavier Cugat. Miss Lane with backing and support by Cugat, will be on tap for four weeks, and following that, other acts will be brought in.

Of course, the rebuilt spot, is eminently suited for acts. It's an improvement over the old La Vie which formerly occupied the site in the Shelton Hotel, the stage having been moved so that the performers work in length rather than in depth. The effect is more theatrical, and in Miss Lane's case most salutary.

Miss Lane gets a florid recitative intro from the bandleader, and thence into a vocal routine backed by the eloquent use of her torso, to point up the tune, of course. The combination is extremely effective. Miss Lane gives the customers a full-bodied show in every sense of the word, and her exposition of a variety of tunes of Latin derivation.

Miss Lane has important assistance from a trio of boys, one of whom, Vittoria, is a skilled flamenco dancer, and the others are okay at supplying atmosphere.

The raised elevation provides a good stamping ground for the talent and affords an excellent sightline from all corners of the room. The Cugat orch, of course, provides a high standard of showbacking and terpmusic. Jose.

### Berns Salonger, Stockholm

Stockholm, March 3.  
Les Capioni (2), Murio & Sheila, Kaye Sisters (3), Carsony Bros (3), Orch conducted by Otto Stenzel; \$1 minimum.

A fine program of the highest international standard is probably among the best presented at the Berns in a long time.

Les Capioni, a European comical trampolene act, starts the show with some laughs, as well as doing some daring numbers. Murio & Sheila, a fine dance team who have played U.S. spots, are booked for Radio City Music Hall, with a tour in Australia following.

The Kaye Sisters is a British vocal group in the pop field, making their debut in Sweden. Making a good impression and sold their number very good. They would undoubtedly do well in the U.S.

Carsony Bros., headed by Karl and his twin brothers Engelbert and Joseph, an Austrian acrobat trio, presents a standout act.

The Berns' Orchestra, conducted by Otto Stenzel, backs up ably, and in between the performances, they play more pop music numbers than usual at Swedish restaurants and night spots. A strange thing to notice, however, is the fact that at Berns, which is Sweden's most "international" restaurant, the pop tunes are sung with lyrics in Swedish, while it seems to be rule here that artists always sing their numbers in English, no matter if the audience is familiar with the language or not. Wing.

## Dismiss Narcotics Rap Against Dave Gardner

Atlanta, March 17.

Charges against night club entertainer Dave Gardner in connection with possession of narcotics were dismissed Friday (13) in Judge James Webb's Municipal Court. Gardner had told court that he had a physician's prescription for drugs found in his possession and a New York doctor corroborated this in a long distance conversation with Judge Webb.

Gardner was arrested while in Atlanta playing a date at Domino Lounge in Imperial Hotel. He was out on bond.

## House Reviews

### Apollo, N. Y.

Miles Davis Sextet, Thelonious Monk Quartet, Ruth Brown, Johnny Richards Orch (16), Baron Wilson; "Legion of the Damned" (AA).

While Harlem's lone vaude emporium occasionally comes up with a dull sesh, none can say it fails to offer the customers a change of pace. Anything from a Gospel show to "An Evening with Duke Ellington" may be found on the Apollo entertainment menu.

Modern jazz is showcased in the current bill. Miles Davis Sextet and Thelonious Monk Quartet, high priests of the medium, top the layout in a fascinating aural display of improvisation. Both combos still the aud in a sort of reverend state and elicit thunderous plaudits at the finale.

Davis' group, comprising piano, drum, bass, trumpet and two sax, is an object lesson in musicianship. Muted trumpet of Davis is particularly effective. Monk's quartet beats it out in the same concertly idiom. Pianist-leader, who's accompanied by bass, drum and sax, has a unique style at the 88. Occasionally he highlights a movement by riffling the treble with his elbow.

Also unique is the makeup of ofay Johnny Richards' band. At first glance four rhythm, three reed and nine brass (including a tuba and french horn) seem a peculiar composition for modern jazz. However, under the leader's expert guidance the overall sound is often enchanting. Especially on such instrumentals as "Tempest on the Charles" from the "Sketch Americana" suite.

Ruth Brown, introed as "a young lady making the transition from blues to jazz," chirps some fine numbers. Hers is a polished style that commendably stresses good enunciation. However, it's strongly reminiscent of June Christy. Pony-tailed and encased in a strapless gown, she can be plaintive, throaty, or dramatic in thrashing such tunes as "You and the Night and the Music" and "Porgy."

Baron Wilson is seen briefly as a comedian-emcee. His material is thin and he adds little to the bill. While Davis, Monk and Richards are basic entertainment at such jazz temples as Birdland, their click at the Apollo tends to prove how broad the cult is. For the uninitiated may have difficulty in digging jazz moderne. Gilb.

### Ohel Shem, Tel Aviv

Tel Aviv, March 10.  
Le Nouvel Olympia Tel Aviv; direction, Bruno Coquatrix (Paris) and Giora Godik (Tel Aviv); with Amalia Rodrigues, Trio, Toldy, Dany Raydel, Jeanne & Charles Cerney, Israel Nishry, Noy & Rey, Ilana Rovina.

Third program of the Israeli Olympia Music Hall by impresario Giora Godik opens a monthly series of variety shows. The Delta Rhythm Boys and Ray Osterwald band are booked for May. The Weavers for June and Edith Piaf for July, while a special attraction at end of April will be Louis Armstrong & Orch.

Starred in present show, staged at the old-fashioned Tel Aviv "Ohel Shem," former home of Philharmonic concerts is the Portuguese singer Amalia Rodrigues. Taking the entire second half, she presents a dozen Portuguese fados and flamenco songs in her own temperamental, inimitable style, to the virtuosic accompaniment of her guitarists Jose Alfredo dos Santos Moreira and Camarinha Domingos. Her "Coimbra" (April in Portugal) and "Uma Casa Portuguesa" were the best known of a selection of attractive offerings, warmly applauded by the overflow gala premiere audience of 1,100.

Supporting bill not too interesting this time, highlight being the comic acrobatic act of Noy & Rey. Xylophonist Israel Nishry plays skillful arrangements of music by Lavry, Sarasate and Kabalevsky. American Cerney dance duo offers ballroomology; singer Dany Raydel makes the most of a Gilbert Becaud song; Trio Toldy consists of a single half-clad lady at whose butterfly-winged open gown colored slides are projected. Ilana Rovina, daughter of famed Habimah actress Hanna Rovina, temences rather clumsily. Music is provided by a quartet drawn from the regular Olympia Orchestra. Vern.

### Palace, London

London, March 11.  
Johnnie Ray, Mike & Bernie Winters, Des O'Connor, Rene Strange, Three Merlys, Three Monarchs, Cycling Kirks, John Tiller Girls (16), Harold Collins' Orch.

Making his seventh appearance in London (first at the Palace) Johnnie Ray makes the usual impact on his teenage audience. Squeals of delight at every song; poses flung on the stage; mobbing at the stage-door. But there are many empty seats in the house. This is unfortunate for Ray has become a much more assured artist.

His present offering shows little change of style. He still fills the stage with frantic energy. But it is done now with more discipline and even members of the audience who dig him only coolly admit his showmanship.

The 40-minute act, excellently backed by Harold Collins' orchestra, with Herman Kapp, Ray's musical director, on percussion, takes in 13 numbers.

The rest of the bill is competent without measuring up to the claimed "International Vaude" tag given it by impresario Bernard Delfont. Mike & Bernie Winters, a couple of zany patter comedians, create plenty of mirth and Des O'Connor, an amiable young comedian with a pleasant matter, scores with his takeoff on the contents of a typical woman's magazine but also includes some hoary material. A comedy harmonica act, the Three Monarchs, are polished performers but their routine has been seen too often on tv for major impact.

Rene Strange, a pretty and shapely puppeteer who has been around the halls for quite awhile, manipulates her dolls with great skill and is no slouch at the singing which provides the puppets' repertoire. The Three Merlys, double-jointed comedy acrobats; the Cycling Kirks, skilled trick cyclists, and the Tiller Girls make up the rest of the bill. Rich.

### Francais, Ottawa

Ottawa, March 10.  
Camillo Family (16), Bazou, Pierre Senecal, Ambassadors (3), Richard Proulx, "Badman's Country" and "Joe Dakota" (WB), 85c.

"We've got the family working for us now" is theme song of Louis and Marie Camillo, retired vaude artists whose six children managed by an uncle—make up the Camillo Family, headlining this two-hour unit. It's one of vet Montreal showman Jean Grimaldi's five shows touring Ontario, Quebec and the Maritimes.

The Italian-American Camillos do the first hour. Other half of bill is all French-Canadian, and Bazou the comic only sings a couple of songs in Chevalier style, to shorten show to total 100 minutes.

Ambassadors, instrumental trio, open with neat melange of rock 'n' roll and jazz. Camillos' first number had Gloria & Margherita, tall shapely brunettes, alternating chirp with tap, while Violetta plays accordion. They sing two of her compositions, and later nine-year-old Carmelita a third.

All have pleasant personalities, as has handsome 16-year-old brother Tony, who once sang child roles with San Francisco Opera Co. He still has a promising tenor in the rocking groove. He also does some tricky ballroom terping with his older sisters.

Little Carmelita's big song-and-dance number is a "La Cucaracha," in a voice that "may make the grade." As a surprise they bring out six-year-old Mario, a tiny stack of dynamite, to do a funny Presley impress and, with Carmelita, an amusing revival of "Ma, He's Making Eyes At Me!" Sister Violetta totes that squeezebox, which she plays well, the entire 50 minutes—Tony dueting with her once on his. The Camillos are a lively, versatile family; but the terping siblings might replace their old-hat arm-in-air gesture, to acknowledge applause, with something more modern.

Trio opens second half, too, after short intermission, then Bazou intro's Richard Proulx, a teen singer. Good voice and stage presence, with abundance of movement. Senecal does 20 minutes, all in French—including "Baby Face," with a rich voice. Gard.

# CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway touring, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.). The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a lengthy list of blind items.

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (Rep) Repertory, (DR) Dramatic Reading.

## Legit

### BROADWAY

"Flight to Malta" (MD). Producer, James A. Productions, 350 W. 57th St.; Director, Clay Yurden; musical director, Alfred Rick. Available parts: femme lead, 26-28. Spanista type singer; femme lead, 16 singer, American teenage type; male singer, 38, American, slim, Don Ameche type; male singer, 45-50, Spanish-dancer type, stocky; male, 17, American teenage singer; femme singer, 28-30, beautiful, sophisticated; male singer, 19, Latin appearance, Ivy League manner, two male character comedian-singers. Mail photo and resume to producers.

"Flower Drum Song" (MC). Producers, Richard Rodgers, Oscar Hammerstein 2d & Joseph Fields. Male and female dancers-singers-actors of Oriental appearance for the contemplated touring and English companies. Mail photo and resume to Eddie Blum, c/o Rodgers & Hammerstein, 488 Madison Ave.

"Happy Town" (MC). Producers, B & M Theatre Productions. Equity ensemble calls April 13-14. Open calls for ensemble April 16-17. Theatre and time schedule for auditions to be set.

"Sure Sign of Spring" (MC). Producer, NET Production, 234 W. 44th St.; director, John Stix; choreographer, Matt Mattox. Parts: Femme lead, French, early 20's, sensitive, lonely; male, co-lead, middle-aged ex-hootlegger, ex-carnival man; male, co-lead, Scot, late 20's, dour, proud, husky fisherman; male comedy lead, middle-aged, realistic French businessman; male comedy lead, Scot, boastful affable, middle-aged retired sea captain; male, late 40's, French village priest, strong, raw-boned; femme singer, early 30's, hard-talking, male, gentle, close-mouthed, giant, a rugged fisherman, elderly villagers, innocent young people and children of all ages. Mail photo and resume to producers.

### OFF-BROADWAY

"Father" (D). Producer, Living Theatre, 530 Sixth Ave.; director Julian Beck. To be presented in repertory with the current "Many Loves." Parts, experience required: male lead, classical style, for 100-year-old; femme, white or Negro brooding, powerful physically and in speech; male, to appear 15 and able to age as play progresses. Mail photo and resume to director.

"Once Upon a Mattress" (MC). Producers, T. Edward Hambleton, Norris Houghton, Phoenix Theatre, N.Y. Casting through agents only.

"Season of Change" (D). Producers, Bowden, Barr & Bullock, 137 W. 48th St. Available parts: southern girl, 18, personality; millworker, 20, forthright; character juvenile, southern, weak but likeable; femme character, neurotic, most be able to portray ages of 25 to 45; male character, southern weak, to play business man 30 to 50; femme character 35, southern aristocrat, warm but weak, drinks; male Negro servant, to play 40 to 60. Accepting photo and resume by mail.

"Unfilled Musical". Producers, Joseph Beruh & Peter Katz, director, Lawrence Carra. Parts available. Male comedian, 20's; comedienne, 20's; male, 20's healthy extravert; few small parts; chorus of singers and dancers (Equity and non-Equity) and few character roles. Phone producers at CH 2-9609 for appointment.

### OUT OF TOWN

"Li'l Abner" (MC). Producers, Guber, Ford & Gross; general manager, Marvin Krauss, 136 W. 55th St., N.Y.C. Will accept photo and resume of candidates for a new company and replacements for the current touring troupe.

"The Law and Mr. Simon" (C). Producers, Guber, Ford & Gross. Available parts: (character parts are Jewish); 50-60, character, mother;

good hearted but nagging, dominating; 22-25, femme attorney, brilliant, attractive; 30-40, unimaginative divorcee with daughter seeking husband; boy, 7, Quixid kid type, unspoiled, male; 30-40, character, successful manufacturer, male lead, early 30's romantic interest, lawyer, male, 35-45, character, romantic, department store buyer, male, mid 20's, camp counselor type. Rehearsals start early May. Summer tryout tour for Broadway entry in fall. Mail photo and resume to Marvin A. Krauss, 136 W. 55th St., N.Y.C.

### STOCK

Guber, Ford & Gross; general manager, Marvin Krauss, 136 W. 55th St., N.Y.C. Candidates submitting resumes and photo should indicate for which of the following projects they're applying: as replacements in current "Li'l Abner" touring company, regular parts in the forthcoming stock-touring packages of "Li'l Abner," "Bells are Ringing," "Say, Darling," etc., or the tryout production of "The Law and Mr. Simon." Mail to general manager above address.

### TOURING PACKAGES

"Bells are Ringing" (MC). Producer, Stanley Prager, 47 W. 44th St., N.Y.C. accepting photo and resume by mail; casting all parts.

"Li'l Abner" (MC). Same casting setup as for "Bells are Ringing" (see above).

Stage & Arena Guild of America, (SAGA, Inc.), 140 W. 55th St., N.Y. Accepting photo and resumes for packages and summer theatres affiliated with SAGA. Seeking Equity jobbers, resident companies, technicians and apprentices. The Affiliates are: Show Shop, Canton, Conn.; Durham (N.C.) Star Playhouse; Legion Star Playhouse, Ephrata, Pa.; Scottish Rite Theatre, Harrisburg, Pa.; Starlight Theatre, Pawling, N.Y.; Gateway Playhouse, Somers Point, N.J. (see individual cities below). Casting through Warren Hein, c/o SAGA.

### ALLENTOWN, PA.

Guthrie's Playhouse, P. O. Box 1125, Producer-director, John Cameron. Equity and non-Equity players and apprentices sought for 18-week season; mail photo and resume to producer, c/o theatre, Casting April 24-25 in New York.

### ATLANTA, GA.

Theatre-Under-the-Stars (Municipal Theatre, Inc.); producer-director, Eric Mattison, 35-15 75th St., Jackson Heights, N.Y. Accepting photo and resume of Broadway and stock credits. Mail to producer. Equity call for singers, 1-3 p.m.; female dancers 3-4 p.m.; male dancers, 4-5 p.m. March 23 at Showcase Studios, 950 Eighth Ave., N.Y.C.

### BELLPORT, N. Y.

Gateway Playhouse. Producer, H. C. Pomeran; director, David Sheldon. (Equity and non-Equity) Equity actors to be experienced teachers of acting, speech, dance, or music. Non-Equity musical talent will be auditioned in April. Mail photo and resume to the playhouse for possible interviews. Apprentice applicants should state age.

### BEVERLY, MASS.

North Shore Music Theatre. Producer, Stephen Sline. Call for Equity singers March 31; femme, 1 p.m.; male 3 p.m. Open calls, April 1; same schedule as Equity at the Showcase, 950 Eighth Ave., N.Y.

### BLAUVELT, N.Y.

Rockland County Playhouse; producer, Alvin Leber. Mail photo and resume to the theatre, 474 Greenbush Road, Blauvelt, N.Y. Casting to start in May.

### CALUMET, MICH.

Keweenaw Playhouse. Producer-director, Paul Barry, 407 W. 54th St., N.Y. 19; Associate producer, Robert Keegan; general manager, Deirdre Keegan. Casting begins week of April 6. Interested in resident company only; also need designer and press agent. Mail photo and resume to producer-director. Interested in non-union actor-technicians for junior staff.

### CANAL FULTON, O.

Canal Fulton Summer Theatre.

Producers, David Fulford & William Dempsey, 60 W. 45th St., N.Y. Mail photo and resume to producers.

### CANTON, CONN.

Show Shop. Producer, Robert U. Andrews. Same casting setup as for Stage & Arena Guild of America (see above).

### CAPE MAY, N.J.

Cape May Playhouse. Producers, Thomas White & Reid Perry, 159 W. 49th St., N.Y.C. Accepting photo and resume of stock credits, by mail only.

### CEDAR GROVE, N. J.

Dailey's Meadowbrook (Music Theatre-in-the-Road Restaurant). Producers, Clifford Dailey, Gary McHugh, Carl Sawyer; director, Donald Burr. Casting through agents only. Chorus calls to be announced. Opens April 21 with "Guys and Dolls."

### CHICAGO

Drury Lane Theatre. N.Y. Representative, Floyd F. Ackerman, 575 Fifth Ave., N.Y. 33; PL 8-2009. Usually books stars only from N.Y. office; agents or packagers with available boxoffice names contact Ackerman at the above address and phone.

### COHASSET, MASS.

South Shore Music Circus. Producer, Ray C. Johnson. Prefer casting principal roles through agents, but candidates may obtain parts or phone Jack Yorke, CI 5-4042, after March 19. Equity call for singers April 2; male at 10-12 noon; femme at 1:30-4 p.m. Open calls for singers April 3, same time schedule as Equity. Auditions at Showcase Studios, 950 Eighth Ave., N.Y.C.

### COLUMBUS, O.

Playhouse-on-the-Green (Columbus Theatre Co.). General manager, Joseph K. Weaver; director, Philip Pruneau. Seeking Equity company, apprentices and designer. Mail photo and resume to general manager, Box 306, Worthington, O. Casting in April.

### CONCORDVILLE, PA.

Brandywine Music Circus. Producer, St. John Terrell. Same casting setup as for Music Circus, Rosencroft, Md. (see above).

### DAYTON, O.

Dayton Theatre Festival. Producer, Douglas Crawford, 40 W. 55th St., N.Y. Mail photo and resume of Broadway and stock credits to producer. (Equity and non-Equity) Open calls for singers April 3, same time schedule as Equity. Six straight plays and six musicals.

### DEVON, PA.

Valley Forge Music Fair. Producers, Guber, Ford & Gross; general manager, Marvin A. Krauss, 136 W. 55th St., N.Y.C. (Same management also operates Hadfield, N.J.; Springfield, Mass., and Westbury, L.I.—see below). Scheduled productions include "Bells are Ringing," "Li'l Abner," "Say, Darling." Mail photo and resume to Krauss, at above address. Equity and open calls for singers March 24. Equity male, 10 a.m.-12 noon; femme, 12 noon-2 p.m.; open calls male, 2-4 p.m.; femme, 4-6 p.m. Equity and open calls for dancers March 25, same time schedule as singers. Finals for singers April 6 and dancers April 7. All auditions, Nola Steinway Studios, 113 W. 57th St., N.Y.C. in the Concert Hall. Production personnel needed (stage managers and assistants, house managers, treasurers, technical directors, directors, choreographers, musical directors). Address inquiries to Krauss. Companies will tour including ensemble, principals, stage managers and assistants, musical directors).

### DURHAM, N.C.

Durham Star Playhouse. No producer set. Casting setup same as for Stage & Arena Guild of America (see above).

### EPHRATA, PA.

Legion Star Playhouse. No producer set. Same casting setup as for Stage & Arena Guild of America (see above).

### FORT WORTH

Casa Manana Musicals, Associate producer-director, Michael Pollock. Casting through agents only at present; open casting later. Schedule opening June 8 with "Wonderful Town." No New York office set as yet.

### HADDONFIELD, N.J.

Camden County Music Fair. Producers, Guber, Ford & Gross; general manager, Marvin Krauss. Same management and casting procedure as the Valley Forge Music Fair, Devon, Pa. (see above).

### HARRISBURG, PA.

Scottish Rite Theatre. Producer, Robert T. Semour. Casting through Warren Hein, c/o Stage & Arena Guild of America (see above).

### HIGHLAND PARK, ILL.

Music Theatre. Producer, Herb Rogers. Ensemble call for Equity and open call, April 3-5; 3-10 p.m., at Patricia Stevens Agency, 22 W. Madison, 6th floor, Chicago. Equity call for dancers April 7; male at 1-2 p.m., femme at 2-3

p.m.; open calls, male at 3-4 p.m., femme at 4-6 p.m. Equity calls for singers April 8; male at 10-11:30 a.m., femme at 11:30 a.m.-1 p.m.; open calls: male at 2-4 p.m., femme at 4-6 p.m. Auditions at the Variety Arts Studios, 225 W. 46th St., N.Y.C. Mail Broadway and stock credits to Producer, 57 W. 45th St., N.Y.C.

Tenthhouse Theatre. Producer, Herb Rogers. Mail photo and resume of Broadway and stock credits to Producer, 57 W. 45th St., N.Y.

### HYANNIS, MASS.

Cape Cod Melody Tent. Producer, Ray C. Johnson. Prefer casting principals through agents performers who wish principle roles phone Arnold Goodman, CI 5-4042 after March 19. Ensemble call for Equity singers April 2; male at 10 a.m.-12 noon, femme at 1:30-4 p.m. Open calls April 3, same scheduled as Equity. Auditions at the Showcase Studios, 950 Eighth Ave., N.Y.C.

### JONES BEACH, N. Y.

"Song of Norway" (MD), to be repeated from mid-June through Sept. 7 at Jones Beach, N.Y. Producers, Leonard Ruskin & Guy Lombardo, 730 Fifth Ave. N.Y.C. Parts available for leading and ensemble singers, ensemble dancers. Mail photo and resume to above address.

### LAMBERTVILLE, N.J.

Music Circus. Producer, St. John Terrell. Same casting setup as for Music Circus, Rosencroft, Md. (see above).

### NEPTUNE, N.J.

Neptune Music Circus. Producer, St. John Terrell. Same casting setup as for Music Circus, Rosencroft, Md. (see above).

### NEW HOPE, PA.

Bucks County Playhouse; producer, Michael Ellis. Mail photo and resume of Broadway and stock credits to Jack Lenny, c/o Lenny-Debin, 140 W. 58th St., N.Y.

### PAWLING, N.Y.

Starlight Theatre. Producer, Isobel Rose Jones. Casting through Warren Hein, c/o Stage & Arena Guild of America (above).

### ROSECRIFT, MD.

Music Circus. Producer, St. John Terrell. (Same management also operates Lambertville, N.J.; Neptune, N.J.; Rye, N.Y., and Concordville, Pa.—see below). Equity calls for singers, March 18; male, 10:30 a.m.; femme, 2:30 p.m.; open calls 4 p.m. Equity call for dancers March 19, same schedule as singers. Auditions at the Variety Arts Studios, 225 W. 46th St.

### SHARON CONN.

Sharon Playhouse. Managing director, William Swire, 1545 Broadway, N.Y. Tryouts for resident company and jobbers in N.Y. early April. Auditions and interviews by appointments only. Mail photo and resume to managing director. Apprentices also considered.

### SKANEATELES, N. Y.

Lyric Circus Light Opera Assn. (formerly Finger Lake Lyric Circus). Producer, Walter Davis; coproducer, Robert K. Adams; Director, David Davis; Business manager, Virginia Davis. Principles and features casted through agents only. Opening June 23, with "Say Darling."

### SOMERS POINT, N.J.

Gateway Playhouse. Producer, Jonathan Dwight. Same casting setup as for Stage & Arena Guild of America (see above).

### SPRINGFIELD, MASS.

Storrorston Music Fair. Producers, Guber, Ford & Gross; general manager, Marvin A. Krauss. Same as Valley Forge Music Fair, Devon, Pa. (see above).

### ST. LOUIS

Municipal Opera Assn. Equity call for male dancers March 23 at 11 a.m. at Variety Art Studios, 225 W. 46th St., N.Y.

### STOCKBRIDGE, MASS.

Berkshire Playhouse, executive director, Nikos Psacharopoulos. Tryouts for two resident companies and jobbers to be held in New York late in March. Auditions and interviews by appointment only. Mail photo and resume to Psacharopoulos, c/o Yale School of Drama, New Haven.

### WALLINGFORD, CONN.

Oakdale Music Theatre. Producers, Ben Segal & Robert Hall. Same casting time place and schedule as Warwick (R.I.) Musical Theatre (see below).

### WARWICK, R.I.

Warwick Musical Theatre; producer, Burton L. Bonoff & Ben Segal. Equity calls for dancers March 24; male, 10 a.m.; femme, 12 noon. Equity calls for singers same day; femme, 2 p.m.; male, 4 p.m. Open calls March 25, same schedule as Equity. Auditions held at Showcase Studios, 950 Eighth Ave., N.Y.C. Finals, March 26.

### WESTBORO, MASS.

Red Barn Theatre. Producer, Bill Harp, 124 Remsen St., Brooklyn 1, N.Y.; manager, Wilton E.

Lafferty. Planning 26' week season. Mail photo and resume of Broadway and stock credits to producer. Casting direct and through agents.

### WESTBURY, L.I. N.Y.

Westbury Music Fair. Producers, Guber, Ford & Gross; general manager, Marvin Krauss. Same as Valley Forge Music Fair, Devon, Pa. (see above).

### WILLIAMSTOWN, MASS.

Williamstown Theatre Foundation, executive director, Nikos Psacharopoulos. Same casting procedure as for Berkshire Playhouse, Stockbridge, Mass. (see above).

## BALLET

Ballet Florence & Frederic De Paris, c/o Music Corp. of America, 598 Madison Ave., N.Y. 22. Available parts for femme dancers, 5' 5 1/2"-5' 6 1/2" (without shoes); modern ballet essential. Male dancers, 5 ft. 9 in. tall built, modern. For tour of U.S. and Europe. Mail photo and resume do not apply in person.

"Ballets: U.S.A." Producer, Leland Hayward in association with International Cultural Program. Director - choreographer, Jerome Robbins. Parts for dancers expert in classic, jazz and comedy techniques. Mail letter detailing qualifications, background and experience, address, Jerome Robbins, c/o Leland Hayward, 655 Madison Ave., New York 21.

## FUTURE SHOWS

"And So Farewell" (D). Producer, Norman Twain (no production office set).

"Before the Fall" (D). Producers, Betty Lee Hunt & Ira Cirkor (no production office set). "Lend An Ear" (MR). Producers, Stephan Slane & Jenny Lou Law, (no production office set).

"Let's Go Steady" (MC)—producer Edward Padula (1501 Broadway, LA 4-4860).

"Purging of Simon Madden" (C). Producer, Norman Twain (see above).

"Satin Legs Smith" (MC). Producer, Warren Coleman, 729 Seventh Ave.

"Skin Deep" (MC). Producers, P. R. B. Productions.

"Tobacco Road" (CD). Producer, David Moss Productions, 580 Fifth Ave.

## SHOWS IN REHEARSAL

### BROADWAY

"Gypsy" (M). Producers, David Merrick & Leland Hayward, 246 W. 44th St., LO 3-0830.

"Katak! (D). Producer, Jay Garon, 224 E. 33d St.

### OFF-BROADWAY

"Come Play With Me" (MC). Producers, Helen Bonfils & Haila Stoddard, 16 W. 55th St.

"Innocents" (D). Producer Henry Cort c/o Richard Horner, 165 W. 46th St.

"Our Town" (CD). Producers, Leigh Connelly, Theodore Mann & Jose Quirio, c/o Circle in the Square, N.Y.

"Ping Pong" (C). Producers, Edward Hochman, 2 Grove St., WA 9-9122.

"Smokeweaver's Daughter" (D). Producer, Charles Olsen c/o East 4th St., Theatre.

## SIGNED

### BROADWAY

Gypsy: Jody Lane, Dennis Joel, Billy Harris, Bobby Brown, Peg Murray, Michael Mignuele, Ricky Cowl, Don Emmons.

### OFF-BROADWAY

Our Town: Robert Charles, Michael J. Pollard, Mary Louise, Wilson, Julie Follansbee, John Dobson, Marcia Stillman, George Segal, Helen Harrelson (succeeding Jean Muir).

Season of Choice: Betsy von Furstenberg, Douglas Watson.

Well of the Saints: Stuart Germain, Mary Fogarty, Jared Reed, Martha Orrick.

### OUT OF TOWN

Stratford (Conn.) Shakespeare Festival: Aline MacMahon.

Stratford (Ontario) Shakespeare Festival: Ted Fellows, Max Belmont, Mervyn Blake, John Horton, John Vernon, Kate Reid, William Hutt, William Needles, Down Greenhalgh, Garrick Hagen, Powys Thomas, Ann Morrish, Roberta Maxwell, John Gardiner, Bill Glover, Jeremy Wilkins, Anna Reiser, Bernard Behrens, Alexis Kanner, Walter Massey.

### Television

CBS-TV. Casting Marc Merson, 524 W. 57th St., N.Y. Available part for attractive femme, 17-19. Send photo and resume to Merson, above address, by mail only.

"Camera Three," educational, drama, CBS; producer, John Mc-

(Continued on page 94)

## Torch Bearers' in Real Life?

Second-Season-in-Row Flareup Costs Fred Miller Theatre in Milwaukee Another Man. Dir.

Milwaukee, March 17.

For the second season in a row a mid-season departure of its managing director has afflicted the arena-style, 346-seat Fred Miller theatre here. Where last year it was Mary John who exited, currently it's Edward Mangum who has vamoosed, with a \$2,700 cash settlement of contract in hand.

A difference between the two blowups is that last spring the bookings were terminated, whereas it is now promised that the presently scheduled 20 weeks will be completed. As successor to Mangum, Ray Boyle takes over. He was in town, hired by Mangum to direct and act in "The Rainmaker," opening next Monday (23) with Meg Mundy as star. It's number six of the two-week productions, with four more plays, and stars, to follow. House has been paying its guests \$1,000 weekly.

Exit of Mangum received prominent space in the Milwaukee dailies, as was the case a year ago with Miss John. The resident company of seven (Equity requires six) has been changed by three actors who left with Mangum. They were Mary Hara, Gerda Eckhardt and Howard Clancy, the onetime radio announcer. Remaining actors in the permanent corps are Albert Ackel, Kenneth Hamilton, George O'Halloran, Henry Oliver.

The Miller has been grossing around \$5,000 weekly, against a capacity potential at \$3.50 top of around \$7,000. Heavy snows this winter were an economic liability, one performance being cancelled for that reason.

Operated as a non-profit organization by Drama Inc. The \$110,000 house has a board of 28, but the ruling committee of seven is apparently the abrasive factor. The dominant majority of four on the committee includes William J. Feldstein, a dress manufacturer;

(Continued on page 94)

## Mpls. Now Slated to Get Its 5 Promised Shows In 'Girls,' 'Seesaw,' 'Stairs'

Minneapolis, March 17.

If present underlines materialize, the A.T.S.-Theatre Guild will deliver the five shows promised to the 4,500 season subscribers. The three needed to complete the schedule are understood to be enroute here (although contracts haven't been signed). They are "Girls in Room 509," due April 13; "Two for the Seesaw," due April 20, and "Dark at the Top of the Stairs," set for May 4.

"Look Back in Anger" and "Warm Peninsula" have already appeared both last month when the local legit season belatedly started. They were presented as subscription season offerings, to help the A.T.S.-Guild with its commitment.

Present indications, aside from the subscription quintet, no touring shows will play this season, thereby repeating last season's pattern.

## 'Nun' Has 40-50G Reserve; 135G for Film Rights

Income from the sale of the "Requiem for a Nun" film rights to 20th-Fox for \$135,000 is expected to put the William Faulkner play in the black. The Theatre Guild and Myers & Fleishmann presentation of the drama folded March 7, after six weeks at the Golden Theatre, N. Y. The venture was capitalized at \$75,000, with provision for 20% overall.

It's understood that the production, which costarred Ruth Ford and her husband, Zachary Scott, closed with a reserve of \$40,000-\$50,000. On the basis of the regular 66-40 split of film income between the author and the management, the latter's share, less 10% commissions, is \$48,600. However, Miss Ford, for whom Faulkner wrote the play, shares in that revenue.

"Requiem" is announced for a nationwide tour next season.

## Name Council Reps For Equity Election Group

The council of Actors Equity has named its representatives for the nominating committee to select candidates in the upcoming annual election. Another 10 members will be elected to the committee at the union's membership meeting in New York next Friday (20). Those selected by the council are regarded as belonging to the moderate element in the union.

The council reps chosen are Dorothy Sands, John Effrat, Jean Stapleton, Ralph Lowe and Charles Blackwell, the latter chairman. A move is underway in the union to change the present regulations so that the election of the nominating committee be determined by a referendum of the entire membership. A proposal for such action was recently defeated at a council meeting.

## Bus-Truck 'Abner' Returns \$20,000

Backers of the bus-and-truck company of "Li'l Abner" have been repaid \$20,000 on their \$110,000 investment. The Lee Guber, Frank Ford and Shelly Gross production actually involves a financial outlay of \$130,000, of which \$20,000 represents bond money put up by Broadway Theatre Alliance, booker of the touring musical.

The cost of producing the show, exclusive of the bond money, ran to around \$85,000. Besides the coin returned to the backers, the production also has a cash reserve of \$25,000. The average weekly operating net for the usual split weeks played by the tuner is around \$19,000, excluding theatre share.

The musical, which has been touring since last Oct. 2, moves April 27 to the Coast for seven weeks on a guarantee deal. Incidentally, the acquisition of the touring rights to the musical involved a minimum \$50,000 royalty guarantee to the management of the original Broadway presentation. The New York company moved to Las Vegas for a nitery booking and then began touring earlier this season, but folded after several weeks on the road.

Guber, Ford and Gross also run several musical tents and some properties from those operations have been rented to the "Abner" bus-and-truck company at less cost than would be required if rented by the company from regular outlets.

## \$18 Mil. Legit-Concert House Due in Montreal

Montreal, March 17.

First definite proof that Montreal will have, at long last, an important concert hall became evident last week when plans and scale models of the proposed \$18,000,000 Place des Arts were made public.

Located in midtown Montreal, the center will be made up of a concert hall; a 1,250-seat theatre; a smaller concert hall seating 500; a shopping row with restaurants, etc., and a two-level parking garage all set in a landscaped plaza.

The 3,100-seat concert hall will be the first unit erected at an estimated cost of \$8,500,000. Five million of this amount has already been pledged by the provincial government and the City of Montreal and the balance, it is hoped, will be made up by public subscription via a campaign which starts in May.

## Theresa Helburn Ailing

Theresa Helburn, co-administrator of the Theatre Guild, recently entered Doctors Hospital, N. Y., following an attack brought on by a heart ailment. Her condition is reportedly improved.

Prior to entering the hospital, Miss Helburn was signed by Little, Brown & Co., of Boston, to write her autobiography.

## Now Stage Managers To Ask Houseboard Billing

A bid to get houseboard credit for stage managers will be made by Actors Equity at its next meeting with the League of N. Y. Theatres. A membership request for such listings on the signboards in front of the theatre had originally been referred to the union's Stage Managers Committee.

At present, Equity's houseboard requirement pertains solely to principals in the cast. However, in some cases, stage managers are also getting credit.

## Guild & Schary Buy Out Bellamy Ante in 'Sunrise'

The Theatre Guild and Dore Schary, producers of "Sunrise at Campobello," are paying Ralph Bellamy, the show's star, \$24,000 for his 3% interest in the net profits on the production. The first of two equal payments to Bellamy was made last Feb. 15. He's to get the remaining \$12,000 next May 30. Bellamy has also extended his contract with the production through Jan. 31, 1960.

The film rights to the play, written by Schary, are being sold for \$500,000, to Schary Productions, Inc., a corporation controlled by Schary and financed by Warner Bros. The deal calls for the payment to be made in installments. Schary will also be paid for writing the film adaptation and producing the picture. He and members of the Roosevelt family (the play covers a period in the life of Franklin D. Roosevelt) will share in profits on the film, but the legit production's involvement will be limited to the usual 40% of the price paid for the picture rights.

"Sunrise," currently in its 60th week at the Cort Theatre, N. Y., had a net profit of \$72,028 as of Jan. 31 accounting. The Broadway company had actually earned more than double that amount, but \$84,844 was dropped on the touring company, which folded earlier this season. The profit divvy, thus far, totals \$25,000 split evenly between the investors and the management. That represents a return of a little more than 11% to the backers on their \$110,000 investment.

## Chi Press Gives Spread To 'Raisin' B'way Preem; Play Has Local Angles

While the midwest press rarely reports Broadway events, the Gotham opening last week of "A Raisin in the Sun" received extensive coverage by the Chicago papers. The morning after the opening (12), the Chicago Tribune ran capsules of the notices in Gotham's morning press. Evening and Friday morning editions also carried the three afternoon reviews.

The Sun-Times, which rarely runs syndicated reviews, published Jack Gaver's rave for the UPI wire, with a six-column headline. Local gossip columnists also found the favorable New York reviews good grist for their mills.

The unusual attention was because "Raisin" has local-show-good status, having been written by Chicago-born Lorraine Hansberry and underwritten and produced by locals, or former locals. Also, the play has a Chicago setting, and, for once, it tried out here, giving the Windy City critics a chance to call the shots ahead of the New York pundits.

## REPAY FINAL \$25,000 ON 'WARM PENINSULA'

"Warm Peninsula" has completed repayment of its \$75,000 investment with a recent \$25,000 distribution. The Joe Mastroff comedy, which began a lengthy pre-Broadway tryout last Oct. 29, is currently in Chicago and is due to open in New York next season after a summer layoff.

Manning Gurian is producer of the play, which stars his wife, Julie Harris.

## Robert W. Dowling Now an 'Advisor' For Infant D.C. Cultural Center

Washington, March 17.

### ATPAM's Annual Budget Was \$75,227 Last Year

The cost of running the Assn. of Theatrical Pressagents & Managers last year was \$75,227. Of that amount, \$40,924 represented salaries. The figures were divulged in the union's recent financial report for the 12 months ending Dec. 31, 1958.

Average monthly expenses were \$6,269, representing \$69 more than the monthly budgetary allotment. Other yearly expenses included \$7,771, dues to affiliated organizations; \$3,960, telephone and telephone; \$3,244, office expenses; \$2,988, counsel fees; \$2,400, rent, and \$2,016, travel and entertainment.

Progress report on Washington's proposed Cultural Center (after the first six months): the trustees have held their first meeting and the White House has done an about-face on Robert Dowling.

Following the tilted eyebrows when President Eisenhower failed to name Dowling, a prominent Democrat, to the Center's board of trustees (the group charged with raising between \$15,000,000 and \$25,000,000 to build the national center for performing arts), the President appointed Dowling chairman of the Cultural Center's Advisory Committee. This committee will offer advice on the design and use of the center.

Congress authorized the Cultural Center to be built on a 9.4-acre site overlooking the Potomac River last Sept. 2, giving five years to raise the millions needed to build it. Trustees weren't named until late January. With culture seeming to be in Washington, a many postponed thing, trustees didn't hold their first meeting until Friday (13).

Present law provides that if enough money isn't found to construct the center by Sept. 2, 1963, what has been contributed will go to the Smithsonian Institution for an art museum. At the first session of trustees, two members, Sen. J. William Fulbright (D-Ark.) and Rep. Frank Thompson Jr. (D-N. J.), offered to introduce a bill providing that if not sufficient funds are raised, all money will be returned to the donors at deadline time. Some prospective contributors, it was explained, have objected to their money going for any purpose other than to build the Cultural Center.

L. Corrin Strong, wealthy Washingtonian, former U. S. Ambassador to Norway and a trustee, agreed to take the leadership in the fund-raising effort saying he intended to do little else in the next few years.

Trustees plan to meet again during April.

## Off to Buffalo But Ask First If Ballets Africains' Belles Must Be Sheathed

Buffalo, March 17.

Inquiry for Luben Vichey's National Concerts of "Les Ballets Africains," whether the troupe could show in Buffalo "without interference" with its bare bosom scenes brought reply from Mayor Sedita stating it could show here on a "take your own chances" basis.

The statement came after a discussion by the Mayor with city and county law enforcement officials who agreed that they knew nothing about the performance, were in no position to approve or disapprove and that because there was no censor here the show would have to chance it with the law.

(This is another "publicity stunt" priming of local interest in the native dancers, apparently designed to exploit recent compulsory brassiering of some of the girls in certain scenes. See VARIETY last issue, page one.—Ed)

## Where Didn't They Wire?

Syracuse, March 17. Mayor Anthony Henninger says the City of Syracuse cannot censor or approve a theatrical performance without first seeing it. That's the gist of his reply to a publicity request of Luben Vichy of "Les Ballet Africains," African dance revue.

Henninger answered: "I have no information on 'Les Ballet Africains.' We are unable to answer your query as to its presentability in the City of Syracuse."

## Play London 'Mousetrap' As Prison 'Inside Job'

London, March 17.

A West End theatrical company took their play to Wormwood Scrubs prison on Sunday night (15). The show was Agatha Christie's melodrama, "The Mousetrap."

The prisoners brought off an "inside job" by building the complete set, from designs provided by producer Peter Saunders.

## Brokers Ask Out On Ticket Rules

Elimination of the restricted premium charge on theatre tickets sold by Broadway brokers and an easing of restrictions on the sale of legit tickets through package plans are the crux of two bills presented for consideration last week by the State Senate Committee on General Laws at a public hearing in New York. The bills are sponsored by Senator Joseph F. Pericone, Bronx Republican, and Assemblyman Alfred A. Lama, Brooklyn Democrat.

Jesse A. Moss, counsel for the N.Y. Ticket Brokers, Inc., an association of 32 brokers, urged a one-year suspension of the present \$1.25 maximum premium charge. The argument is that in the case of hit shows, it would eliminate the practice of scalping by some brokers and result in a levelling out of prices. Moss said there are about 80 licensed brokers in the city, responsible for an estimated 50% of the legit tickets sold.

Louis A. Lotito, president of the League of N.Y. Theatres, spoke in favor of lifting the restriction on the sale of tickets by out-of-town packagers. License Commissioner Bernard J. O'Connell asserts such sale is illegal since the firms are not residents of New York and can't obtain the license needed to peddle pasteboards. James F. Reilly, executive director of the League, said that previous license commissioners had not interpreted the law in the same way.

Ralph Bellamy, president of Actors Equity, has come out against the proposed elimination of a restricted premium charge of brokers, but endorses the package tour bill. Bellamy has also indicated that Equity, in its next contract negotiations with the League, may pitch for the establishment of a system by which the disposition of house seats can be policed so as to avoid the possibility of some of the choice locations falling into the hands of scalpers.

A Ticket Code Enforcement Authority had been formed by Equity and the League, but has become inactive, as has a code established between the League and the N.Y. Ticket Brokers, Inc.

## Report TIP Deal Looms For Hudson Theatre, N. Y.

A deal is understood to be in the works for the sale of the NBC-owned Hudson Theatre, N. Y., to Theatrical Interests Plan, Inc., a legit investment-production firm. The former legit house was purchased by NBC in 1949 from a syndicate that included author-producers Howard Lindsay and Russel Crouse, producer Leland Hayward, actor-producer Elliott Nugent and financier Howard Cullman, at a reported price of \$595,000.

NBC is reportedly asking \$850,000 for the 1,017-seater, which fronts on W. 44th St., and extends through to 45th St., with ample access to the backstage.

A London production of Otis Bigelow's "The Peacock Season," formerly titled "The Mariner Method," is planned for next summer by Victor Payne-Jennings.

## Shows on Broadway

### Sweet Bird of Youth

Cheryl Crawford presentation of a three-act (diva scenes) play by Tennessee Williams. Direction, Elia Kazan; scenery and lighting, Jo Mielziner; music, Paul Bowles; costumes, Anna Hill Johnston. Stars Paul Newman, Geraldine Page, Sidney Blackmer, features Rip Torn, Diana Hyland, Madeleine Sherwood, Logan Ramsey, Martine Bartlett, Charles Tyner. Opened March 10, '59, at the Martin Beck Theatre, N.Y.; \$5.50 top (\$3 opening).

Chance Wayne ..... Paul Newman  
Princess Pazmoglou ..... Geraldine Page  
Maid ..... Milton J. Williams  
Maid ..... Patricia Ripley  
Dr. Scudder ..... Logan Ramsey  
Boss Finley ..... John Napier  
Tom Junior ..... Sidney Blackmer  
Aunt Nonnie ..... Rip Torn  
Heavenly Finley ..... Martine Bartlett  
Charles ..... Diana Hyland  
Stuff ..... Earl Snyder  
Miss Lucy ..... Bruce Denner  
Violet ..... Madeleine Sherwood  
Edna ..... Monica May  
Scotty ..... Hilda Brawner  
Bud ..... James Jeter  
Bar Patrons ..... Duke Farley, Ron Harper, Keith Black, Glenn Stensel

Tennessee Williams has a tremendous hit with "Sweet Bird of Youth." The new drama, opening last week at the Martin Beck Theatre, is one of the most potent, enthralling and explicit the author has written. It ranks with his smash "Cat on a Hot Tin Roof" and "Streetcar Named Desire," and at least in theatrical impact surpasses "The Glass Menagerie."

Paul Newman, Geraldine Page and Sidney Blackmer are costarred in this pulsating restatement of the familiar Williams theme of the corrupting influence of time on the sweet innocence of youth. The play has been eloquently and dynamically staged by Elia Kazan, with superbly simple settings by Jo Mielziner. It's a cinch for a long run on Broadway and the road and will make a stunning picture and be a clean-up for stock and the foreign market.

Although "Sweet Bird" has various loose ends and unexplained threads, its sheer power holds an audience spellbound, and there is an absolute hush as Newman, as the doomed youth who is the author's obvious spokesman, stands alone on the forestage to read his definitive curtain speech: "I don't ask for your pity but just for your understanding—not even that. No, just for your recognition—of me in you, and the enemy, time, in us all."

The playwright seems equally revealing in the first act, when the youth, telling his life story to the showman Hollywood star who has picked him up and from whom he hopes to obtain a film contract, says of himself: "The great difference between people in this world is not between the rich and the poor, or the good and the evil; the biggest of all differences in this world is between the ones that had or have pleasure in love and those that haven't and hadn't any pleasure in love, but just watched it with envy—sick envy."

With obvious symbolic intent, Williams has the action of the play occurring on Easter day and evening. As usual, the references are brutal, but this time the author seems to have less compulsion to inflict cruelty, even agony, on the characters. Even so, it's indicated at the finale that the young hero who, like the actress, is not only sensuous and heartless but is ruthlessly determined to have the externals of success and power, is

about to be mutilated by a vengeful posse.

But while the writing is so expressive that it's not shocking, the subject matter is a cinch to arouse discussion and probably condemnation in church circles. Even for a Williams work, the references are salty, including such matters as promiscuity, adultery, abortion, venereal disease, hysterectomy and emasculation. As a sort of bonus for regional or group indignation, there are also searing comments on racial bigotry, lynch law, demagoguery, venal big business and noxious politics.

In the matter of technique and construction, the dramatist again breaks new ground, making fluid use of the time element and having the characters speak with equal freedom to each other, themselves or directly to the audience. The characters are fascinating (although in some cases ill-motivated or inadequately explained, as for example the Heckler, Boss Finley's cough, or the almost suggestive relationship between the youth and Aunt Nonnie). Even so, the dialog ranks with the author's finest.

In the difficult and complex role of youth, Newman gives an impressively conceived and defined performance that grows as the play unfolds, spanning the scenes of rodent-like cunning, hopped-up bravado, panic or resignation. Miss Page offers a glittering and artful portrayal in the richly colorful part of the truant film star seeking refuge from reality in sex, liquor and dope.

The transformation, when she learns that her career is not washed up, is stunningly handled, and the performance marks a new high for the actress, with less of her old mannerisms, but with more assured style. Both parts are terribly long and both are played with conviction and finesse.

Blackmer is excellent in the third starring role of the corrupt, sanctimonious political boss and there are effective supporting portrayals of Rip Torn as his jack-in-the-box part of his despoiled daughter, Madeleine Sherwood as his treacherous mistress, Martine Bartlett as the cowed aunt, Logan Ramsey as a pompous doctor and Arthur Ripley as a carefully unseeing hotel maid.

Cheryl Crawford is the nominal producer (reputedly having a 12% interest in the show), with Williams, his agent Audrey Wood and Kazan owner of the major share. There'll be plenty for everybody.

### A Raisin in the Sun

Philip Rose & David J. Cogan presentation of a three-act play by Lorraine Hansberry. Direction, Lloyd Richards; scenery and lighting, Ralph Lewis; costumes, Virginia Vollett. Stars Sidney Poitier; features Claudia McNeil, Ruby Dee, Louis Gossett, Diana Sands, Ivan Dixon, John Fiedler. Opened March 11, '59, at the Ethel Barrymore Theatre, N.Y.; \$3.90 top. \$8.05 opening.

Ruth Younger ..... Ruby Dee  
Travis Younger ..... Sidney Poitier  
Walter Lee Younger ..... John Fiedler  
Lena Younger ..... Claudia McNeil  
Joseph Asagai ..... Ivan Dixon  
George Murchison ..... Louis Gossett  
Bobo ..... Lorraine Hansberry  
John Lindner ..... John Fiedler  
Moving Men ..... Ed Hall, Douglas Turner

It would be easy to emphasize the incidental fact that "A Raisin in the Sun," which opened at the Ethel Barrymore Theatre last week, is the first play by a Negro author and the first staged by a Negro director to reach Broadway. What's more essential is that "Raisin" is an excellent play by a highly promising new author, and that it is skillfully directed and superbly played. It should be a solid hit on Broadway, has the makings of a fine picture, is a likely bet for foreign production and could be a stock vehicle.

Although the chief characters in "Raisin" are Negro, with the Negro's pride and dignity and problems, they're primarily just people, with ordinary human feelings and weaknesses and virtues. As one Negro first-nighter was heard to comment to another, "This is so real—it's as if it were happening in my own house." Such is the play's plausibility and seeming naturalness, the white eavesdropper could have said the same. "Raisin" is fairly traditional in form and style, but author Lorraine Hansberry's writing has unusual quality and depth and honesty. The play is intensely believable and affecting, and is stunningly acted by a company starring Sidney Poitier, with Claudia McNeil, Ruby Dee and a half-dozen or so others all responding to the almost unique chance for Negroes to get such fully dimensioned parts.

Although the locale could be almost anywhere in contemporary

northern U. S., the story involves a family in Chicago's teeming south side, where the confining, industriously maintained quarters and the frustrated hopes lead to taut nerves and domestic bickering. When the sternly moral grandmother receives a \$10,000 payment on her late husband's life, they prepare to move to their own small house in the suburbs, with a yard and a little sunlight and space.

Her restless, impatient son loses nearly all the money in a get-rich-quick scheme, and their dream is apparently shattered. But in the crisis the young man comes of age, lives up to his heritage and, at the curtain, the family is moving out, ready to make a new start in the all-white neighborhood, despite the certainty of the difficulties that will involve.

As the self-pitying son who meets the challenge of manhood in adversity, Poitier gives a superbly detailed and varied performance, fully dimensioned, expertly projected and notably modest and generous. Miss McNeil gives a solid portrayal of the firm-as-a-rock matriarch whose moral strength, courage and self-respect are inspiring, and Ruby Dee is a shrewd blend of reticence and spirit as the hero's self-effacing wife.

Among the supporting players there are commendable portrayals by Diana Sands as the hero's "modern Negro" sister, Ivan Dixon and Louis Gossett as two of her suitors, Glynn Turman as the lively young grandson and John Fiedler as the unctuous spokesman for the bigoted "improvement association" from the all-white community. Ralph Alsang has designed a properly worn-looking apartment interior and Virginia Vollett has provided appropriate costumes.

Incidentally, the play's title is taken from a Langston Hughes poem beginning,

"What happens to a dream deferred  
Does it dry up  
Like a raisin in the sun?"

### Lute Song

N. Y. City Center Light Opera Co. (Dean Dalrymple, director) revival of two-act (16 scenes) musical drama with book by Sidney Howard and lyrics by Bernard Shaw. Music by Richard Rodgers. Choreography, Yelchi Nimura; musical director, Sylvan Levin; scenery, costumes and lighting, Raymond Jones; art director, Philip Bourneuf; costume supervisor, Ruth Morley. Stars Dolly Haas, Glenda Farrell, Estelle Winwood, Philip Bourneuf, Shai-K Ophir, Tonia Stewart, Clarence Derwent; features Asia Dean Crane, Donald Symington, Rain Winslow, Tom Emory, John Fiedler, Bob Deery, Gene Galvin. Opened March 19, '59, at the N. Y. City Center, N.Y.; \$3.80 top. Manager, also Hon. Tschang.

Clarence Derwent  
Proertymen Andre Gregory, Epy Baca  
Ausbund ..... Shai-K Ophir  
Father ..... Tonia Stewart  
Mother ..... Estelle Winwood  
Imperial Preceptor ..... Philip Bourneuf  
Princess ..... Leueen MacGrath  
Edwin Waimen ..... Rain Winslow  
Waiting Women ..... Tom Emory  
Hand Men ..... Margaret Sheehy  
Chinese Players ..... Shizu Moriya  
Gasparrinetti, Sigrid Geiger.

Steward ..... Barbara Monte  
Marriage Broker ..... Dianne de Brett  
Celestial Sweeper ..... Asia Dean Crane  
Meyer-Chamberlain ..... Donald Symington  
Food Commissioner ..... Gene Galvin  
Clerks ..... Anthony Edwards, Epy Baca  
Ausplicants ..... John Darr, Don Emory  
Beggars ..... Mark Fleischman  
Imperial Guards ..... Alan Kirk  
Michael de Marco, Alan Kirk  
Imperial Attendants ..... Bob Daley, Michael Pesco, Arnold Mader, Sharon Osoy  
Genie ..... Donald Symington  
White Tiger ..... Asia Dean Crane  
Phoenix Birds ..... Asia Dean Crane  
Li Weng ..... Ted Ven Griethuysen  
Budda Priestess ..... Edna Weiss  
Bonzes ..... Gene Galvin, Alan Gregory  
Rich Man ..... Epy Baca  
Lion ..... Dean Crane, Dick Colacino  
Children Spinner ..... Olivia Johnson, Gloria Kaye  
Coco Ramirez, Tina Ramirez  
Palace Guards ..... Walter Adams, Peter Deign, John Eden, John Fiedler, Fero, Tony Vallaro  
Secretary ..... Epy Baca  
Others ..... Shizu Moriya, Alan Kirk

Even since its original production in 1945-46 theatre sentimentalists have been reminding about "Lute Song." Although the Michael Meyerberg presentation, starring Mary Martin and introducing Yul Brynner to the New York stage, was a boxoffice failure with a run of 134 performances, the beauty of the Robert Edmond Jones decor and the exotic sweetness of the 600-year-old Chinese story have become legendary.

Some dreams are better unrealized, however, and last week's revival of "Lute Song" at the N.Y. City Center is a disappointment. Perhaps any modern production of the Sidney Howard and Will Irlin adaptation of the classic "Pi-Pa-Ki" would be too gentle and leisurely for popular success on Broadway. In any case, the present revival, seemingly expanded and sensationalized to fill the City Center's outsize dimensions, tend to vulgarize the play, and the pageantry retards the action.

The legend tempo is emphasized in John Paul's direction, and

Yelchi Nimura's choreography has little apparent point except stage decoration. Dolly Haas, who took over the femme lead when Mary Martin withdrew from the original production, is appealing if perhaps a bit deliberate as the saintly wife who uncompromisingly supports her revered parents-in-law and endures poverty and hunger when her husband goes off on filial quest for position and wealth.

Leueen MacGrath is attractive and expressive as the nobly unselfish princess, Clarence Derwent acts the dual role of the commentator and village elder with distinction, Israeli actor Shai-K Ophir is somewhat tense in the Brynner role of the long-absent husband, Philip Bourneuf brings a deft touch (and uncertain lines) to the part of the rigid-minded Imperial Preceptor, and Estelle Winwood and Tonia Stewart are properly querulous as the unfortunate parents.

A performer named simply Asia, whose pelvic gyrations created a stir in the recent musical, "Whoopee," turns out to be out of dancing practice and physical discipline. The original Jones scenery and costumes (or in some cases copies) are used, under the respective supervision of Watson Barratt and Ruth Morley.

Although not quite as breath-taking as remembered, "Lute Song" is still visually impressive, but it's hardly a firecracker climax for the City Center's musical season.

### Masquerade

Richard W. Krakeur presentation, in association with Louis d'Almeida, of three-act comedy-drama by Sigmund Miller. Direction, Jed Horner. (Succeeding Warren Enters); setting and lighting, Paul Morrison; costumes, Robert Mackintosh. Stars Donald Cook, Glenda Farrell, Cloris Leachman; features Mark Richman, Gene Lyons, Jack Cannon, Anne Ives. Opened March 16, '59, at the John Golden Theatre, N.Y.; \$6.90 top.

Glenda Farrell ..... Glenda Farrell  
Amy Gravelle ..... Cloris Leachman  
Mrs. Emily Hilbert ..... Anne Ives  
Oliver Casey ..... Donald Cook  
Charles Morrell ..... Jack Cannon

Probably 30 or 40 years ago, "Masquerade" would have been good enough for Broadway. It might even have been considered rather daring. It's a drama about marriage, and in the jargon of modern psychology it covers pretty much the usual ground without providing any special illumination. Having opened last Monday night (16) at the John Golden Theatre, it's a doubtful bet for a run, is questionable film material (Huntington Hartford owns the rights), but perhaps is a moderate prospect for stock.

The title of the Sigmund Miller play refers to the attractive young heroine's life with her attractive young doctor-husband. Although there's affection and devotion between them, the physical aspect of their marriage has been a sham on her part. She's repelled and puzzled.

Unable to discuss such a subject with her prudish, self-sufficient mother, she has had an experimental fling with another man, largely to find out whether she's capable of sexual feeling, but that has left her feeling empty and desolate. When her husband finds out about the affair there is a violent scene, but she gets to know herself, largely through the sympathy of her wise, gallivanting stepfather, and is saved from suicide by the return of hubby. Having matured by the ordeal, they're ready for the compromises and understanding of a real marriage, it's apparent at the curtain.

Although the author has provided a number of mildly amusing laugh lines, his dramatic instinct seems to be toward banality, so the serious moments are pulp-maggy. Donald Cook brings his brilliant comedy technique to the role of the philosophically sinful advisor, Glenda Farrell reveals an old pro's skill in the thankless part of the destructively well-meaning mama, and Cloris Leachman (who succeeded Marjorie Steele on the eve of rehearsals) manages not to be unbearable in the marathon role of the nervous, talkative, self-centered wife.

Mark Richman is plausible as the obtuse husband, Gene Lyons is acceptable as his jealously wolfish but decent brother, and Jack Cannon and Anne Ives are competent in the respective other man and the devoted housekeeper. Jed Horner is credited as director, having Enters over recently from Warren Enters (the change was announced on insert slips in the opening-night program).

The sumptuous Connecticut mansion living room is by Paul Morrison, and the stunning costumes are by Robert Mackintosh.

## Daughter's OK Book On Leslie Howard, 'A Quite Remarkable Father'

"A Quite Remarkable Father" by Leslie Ruth Howard (Harcourt, Brace; \$4.75) is a daughter's tribute to her late actor-father, Leslie Howard, who was shot down in a plane by the Germans over the Bay of Biscay in 1943. Howard had been on a lecture tour of Spain and Portugal for the British government, and was returning home on the same day Churchill flew from Algiers to London. Obviously, the Germans were ready to bag any Allied plane in the hope they might slay the Prime Minister.

Howard left his wife, Ruth, his son, Ronald (since become an actor, best-known in tv), and his daughter, the wife of a former Canadian soldier, Robert Dale Harris.

Howard also left memories of a notable stage and screen career (Continued on page 94)

## Off-B'way Review

### Theatre of Angna Enters

(PHOENIX THEATRE, N. Y.)

Angna Enters has apparently solved the problem of how to "bill" herself. Being a dancer, mime, actress — and sculptor, her show "The Theatre of Angna Enters" and in that theatre she incorporates dancing, acting, miming, some painting and reveals her authorship in the masterfully thought-out sketches. Some of them on this occasion — a single performance in New York with proceeds turned over to the ailing subscription fund of the Phoenix Theatre — were old favorites like "Boy Cardinal" and the unforgettable "Pavane" which spells out murder all over the stage.

There were new numbers, per "Figures in the Moonlight No. 2," in which Harlequin is the principal figure and which in a sequence to the former Figures No. 1, which had Pierrot as the main character.

As for many years now, Miss Enters has produced a delightful evening. This is indeed unusual theatre.

## Concert Review

### Thomas Richner

(Town Hall, N. Y.)

Though known as a Mozart specialist, this time Thomas Richner let his recital program be shared by Chopin. As a matter of fact, Chopin seems eminently more suited to his particular gifts. Technique is polished and facile but touch is weak. The more intimate works, the better suited they seem to be to Richner's temperament.

The artist's poetic feeling helped him especially in Chopin's Etude in C sharp minor and the two mazurkas in A and B minor. Mozart's sonatas in B flat and C minor were well shaped but Mozart's strength and virility, mainly in the Fantasia in D minor, was not conveyed and some passages seemed unnecessarily dragged.

Goth.

IN THE HEART OF THE THEATRE DISTRICT

## The LOBSTER

NOW IN ITS 10th YEAR

CLEANED SUNDAYS

The Lobster

TEMPORARY NO FEE TO YOU

### GOOD LOCATIONS INTERESTING JOBS

1/4 DAYS — FULL DAYS — WKS

EXCELLENT RATES

Secys — Typists — Cks — Opers

BUSINESS EMERGENCIES

595 Fifth Ave. (at 42d) Rm. 1203

5000 SQ. FEET (APP.)

Street Entrance, High Ceiling.

Suitable for:

Theatre, Rehearsal, Dance, Vocal,

Photograph Studios or Private School.

### HOTEL GREAT NORTHERN

118 West 57 St., New York

Call Manager CI 7-1900

## ANNOUNCING The East 74th St. Theatre

now available for rentals

New York's only completely open stage

Off-Broadway's best equipped—handsomest—most elegant

NEW PLAYHOUSE

Air-conditioned — 299 seats—fabulous lighting equipment

DAY TUTTLE

334 E. 74th St., New York 21, N. Y.

LEigh 5-5557

PROFESSIONAL CARDS HONORED

Theatrical and TV Cards, Mail and Leading Cosmetic Lines • Imported & Domestic Perfumes • Distinctive Fountain Service.

FREE DELIVERY OPEN SUNDAYS

"The Drug Store of the Stars"

HADLEY RECALL DRUGS

1181 4th Ave., Cor. 44 St., NEW YORK

Telephone Plaza 7-0022



## Literati

### A Literary 'Shot'?

There's a hassle in British Columbia about Stephen Leacock's 18-year-old book, "Canada: The Foundations of Its Future," which distillers Seagram Ltd. commissioned from the humorist and distributed gratis in Canada. It seems the provincial liquor solons have begun banning it as a "liquor advertisement," though book's in the official B.C. library and contains no liquor bally, only "House of Seagram" credit lines.

Local press raps "that such a book as this should be fouled by this petty law is disgusting," demands ban lifted because "not even (the late) Stephen Leacock could laugh at this one."

### Atlanta's Amus. Guide

Joining the parade, Atlanta Constitution has blossomed forth with a 'tabloid Amusement Guide, spotlighting all television programs, radio, motion pictures, theatrical news, night clubs and restaurant activities. Paul Jones, paper's tv-radio editor, does a column in tab, which is edited by Richard Gray, who doubles as Consti's music critic.

Amusement Guide is Constitution's answer to the Atlanta (p.m.) Journal's Green Sheet, Saturday insert with complete listings of tv programs, radio logs, record reviews, etc. Norman Shavin, Journal's tv-radio editor, supervises production of Green Sheet, which has been expanded to meet Constitution's challenge.

Although both papers are owned by same company, Atlanta Newspapers Inc., management has kept them on a competitive basis, and the result has been two strong papers, each striving to outdo the other in news coverage as well as service to their readers.

### Paris Express As Daily

The usually reliable Canard Enchaîne, French political satirical weekly, reports that the Paris Express, political weekend review will shortly make another attempt to appear as a daily. The paper tried it once before during Pierre Mendes-France's brief tenure as French prime minister but reverted to weekly when latter's government fell.

Canard has it that Express editor, Jean-Jacques Servan-Schreier, whose paper has hit the daytime high seas since the De Gaulle regime took over, feels that country now needs a non-Communist leftist daily and can pick up readers from rapidly failing Humanité (CP official organ). Paper will still continue as weekly, more or less along lines of Britain's New Statesman.

### Educational Writers Awards

Ann Sawyer, Charlotte (N.C.) News; Ruth Dunbar, Chicago Sun-Times; and George B. Leonard, Look, were named winners of the Education Writers Association's annual competition in Atlantic City last week. The group was one which met with the annual convention of the American Association of the School Administrators. The three received engraved bronze plaques.

Other awards: Ian Forman, Boston Globe; Leonard Buder, N.Y. Times; Willard Baird, Lansing (Mich.) State Journal and Battle Creek Inquirer; Mary Frazer, San Francisco News; and the Detroit News, as a newspaper.

### Hillman's Paperbacks

Samuel H. Post, former senior editor of popular library, has joined Hillman Books, Inc. to head up Hillman Books which plans to reenter the paperback book field. Hillman Books will have a full line of fiction and non-fiction, both reprints and originals.

### Gehman's Largesse

Mag writer Richard Gehman's standoff love affair with his native Lancaster (Pa.) County has now progressed to the point where he has assigned a full third of his literary estate to Millersville State Teachers' College, oldest (1854) teacher training school in Pennsylvania.

Gehman, currently ogling the Orient on a contract book assignment, is on tour with Richard K. Reinhold, chief photog of Lancaster Intelligencer Journal, an old school buddy, on leave.

### College Novel Recalled

"Campor," new novel by James Garford, young English author, has been withdrawn from bookshops in the U.K. and its publication has been postponed indefinitely following consultation between the publishers, Faber & Faber, London, and the Aberdeen Univer-

sity (Scotland) authorities. Novel dealt with university life in a north-of-Britain city. James Garford is a pseudonym.

Attorney for the publishers said they had been in consultation with the principal of Aberdeen University and, in absence of the author, who is in the Far East, they have advised their clients to postpone publication indefinitely. Copies sent to newsstands, bookstores and reviewers are being recalled.

The author is a young English student who attended Aberdeen on a postgraduate course a few years ago. Aberdeen is not specifically named in the novel, which caricatures staff members and prominent figures in college life.

James Ross, current editor of Gaudie, the Aberdeen University weekly, commented: "I think the author is rather hard in the way he does his lampooning."

### OK 'Looking Up'

If pix are looking for new kinds of westerns, here's one. The heroine rides while flat on her back around California. She travels in an iron lung, and 30 seconds without artificially pumped air and she's dead. In her life and death existence she shows a lot of humor.

Mother of three children, and divorced by a flying colonel who apparently was not bucking for an age of chivalry that was dead, she has lived nine years, a fourth of her life, in an iron lung. Her name is Jane Boyle Needham, her book is called "Looking Up" and she has told it all to Rosemary Taylor, author of "Chicken Every Sunday." It's a gay, exciting book.

Like old westerns, it has feuds and suspense. Good one for "The Californians." Putnam publishes. Scul.

### Oxford's Theatre Books

Harvard Prof. Harry Levin's "The Question of Hamlet," a new interpretation of the classic, is slated for Oxford publication next month, as is Jean Giraudoux's play, "Duel of Angels," translated by Christopher Fry. Vivien Leigh and Ann Todd are live in the London production on Broadway this spring.

Another prof, Earle Ernst, has edited "Three Japanese Plays," from the traditional theatre, also an Oxford item in April. Drama Prof. Ernst (University of Hawaii) is also author of "The Kabuki Theatre."

### 'Shakespeare at Old Vic'

"Shakespeare at the Old Vic," Vol. 5, by Mary Clarke (Macmillan; \$5), summarizes annual production at the celebrated British playhouse. Season's director was Michael Benthall; Alfred Francis, administrative director. Plays presented: "Hamlet" (John Neville in title role); "King Henry VI, Parts I, II, III"; "King Lear" (Paul Rogers as the King); "Twelfth Night"; and "King Henry VIII" (Harry Andrews in lead). Supporting casts include players known on both sides of the Atlantic for legit and film appearances.

As in previous volumes, Miss Clarke's text is concise; helpful to the splendid photographs of Angus McBean, Houston Rogers, Tony Armstrong Jones and David Sim, which illustrate the book. In every way, book is worthy of its predecessors, and continues a valuable stage series. Roda.

### Culture In America

Vast changes in American life with automation more than merely altering the country means that the citizenry will have more time on its hands, more leisure time, not necessarily for loafing, but for more worthwhile recreational endeavors. These and other problems concerned with economic, social and cultural trends are carefully examined in A. Wilbert Zelomek's "A Changing America: At Work And At Play" (Wiley; \$3.95).

Basis for the Zelomek picture of contemporary life is a series of talks the author gave at Virginia's Graduate School of Business Administration. Book, however, is a greatly expanded version of his lectures. Zelomek, who is an economist and consultant to Fairchild Publications, also heads up his own International Statistical Bureau.

Culture is a 10 billion dollar industry in this land, he says. Of the value and cultural influence of radio-tv "there is considerable difference of opinion" but no one questions the fifth estate's economic importance, Zelomek observes. He makes a strong plea for minority tastes and pooh-poos the creation of the so-called "average American adult," pointing out that "no research . . . can afford to

neglect the extremes and disregard minority opinion . . . Averages are only a statistical convenience; average people are hard to find." He discusses the sorrow plight of the serious artists and makes a case for the elimination of the "cabaret tax."

If performing artists are to play a role in the rapidly-changing America "we must find new angles to take the place of the millionaires whose ranks have been depleted by tax," he says. "Salvation" in his opinion, "must come from three sources, namely corporations, foundations and the government." He thinks all three show promise of helping performing artists.

Zelomek closed his examination of the explosive changes taking place in this country with an extremely revealing chapter on the manifold problems confronting suburbia. Rans.

### Hill & Wang's Theatre Books

Hill & Wang is issuing four new paperbacks dealing with the theatre.

Books are "Shaw's Dramatic Criticism (1895-1898)" edited by John F. Matthews; "Japanese Theatre" by Faubion Bowers with foreword by Joshua Logan; "Jean Anouilh, Volume 2" the second collection of plays by the French playwright; and "Isen's The Last Play" with an intro and translation by William Archer.

### CHAPTER

B. H. Haggis, music critic of The Nation, who kept a record of an eight-year friendship with the maestro has put "Conversations With Toscanini" between covers for a Doubleday book due soon.

Mrs. Ruth Brown Murray recently shifted from Crowell back to Viking Press, a former association, with Patricia MacManus quitting the p.r. post for freelance scripting. Mrs. Jean Shepherd succeeded Mrs. Murray at Crowell.

Bart Sheridan, articles editor of Good Housekeeping mag for the past two years, upped to managing editor of the publication. Moving into his old berth is James A. Skardon. Latter previously was senior editor of Coronet mag.

April edition of Esquire carries the complete original working script of "Sweet Bird of Youth," the Tennessee Williams opus which got unanimous critical approval on its Broadway opening at the Martin Beck Theatre last week.

Julius Ochs Adler Jr., of 168 East 74 St., New York, is a director of Colonial Bowling Corp., chartered at Albany to operate a recreation and entertainment business in Richmond County, N.Y. Other directors are: R. Palmer Baker Jr. and William N. Jenkins, of the law firm of Lord, Day & Lord, 25 Broadway.

Look will serialize excerpts of Joseph W. McCarthy's soon-due Dial blog of the Joseph P. Kennedy & Sons family of Boston. The former showman-later-Ambassador to the Court of St. James' two sons are the present Senator John F. Kennedy, from Massachusetts, and Robert Kennedy, now chief counsel for the Senate rackets investigation committee.

William Stanley Parker, nationally known Boston architect, long an active actor-producer with the Footlight Club, has authored "The Messengers of Peace," an allegory in blank verse, which Christopher (Boston) is publishing. The 81-year-old architect-author wrote it as a "labor of love" and agreed to its publication because of the inspirational values entitled.

Author-psychologist Dr. Smiley Blanton, now 76 years old, who decided upon a medical career in 1911 at the age of 29, was originally a legit actor, long touring with a New England stock company. His thespian training has stood him in good stead in post-literary career as a lecturer. Prentice-Hall is bringing out his "The Promise of the Middle Years" soon.

James Cross' second suspense novel, "The Dark Road" (this first, "Root of Evil" was nominated for the Mystery Writers of America First Novel Award for 1957), is being published April 8 and coincides with the first installment of the Satevepost's six-part serialization. Author's nom-de-plume is for a USIS staffer who, since 1955, has served in Europe and Washington.

N.Y. Herald Tribune Rome bureau chief Barrett McGurn has done a book on his "Decade in Europe" for Dutton in April. Same firm is bringing out Allen Churchill's "The Improper Bohemians: A Re-Creation of Greenwich Village in Its Heyday" (Eugene O'Neill, Edna St. Vincent Millay, Maxwell Bodenheim, Emma Goldman, George Cram Cook, the Provincetown Players, The Little Review, etc.).

## SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs, March 17.

For more than a year, Joe Reddy, publicity director of Walt Disney Productions, has been covering the land with green snow. Examined, the particles proved to be scores of releases of a Disney 12-year project called "Darby O'Gill and Little People." The little people are the Irish Leprechauns and Disney is credited with personally having signed their king, Brian Connors, and 140 of his fantastic followers.

Of course in Ireland the word fairy doesn't mean what it means in America. There it is a profession, mainly of do-gooders. They can give friendly services if asked and unfriendly ones if not properly fed. Underfeeding causes them to lose their tempers.

They never lack for money, having more pots of gold than pots of porridge. And it is still considered very sensible, especially in the areas outside the big cities where the leprechauns seem to have retreated in recent years, to leave out some food by the kitchen door during the night.

Joe Reddy, who should get the full billing of Joseph Patrick Reddy within the octave of St. Patrick's Day, obviously is Irish. He claims that there is a lot of Irish in Walt Disney too. But judging from the way things have been going for Terry Brennan, Donald O'Connor, Dennis Day (McNulty), Dan Dailey, Pat O'Brien and other Irish notables, not to forget the late James J. Curley, and the late James J. Walker, they had better not bank on the luck of the Irish to make "Darby O'Gill and the Little People" a hit. They'd better cater to the caprices of the Little People as well.

Albert Sharpe, now 74, knows all about leprechauns, on account he starred on Broadway in "Finian's Rainbow" and in Hollywood in "Brigadoon." But because he is a Belfast townie he hasn't a proper respect for country sprites. He learned in Burbank, while playing Darby O'Gill, that they can mess a man plenty if not looked up to. This is hard to do because they are only 21 inches tall.

### What Little People Can Do To Big Ones

Failing to tip his hat to them (because he doesn't wear any), Sharpe found his dressing room light extinguished with such force it cracked a mirror, his trailer trucked off three blocks (though still within the confines of the Disney studio), by a headless horseman and, so far as he could make out, a headless horse, and torrents of rain deluged him such as he had never seen in Belfast. To top it all, the lights went out all over town during one of his most important scenes. He had learned his lesson. He wore a hat and tipped it to the leprechauns at night. Things went so smoothly after that he found his fat part had increased his weight 15 pounds.

As they stand less than two feet high and wear grass-green costumes, leprechauns may be hard to spot. But they also wear a white feather in a cocked hat and silver buckles on their black shoes. These touches make it easier to see them. And they carry a bag of gold—florins really—for purposes of ransom if caught. They long ago realized you can buy anything in this world—even freedom—and that everything has its price. If caught, they will pay off. Released, they can then break a man's leg with a snap of their fingers (after dark of course) or ruin a year's crop with a sneeze. They are powerless in the daytime.

They have no problems of sex, being an all-male race, and since King Brian has ruled them for 5,000 years they must be monarchists, which has always been a tough thing to be in Ireland, or even in the United States where there are 20,000,000 citizens of Irish descent.

Lawrence E. Watkin, who wrote the script from H. T. Kavanagh's "Darby O'Gill" stories, made two trips to Ireland in relation to the picture and one of the country's traditional storytellers, the shanachie, told him about a labor strike in County Mayo when carpenters were asked to build a fence through a fairy fort. They were terrified at what the leprechauns would do in retaliation.

In his fort, called a caher, a leprechaun is safe during the daytime. This may be a mound 100 feet in diameter in the middle of a potato garden. Farther down the field where cattle graze may be a stone fort like a jagged black crown resting on a soft green pillow of earth.

### The Silt of Skepticism, Is It?

Once these underground passages were big enough to accommodate a man walking upright, but the silt of skepticism has so filled the tunnels that only a little fairy man can walk through them now. Irish history is full of tales of the misfortunes which came upon people who ignored these lisses and cahers.

Robert Stevenson, who directed the picture and is claimed to be distantly related to Robert Louis Stevenson, also claims that his mother's people were Irish and even in England left out food at night for leprechauns, though with British pixies, brownies and the like it is hard to see what leprechauns would be doing muscling into English territory.

Stevenson says a straight pin and a piece of holly are protectives against their caprices. Pins placed in keyholes keep leprechauns from getting in or out of rooms with closed doors. And for some reason no leprechauns will come anywhere near a holly. He claims they also hate water, even for drinking. Apparently, however, they are not adverse to being photographed by a motion picture camera, but then Disney's cameramen have photographed polar bears and accoutrements in the wildest parts of the animal kingdom.

Darby O'Gill is the story of a feisty old shanachie who matches his wits with King Brian of the leprechauns, and winds up with more frightening adventures than he knows how to handle.

While there are good and bad leprechauns, King Brian says his are the good ones, though not without their weaknesses for they have fallen twice in this history: once from heaven and once for Disney. They were angels originally. Millions of them were flocked together and Brian was king then as he is now. Then a row broke out between the angels and the Little People tried to keep out of it.

The morning of the great battle one line of angels was stretched clear across heaven. It faced another line. There was a valley between. Each angel had a trumpet in his hand. The angels under Old Nick were swearing but when it came to hurling thunderbolts at each other, they got the worst of it.

The Little People were too small to lift a rock, let alone throw one, so King Brian said, "This is no fight for the likes of us. We're neutral." He took all his people out of battlements to the edge of heaven. Angel Gabriel caught up with him there. "A man who, for fear of his skin won't stand up for the right may not deserve hell, but he's not fit for heaven," said Gabriel. So he heaved the Little People out of heaven and after years of tumbling through space they landed in Ireland. In fact, they were two years and 26 days on the way and if Ireland hadn't looked so much like the heaven they had been booted out of, they might have been satelliating around till this day.

Then there would have been no Abbey Theatre players and without Kieron Moore, whose real name is Ciaran O'Annachain, (and isn't that a piperoo for a heavy?), Denis O'Dea, Farrell Pelly, Jack MacGowan and Nora O'Mahoney, not to mention Jimmy Devlin from the Ulster group, where would Disney be, even if without them he still had Janet Munroe (redheaded, yes, but English), Sean Connery, and Jimmy O'Dea to back up Al Sharpe. And Sharpe wouldn't be a brother to Barry Fitzgerald, would he? Fitzgerald's name was Sharpe before he took up with the Abbey players, remember?

When he started in show biz 65 years ago an old comedian asked him if he was going on the stage. He said yes. "It's not a bad life," said the comedian. "You'd be better off."

"It took me all these years," said Sharpe, "to get what he meant."

## Broadway

London music publisher Reg Connolly due in next month from a Nassau vacation, on business, en route back to England.

John Springer, 20th-Fox magazine contact, joining the Arthur P. Jacobs outfit. He'll handle film and tv personalities.

Ethel Colby, only femme N.Y. drama scribe, to Miami Beach to cover Florida amusement spots for Journal of Commerce.

Museum of Modern Art, N. Y. will present "An Evening with Marlene Dietrich" on April 7 as a benefit for the Museum's art film library.

Victor (Bethscheider), vet maitre d' at the Hotel Roosevelt Grill, ailing at his Brentwood (N.J.) home. Gene is subbing while Victor recoups.

Beat generation novelist Jack Kerouac prefers to get along without a phone at his Northport, L.I., residence. To make contact you've got to send him a telegram.

Louis Sobol, N.Y. Journal American syndicated columnist, has been named chairman of the literary division of the N.Y.C. Cancer Committee's April Crusade.

Hotels Astor and Manhattan among the first of the Times Sq. spots to open earlier for Wednesday luncheons (11:30 a.m.), in line with the earlier 2 p.m. legit matinees.

Emmett Rogers, Robert Weiner with Howard Lindsay and Russel Crouse, producers and authors of "Tall Story," marking playwright-actor Marc Connelly's upping to star billing the occasion of a post-theatre party.

NCA board chairman Jules C. Stein, probably out of Harkness Pavilion the end of this week or early next, following minor surgery and will recoup at his Sutton Place apartment for several weeks before returning to the Coast.

Maggi McNellis (Mrs. Clyde Newhouse) hosting the Western Gala for city slickers at the Waldorf-Astoria following the preem of David Merrick's western legit musical, "Destry Rides Again," opening April 25 at the Imperial for benefit of Guadalupe (for retarded) Children Inc.

Elmor Green, managing editor of The Playbill, official program for Broadway legit theatres, resigned effective last week to become advertising and promotion director for the related publishing firms: Putnam, Coward-McCann and John Daly. Her successor hasn't been selected, but in the meantime Playbill publisher Gilman Kraft will double as m.e.

## San Francisco

By William Steif  
(EVErgreen 6-9201)

Frisco Opera signed Italy's Arturo Basile to conduct for 1959 season.

World preem of "This Earth Is Mine" set for Frisco in latter part of June.

Danny Kaye caught sneak of his new Red Nichols film before going on at the Curran.

The weekly Argonaut, once the West's literary giant with such writers as Ambrose Bierce and Will Irwin, appears to have folded — no issue since November.

Lambert, Hendricks & Ross signed to kick off Monterey Jazz Festival Oct. 2. Fest General Manager Jimmy Lyons asked Jon Hendricks to turn out special lyrics to introduce acts.

David Rose closed deal with Robert Rothafer for presentation of Stephen and Libby McNeill's "San Francisco, My Enchanted City" on Roxy stage this summer, with possible tv spectacular as a followup.

Theatrical Club held its 27th anni dinner, with vaude acts including Marie Delmore Burke, Allen Sisters, June and Benton Wignall and Cane.

Mardelle May, Leota Hopson, Ruth Fuller, Mary Grace Contin, Ilamay Handel and La Carmencita.

## Tokyo

By Dave Jampel  
(Press Club, 27-0161)

Danny Kaye starrer for Panama-Frank and Columbia release, "The Bamboo Kid," now pushed back to April for Hong Kong and Japan locationing.

Takarazuka Girls' Troupe looks certain for U.S. tour this summer under pact with New York attorney Albert B. Gins and William Morris office. Other Japanese troupes reluctant to follow fearing conflict and saturation of interest.

Pianist Joel Rosen due for two-week concert tour that will include Tokyo, Yokohama, Osaka, Kyoto, Kobe and Nagoya. Tour is backed by Music Assistance Program jointly supported by Martha Baird and Rockefeller Foundation.

As proof positive of baseball's popularity in Nippon, Toho is mak-

ing biofilm of 20-year-old Kazuhisa Inao, Nishitetsu Lions pitcher who hurled team to the pennant last season and then won last four games after his team was three games behind in Japanese "World Series." Film is expected to be released before baseball season opens April 11.

Vienna State Opera due in early April for 10 performances including expected appearances at Osaka fest. Vienna Barylli Quartet also expected between April and May for 12 performances with Vienna Boys Choir returning between March and May for another 20 concerts. Vienna Philharmonic, under Herbert von Karajan, expected this fall in course of global tour.

## Australia

By Eric Gorrick  
(Film House, Sydney)

Lee Gordon booked Tommy Steele for a runaround on his Stadium loop, starting March 15.

"Cat on Hot Tin Roof" (M-G) is a smash at St. James, Sydney.

Bob Dexter resigned from Hoyts' Loop publicity after five years.

"Night to Remember" (Rank) looks like another British down-beater here.

Paramount will splash release "10 Commandments" throughout New Zealand next month.

Tony Morris, formerly attached to the British distribution firm, is look-seeing here on tele selling mission.

Australian Performing Rights Assn. will sue all those exhibitors who refuse to become APRA subscribers.

Tele debuts in Perth next August and exhibitors are setting their house in order to meet this new (for here) b.o. threat.

"My Fair Lady" terrific click for J. C. Williamson Ltd. at Her Majesty's, Melbourne, with Bunty Turner and Robin Bailey starring. Ernest Borgnine doing a p.a. at Hoyts' Regent, Sydney, for "The Vikings" (UA). Star is here for top role in "Summer of 17th Doll."

R. M. Odgers, general manager Rank Overseas Distributors Pty. Ltd., planes here for look-see. Rank product is handled here by British Empire Films.

## Rome

By Robert F. Hawkins  
(Stampa Estera; 675906)

Ten Italian pic companies failed during January.

Walter Chiari, back from Australia, may alternate film with tele work.

Piero Francischi sailed to U.S. to witness openings of "Hercules," pic he directed here.

Vittorio DeSica set for role in "The Moralist," opposite Alberto Sordi and Sylvia Lopez.

Alida Valli off for Paris and role in "The Eyes Without a Face," Lux-Champs Elysees production.

Isabelle Corey to Mar del Plata for film fest there, where two of her recent pix are being screened.

Grock, world famed clown, interrupts retirement this month for brief appearance on an Italian tele show.

In-and-out-of-Rome: Kay Harrison, Dana Wynter, Earl Blackwell, Rene Clair, Guy Elmes, Lacy Kastner. Crowd Jurgens and wife.

Goffredo Lombardo to Paris; ditto Franco Cristaldi, Pietro Geronzi, to set stars for "Titanus" ("I Magliari") and "Il Pasticciaccio Brutto."

Giulietta Masina to Berlin for first of several non-Italian roles in "My Love for You," based on the Hermann Sudermann Lithuanian legend.

## Miami Beach

By Larry Solloway  
(1755 Calais Dr.; UNion 5-5289)

Joe E. Lewis and Eartha Kitt return to Eden Roc's Pompeii on March 27.

Donald O'Connor opened at the Font's LaRonde last night (17) for a two-weeker, with Johnny Mathis skedded to follow.

George DeWitt, first stateside performer to top line a Havana cafe-casino since Castro takeover, at the Capri for a four-day deal. American closing out long run revue, "A Rag, A Bone and A Pony Tail," on March 27 with Jack Carter first to resume featured actspolicy in Bal Masque.

Nat Hiken and attorney Art Herschkowitz at Thunderbird while here on huddles with Joe E. Lewis and Frank Sinatra anent appearances on next fall's ("Man of Hour"), Friars Club tv series.

Eden Roc prexy Harry Mufson tossed big post-closing show party for Sammy Davis, with Joe E. Lewis and Milton Berle plus Dagmar and Jerry Lester on onstage to pre-announce and clown with the departing topliner.

## Paris

By Gene Moskowitz  
(28 Rue Huchette; Odeon 4944)

Yves Montand and Dalida winning The Bravo Awards as the pop singers of the year.

More than 330,000 copies of Boris Pasternak's novel "Doctor Zhivago" have been sold.

Mylene Demongeot goes to London to star in a J.-Arthur Rank pic, "Upstairs and Downstairs."

Marcel Achard adapted the Yank musical "Wonderful Town" for staging next season with Colette Renard.

Ingrid Bergman will star in the legit version of "Separate Tables" next season with husband Lars Schmidt producing.

Robert Aldrich may produce and direct his next pic, "The Catalyst," in October here, with William Holden, Martine Carol and Ava Gardner starring.

Edmond Greville remakes "The Hands of Orlac," an old German silent horror pic which was also done in Hollywood as a taily with Peter Lorre. Latter was called "Mad Love."

Show biz folks getting special Paris medals for outstanding contributions this year are dancer Ludmilla Tcherina, comedian Jean Rigaux, actors Annie Girardot, Madeleine Robinson, singers Andre Dassary and Charles Trenet.

## Athens

By Irene Velissariou  
(44 Tinosu Str. Tel. 814348)

Doh Marino Barreto crch at the Mocambo.

Huanito Reyes Revue and San Diego ballet at the Copacabana.

"10 Commandments" (Par) playing here at three first-runs day-date.

Nina Franca and Spanish Ballet of the Sevillians at the Monseigneur.

Eddy Constantin due here for three appearances at an Athens nightclub.

Cerney Dancers at the Argentina as topper of bill of other foreign talent floor show.

The Comedie Francaise Group did solid biz at Kotopouli Theatre presenting Gallic Classics.

Xavier Cugat and his orch expected here this month to appear at the Karystinos nightclub.

German pianist Klaus Schilde performed as soloist with the Athens State Orch at the Orpheus.

American pianist Frank Glander due here soon to participate as soloist with the Athens State Orch at the Orpheus. She will also give recitals in Salonica and Volos.

## Philadelphia

By Jerry Gaghan  
(319 N. 18th St., Locust. 4-4848)

Sam Silber of the Embassy, is augmenting his live entertainment with a hi-fi system.

Dot Langdon will be at the Connie Mack Stadium console for the seventh straight season.

Former bandleader Harry Dobbs has opened new booking and coaching offices in the Fuller Bldg.

Ludy Van Love, clarinet and orchestra leader, directing the entertainment at Zaberer's, Wildwood.

Phil Guber, co-owner of Big Bill's makes his debut as a songwriter with the Dialtones "Ring-a-Ding."

Welcome House, a national adoptive agency, sponsoring a preview benefit (April 11) of "Gypsy," Ethel Merman tuner, at the Shubert Theatre.

The Philadelphia Orchestra will present the world preem of the "Symphonie Lithuanienne" by Jon Vincer, professor of music at the University of California.

Donald L. Engle resigns as manager of the Philadelphia Orchestra (June 30) to work as musical advisor for the Mrs. Martha Bayard Rockefeller Foundation, in New York.

## Pittsburgh

By Hal V. Cohen  
(Atlantic 1-6100)

Ben Steerman, of SW Theatres, and his wife home from Florida vacation.

Copa bandleader Allan Shine and his wife celebrated 10th wedding anni.

Danny and Bruno Sartorio took over Foxhead tavern and re-named it Dante's.

Angelo Gatto directing Glen-shaw Players in "Gentlemen Prefer Blondes."

Bill Cleaver quitting the Webster Hall Hotel staff to manage the Press Club.

Rufus Blair was in town over weekend drum-beating Bob Hope's "Alias Jesse James."

Almost 50 reservations from

Tent No. 1 for Variety Club convention in Las Vegas.

Local dancer Mel Davidson signed for new David Merrick musical, "Destry Rides Again."

Dave Crantz picked by Clay Flagg and Carl Low to p.a. their White Barn Theatre this summer.

Eileen O'Dare had to miss several Olsen-Johnson shows at New Arena when she banged up a limb.

Lou Starr putting together a line of girls here for Jimmy Durante's Twin Coaches booking next month.

## Mexico City

By Emil Zubryn  
(Tanco 2-40)

Katyna Ranieri, who made a hit here as a singer, soon to be launched in a film career by the Calderon Brothers.

Maria Felix, Mexico's top female star, said to be considering a Hollywood offer, and now receiving private English lessons.

Show biz circles pondering the renaming of "Room Service," slated to appear here as "El Caballo Blanco" (The White Horse).

Virginia Manzano has completed dubbing voice of Silvana Pampanini in film "Thirst for Love" which Italian actress made in Mexico.

Italian actress Lucia Bose and bullfighter husband Luis Miguel Dominguin expected here in May to produce a picture in Mexico's studios. Dominguin has appeared in several Spanish films.

Silvana Pampanini forsaking Mexico to complete a Havana tele date as well as a film in Italy later this year. She is expected back here in September to do a second film for producer Jesus Sotomayer.

## Istanbul

By Goksel Kortay

French cellist, Bernard Michelin, due in shortly.

Japanese chirp, Peggy Hayama, in for series of jazz concerts.

San Francisco Ballet smash hit at the Atlas, will stay for an encore week.

Next legit production at Dram will be "20 Angry Men," staged by Mufit Kiper.

Longhair fiddler Ayla Erduran and pianist Yusek Koptagel did capacity at the San.

Commanders Orch played Izmir, Adana, Karamursel and Ankara, now in Istanbul for concerts.

State Theatre's production of "King Lear" in from Ankara with Cuneyt Goker and Gulgun Kutlu in leads.

Two French award-winning pix, "Les Nuits Blanches" and "Nous Sommes Tous des Assassins" doing good biz.

Jean Marchat, Renee Faure and Jean Weber of Comedie-Francaise off to Ankara after 16 SRO performances here.

## Scotland

By Gordon Irving  
(Glasgow: BEArden 5566)

"Fol-de-Rols" unit playing to solid biz at King's Theatre, Glasgow.

Stewart Cruikshank, Howard & Wyndham topper, vacationing at St. Moritz, Switzerland.

Paul Rogers set to play Lyceum Theatre, Edinburgh, in new Frederick Knott play, "Mr. Fox of Venice." Knott is author of "Dial M for Murder."

Kathleen Harrison and A. E. Matthews teamed in new comedy, "How Say You," by Harold Brooke and Kay Bannerman, given world preem at Lyceum, Edinburgh.

## Madrid

By Hank Werba  
(Gral Sanjurjo 24; Tel 344865)

Finlay Currie in to play King David in Edward Small's "Solomon and Sheba."

Theatre of Humer scheduling "Charley's Aunt" after a popular revival of "Don Mendo's Vengeance."

Flamenco artist Rafael Farina heads vaudery show at Fuencarral backed by the Bernal Brothers and Los Chimberos.

VARIETY vet in Portugal, Luigi Gario, signed for feature spot in Leon Klimovski's "Assault to Glory," now filming at CEA Studios.

NBC sportscaster Mel Allen will 16m the 1958 World Series and the 1959 Rose Bowl Game at U.S. Air Force installations here under Defense Department auspices.

Other productions at CEA include Rafael Gil's "House of Troy," Jesus Franco's "We're Eighteen," Clemente L'Amplonia's "Don Jose, Pep and Pepito" and Rafael Salvia's "Born for Music."

## Hollywood

Ruth Levy new public relations director at KFWB.

Dan Melnick in from Gotham for ABC-TV huddles.

Ron Buck joined Julian Lesser Productions as associate.

Marshall Skoll joined Bob Raison Agency as associate.

Irwin R. Franklyn added Judd Bernard flackery to set up own office.

J. P. Miller to London to discuss preem of his play, "Madonna and Child."

Arthur Freed heads for month's holiday with his family in Europe late in April.

Joan Woodbury will conduct Salt Lake City Philharmonic Friday (20) in special Eastern Star benefit.

Robert Carr, previously with Walt Disney, joined Hanna and Barbera Productions' animation dept.

Frances Langford plagued by L. A. City Council for her entertainment activities during the last world war.

Spencer Tracy and Fred Kohlmar skied for Martinique to scout locations for Columbia's "Devil at 4 O'Clock."

Andy Potter named coast member of National Stereophonic Radio Committee of Electronics Industries Assn.

James Stewart flew to Westover Field, Mass., with production crew to film special tv documentary on Strategic Air Command.

Emmett P. "Bud" Ward resigned as plant manager after 25 years with Universal Studios to handle his own personnel management-labor relations firm.

Jack L. Warner joins Samuel Goldwyn as honorary co-chairman of the United Jewish Welfare Fund Campaign's amusement division.

Both have served in posts for past several years.

## Chicago

(Delaware 7-4984)

"Some Like It Hot" world prems at the United Artists tomorrow (Thurs.).

Maurice Taret in ahead of "Dark At Top of the Stairs," opening at Erlanger April 6.

Meg Mundy starring in "The Rainmaker" at Fred Miller Theatre, Milwaukee, next Monday (23) to April 4.

Bernie Baker, active in industrials and legit here, moved to Detroit as an associate producer for Jam Handy.

Chi Cinerama Corp. has incepted "Golden Age Club" here, giving ticket benefits to patrons over 65 who are members.

Dave Halper, Chez Paree boniface, in Miami Beach on dicker with comic Jerry Lewis over sale of a piece of the club.

"Fun Time," Jules Pfeiffer's vaude layout with Jack E. Leonard and Basil Rathbone, opens two-week run at Studebaker March 30.

## Palm Springs

By A. P. Scully  
(FA 4-1828)

"Gigi" held over at Plaza.

Lolly Parsons was queen of the Golden Jubilee ball.

The Changelos booked in Desi Arnaz Western Hills.

Larry K. Nixon filled in last days of ailing Dennis Day's booking at Chi Chi.

City kayeed Gene Fullmer-Franz Suzzina fight for Circus week when backers wouldn't cut town fathers in for 10%.

Stephen Longstreet plugging his Picasso biog "The Burning Man" and singing the blues because people aren't reading as they used to.

More than 2,000 "scribes" showed up at press preview of Bermuda Dunes, which is nearer Bermuda than it is Palm Springs.

Desi Arnaz and Bernardo Lama were among the word-wranglers. So were Pamela Britton, Bill Gargan, Virginia Field, Willard Parker and Lillian Roth.

## Minneapolis

By Bob Rees  
(4009 Xerxes Ave. So. 6-6955)

Freddie's has Teddy Wilson and his trio.

Sarah Vaughan back at Key Club on return date.

Songstress Virginia Sellers into Hotel Radisson Flame Room.

Rochester, Minn., Civic Theatre presented "Tea and Sympathy."

"Fresh Fields" in second week at Edyth Bush Little Theatre.

Suburban Roseville Little Theatre Players set "Tender Trap," for April 10-12.

National Ballet of Canada played to capacity first of two nights at 4,900-seat Northrop Auditorium.

## Legit Bits

Continued from page 91

edy, "Hisorie de Rire," is planned for Broadway production next October by Ron Rawson, Robert Lantz and Marshall Earl, with Louis Jourdan, Jean Pierre Aumont and Claude Dauphin costarring.

Julian Stein will be musical director for the musical edition of "Talent '59," to be presented May 5. The dramatic edition of the showcase is set for May 8.

Aldyth Morris' "Secret Concubine" is scheduled for an early June opening at the Renata Theatre, N.Y., under the production auspices of Marker Productions Inc., headed by Liska March, Jane Schenker and Lou's Singer. Alan Schneider will direct, with Ming Cho Lee designing the sets.

"The Smokeweaver's Daughter," a comedy by Thomas Barbour, with music by Robert Chambers, will be produced and staged by Charles Olsen for an April 14 opening at the 4th Street Theatre, N.Y.

Legit-film director H. C. Potter is moving from the Coast to New York to open a Broadway production office in April.

Romeo Muller's "Mahoney" will be presented April 16-18 at the Lambs, with Bob Hill and Bob O'Connell producing and Carlo De Angelo staging. The cast will include John Alexander in the title role and Barry Macollum, Leslie Barrie and Lois Markel. A. J. Pockock will be production stage manager.

Jack Vaughan has been added to the Talent '59 Musical Revue staff as consultant on musical production numbers and continuity. He'll also stage his own special material for some of the performers.

Louis A. Lipka's "Flight of the Children" is planned for off-Broadway production next May by Philip Meister, who'll also direct.

Lloyd Bochner, Viveca Lindfors and Agnes Moorehead will costar next summer in the Vancouver Festival production of John Reich's adaptation of "Mary Stuart," which Reich will direct. The cast will also include Bruno Gerussi, Robert Christie and Robert Goodier.

Charles Caron and Andrew Cox are planning an off-Broadway production of Shakespeare's "Richard II."

An off-Broadway revival of "Waltz of the Toreadors," with British actor Leigh Wharton in the lead role, is scheduled for an April 6 opening at the Jan Hus auditorium, N.Y., by producer-director John Hale.

Music for Jay Garon and Bob Sokoler's forthcoming presentation of "Katakai" is being composed by David Amram.

James Yaffe has completed "The Deadly Game," his stage adaptation of Friedrich Duerrenmatt's novel, "Breakdown," which Alton Wilkes, Joe Manchester and Emil Coleman plan producing on Broadway next season. An English version of another Duerrenmatt play, "An Angel Come to Babylon," is also planned for Broadway presentation next season. The rights to the play have been acquired by George White, adaptor of Herman Gressieker's "Royal Gambit," currently running off-Broadway. White is working on the "Babylon" adaptation. The deal for the rights was made through the Kurt Hellmer office, which handles both authors.

The principles of stage lighting for home use are the theme of "Light-As You Like It," a new 24-minute color film produced by Transfilm for free loan or purchase through its sponsor, The Superior Electric Co. The picture also includes a brief pictorial resume of the history of theatre lighting.

Bernard Kops' "Hamlet of Steppen Green" will be published next May by Penguin Books.

Irving Jacobson and Julius Adler have booked the Anderson Theatre, N.Y., for the production next fall of an American-Yiddish musical, "Lips Beacher" will direct the double-bill, "The Well of the Saints" and "The Workhouse Ward," which begins a series of matinee and Monday evening performances April 9 at the Gate Theatre, N.Y. The presentation, for which Frederick Koester is designing the scenery, will be sandwiched between the theatre's regularly-scheduled performances of "Hello."

"Single Man at a Party," by Richard Kayne, will be presented off-Broadway by Frank B. Haderer and Scotti D'Arcy, with Constance Carpenter and Ren N'Neil as co-stars. Peter Fleck may direct.

Actress Katharine Cornell, producer-realtor Joel Schenker, John

Martin, president of Houblein, Inc., and Gerard Piel, publisher of Scientific American, have been named trustees of the American Shakespeare Festival Theatre & Academy. They'll fill vacancies left by the Festival board's outgoing members Eugene Black, George Woods, Melville Thorpe, D. Cromie De Jongh and Edward Byron Smith.

A collection of oils and paintings by Benjamin Klinger is being exhibited in the coffee lounge of the Gate Theatre, N.Y., where "Hello" is now in its sixth month.

Kermit Bloomgarden is chairman of this year's Mary MacArthur Memorial Fund appeal.

Irving Strouse, head of the Stage and Arena Guild of America, Inc., has optioned George Patrick Welsh's "Appointment in Judea" for off-Broadway production next October. Robert Mayberry will direct.

Frederick Brissson has acquired all rights to "The Clubwoman," a new play being written by Edward Chodorov.

The Theatre Guild is planning on reopening "A Party With Betty Comden and Adolph Green" at an undesignated Broadway theatre April 16.

Nathaniel Banks' "Season of Choice" is slated for an April 13 opening at the Barbizon-Plaza Theatre, N.Y., under the production auspices of Charles Bowden, Richard Barer and H. Ridgely Bullock Jr. The producing team is also planning an off-Broadway production of "Valerie Bettis' Dance Theatre" for a mid-April opening. "Season," which Bowden will direct, will costar Betsy von Furstenberg and Douglas Watson. Eldon Elder is scenic designer of the Banks play.

George Abbott will direct "Once Upon a Mattress," a musical slated for a May 12 opening at the Phoenix Theatre, N.Y. The tuner, which was presented as a one-act musical, "The Princess and the Pea," in Tamiment, Pa., last summer, has a book by Dean Fuller, Marshall Barer and Jay Thompson, lyrics by Barer and music by Mary Rodgers, daughter of Richard Rodgers. The musical will be presented by Phoenix operators T. Edward Hambleton and Norris Houghton in partnership with scene designers William and Jean Eckart.

"End of the Day," adapted by Howard Richardson and Frances Gofforth from the French film of the same name by Julien Duvivier and Charles Spaak, is planned for Broadway production next season by Gene Frankel, currently represented off-Broadway as director and co-producer of "An Enemy of the People."

"The Jewel Box," by Ed Kamacker, Professor of Drama at the U. of Wisconsin, is planned for Broadway production next season by Franchot Productions. The play is based on the life of architect Louis Sullivan, who died in 1924.

Jerome Lawrence and Robert E. Lee have signed contracts with Harry L. Golden giving them the greenlight to proceed with their legit adaptation of Golden's best-seller, "Only in America."

Costumes for the forthcoming Alan Jay Lerner-Frederick Loewe musical, "The Once and Future King," will be designed by Gilbert Adrian.

Peggy Mann's adaptation of her novel, "A Room in Paris," is planned for Broadway production next season by Alfred de Liagre Jr.

"Innocent in Hell," by Andrew Rosenthal, is planned for London production late this spring by Eugene Paul.

The Library of The Players, the Gramercy Park, N.Y., club, founded in 1889 by Edwin Booth, has been opened to writers and scholars on application. A charter has been granted by the Board of Regents "to establish and maintain for the use of the public a library devoted to the advancement of the arts in general and the drama in particular." Pat Carroll is in charge of the library, which last year was named the Walter Hampden Memorial Library in honor of the club's fourth president, who died June 11, 1955. The library contains about 15,000 books, over 2,000 letters and numerous playbills and photographs.

The Connecticut Univ. Summer Theatre, Storrs, Conn., will launch an eight-week non-Equity season June 14, with David C. Phillips as production head.

Helen Gallagher will appear as Ado Annie in "Favin Lester's Civic Light Opera Co. production of "Oklahoma," skedded for an 11-

week summer run in Los Angeles and San Francisco. The deal was set by Fred Amsel and Jerry Levy's Directional Enterprises.

Lyn Swann, who's planning a New York production of "I'll Call You" in partnership with Sterling Noel, will handle publicity for the upcoming season at the Cape May (N.J.) Playhouse. The barn will be operated by Thomas White and Reid Perry.

Wynne Miller will appear as Daisy Mae in the Sacandaga (N.Y.) Summer Theatre production of "Lil Abner" the week of Aug. 3. She played the role during the latter part of the musical's Broadway run.

Michael Pollock will be producer-director this summer for the Casa Manana, which opens its musical stock season June 8 with "Wonderful Town." Subsequent two-week bookings will include "Where's Charley?" "Silk Stockings," "The King and I," "The Student Prince" and "Annie Get Your Gun."

Robert K. Adams, formerly associated with the musical tent at Flint, Mich., will be co-producer this season with Walter and Virginia Davis at the Lyric Circus Light Opera Assn., at Skaneateles, N.Y. The tent was formerly called the Finger Lakes Lyric Circus. The season opens June 23 with "Say, Darling."

Veronica Lake will tour the straw hat circuit in a Stanley Phillips package of "Fair Game."

Tom Brennan, who's been associated with the Williamstown (Mass.) Summer Theatre since 1955, will be associate director of the operation.

Derek Salberg, managing director of the Alexandra Theatre in Birmingham, and J. Ainslie Millar, of Glasgow, have been named directors of the Sadler's Wells Trust, together with Edric Cundell, principal of the Guildhall School of Music, and Evert Barger.

## Casting News

Continued from page 88

Giffert. Submit photo and resume for consideration. Nat Greenblatt (524 W. 57th St.).

Dela McCarthy Assoc., 515 Madison Ave. Casting, Colin D'Arcy. Submit photo and resume for consideration.

Grey Advertising, 430 Park Ave. Casting, Jim Kaye. Submit photo and resume by mail only.

Huntington Hartford Agency, 18 E. 48th St.; casting director, Marshall Migatz. Auditioning by appointment; applicants mail after March 10, photo and resume.

"I" filmed on location - CBS; producer, Gilbert Ralston; casting through Marc Merson; address by mail only, Barbara Tuck, CBS, 524 W. 57th St. Available parts: unusual types, interesting faces, good physical conditions, will consider applicants having had odd occupations. Submit photo and resume.

J. Walter Thompson ad agency, 420 Lexington Ave.; casting director, Evelyn Peirce. Commercials only; cast from file; application for appointment, photo and resume by mail.

Kastor, Hilton, Chesley, Clifford & Atherton ad agency, 420 Lexington Ave. Casting, Richard King. Mail photo and resume.

"Lamp Unto My Feet," religious drama, CBS; producer, Don Kellerman; director, James MacAllen. Submit photo and resume for consideration. Nat Greenblatt (524 W. 57th St.).

Lawrence Welk show (Plymouth Motors). ABC-TV - Seeking teenage vocal and instrumental performers for guest appearances or as permanent band members. Submit disk or tape (unrecorded acceptable) of well-known pop or standard numbers, plus recent photo, short biographical summary. Address Plymouth Show, ABC Studio, Hollywood, or 2623 Santa Monica Blvd., Santa Monica.

"Look Up & Live," religious-dramatic, CBS. Producer, Jack Kuney; casting, Marc Merson, 524 W. 57th St. Casting from files. Mail photo and resume.

M. J. Avey & Sons, Inc., ad agency, PL 7-5700; casting director, Guy Wallace. Casting for Breck Shampoo, available parts for pretty natural blondes or femmes with light red or light brown hair, about shoulder length or thereabouts. Phone for appointment.

National Screen Service, 1600 Broadway. Casting, Carl Carbone. Submit photo and composite for consideration.

North Advertising, 6 E. 45th St. Casting Frank Higgins. Cast from files for the Toni commercials. Prefer models with good hair. Mail photo and resume for consideration.

Reach, McClintock & Co., 505 P. A. Ave.; casting, Esther Lattrell. Photo and resume accepted via

## So They Say

"A human being with those capabilities is an adventure and a hope. All literature, all civilization comes out of him."—Archibald MacLeish, describing the title character in his play, "J. B.," as quoted by Don Ross, in the N. Y. Herald Tribune.

"Always I gazed outward at the world, not inward upon myself. Someone I knew or observed was to become my bridge in a character I would portray. I've been too shy to use my own person. Maybe I don't have the courage to face myself. Maybe I don't want to seek inside myself too much. It embarrasses me to see a person picking away at himself like a monkey picking fleas. I do it, in my mind, to others all the time, but I just can't bear doing it to myself."—Helen Hayes in N.Y. Times Sunday Magazine.

"By that time Charlie MacArthur and I had been married for some time. I had been to Hollywood with him, had seen a talented writer create scripts and had heard actors—as was the custom not only with Charlie's films but anyone's—say, 'I don't feel that line, it doesn't feel right for me.' And the script would be torn apart. Instead of saying, 'That's the line; the character feels that line; now I've got to make myself feel it,' the trend was, 'That character's got to say what I can feel like saying.'—Miss Hayes, in the same article.

"All I can say on behalf of the somewhat romanticized prohibition days is that it was more fun drinking then."—Richard Watts Jr., drama critic of N.Y. Post.

"The moral of the whole thing is don't talk to an author. You've got to watch what you say to them. It might be used against you. Authors are treacherous people. They have a different ethic. In some other field it might be called by some bad name."—Budd Schulberg, co-adaptor of "The Disenchanted," based on his novel of the same name, as quoted by Don Ross, in the N.Y. Herald Tribune.

"I'm addicted to drink. In the part of Dublin I come from it's no disgrace to get drunk. It's an achievement."—Brendan Behan, author of the drama, "The Quare Fellow," as quoted by Time mag.

"Being known as Elvis Presley's girl friend is no way to get to be a serious actress."—Dolores Hart, ingenue-lead of "The Pleasure of His Company," as quoted by Dick Kleiner in the N.Y. World-Telegram.

mail only for commercials; boys, girls; middle-aged and elderly men and women; also young and mature women for shampoo commercials.

Schwartz & Luskiny agency, 15 E. 48th St., N.Y. Photo and resume of 8-year-old boys and girls accepted by mail for future commercials.

"Stakeout," 36 half-hour films, to be shot on location in Florida. Producer, Ben Berenberg. There may be possibilities for performer resident in or going to Florida. Contact Don Hershey, c/o Screen Gems, N.Y., PL 1-4432 for casting contact and where on location.

"Swing Into Spring." Sponsor, Texaco; choreographer, Matt Mattox. Equity call for singers March 23 at 10 a.m.-1 p.m. and 2-6 p.m. at the Nola Studios, Steinway Hall, 113 W. 57th St., N.Y. Equity call for dancers 20-35, March 25; femme, at 10 a.m.-1 p.m.; male, 2-6 p.m., same address. To be televised April 10.

"The Verdict Is Yours," unrehearsed courtroom dramas. CBS; producer, Eugene Burr; director, Byron Paul; casting contact, Liam Dunn, CBS, 524 W. 57th St. (do not phone). No open casting; all done from files. Submit photo and resume for consideration.

## Milwaukee Stock

Continued from page 89

Mel Bartell, a radio station operator, Mrs. Leonard Markson and Mrs. John Markson, cousins-in-law, both married to local doctors.

Exact nature of friction is a matter of speculation locally. "Visit To A Small Planet," starring Eddie Mayehof, opened Jan. 12. John Beal followed in Horton Foote's "The Chase," then Nancy Coleman in "The Country Girl." The fourth vehicle was "My Three Angels," with John Caradine. Then came the first tryout of a new play, Milwaukee's first in a generation, the current "Last Days of a Young Man," by James Andrews, starring Vicki Cummings.

Milwaukee seems divided between partisans of the committee and the managing director, Mrs. Leonard Markson is believed to be a key factor, making a point of meeting stars at the airport, housing them during their stay and allowing use of her drawing room for rehearsals when the theatre, nearer town, is not available.

By contract, Mangum had artistic approval of scripts and players, but was given a directive at a March 1 meeting which led later to a break, though he accepted the ultimatum that he accept Mrs. Markson as an aide. Mrs. Markson was against selection of "The Rope Dancers," originally set for Miss Mundy, and the show was cancelled, the actress agreeing to learn "The Rainmaker" as a replacement. The male lead refused to switch and had to be paid off under Equity rules.

Mangum, whose arena theatre experiences include Washington, Honolulu and other contracts, left

Milwaukee with considerable local sympathy, maintaining his pledge not to discuss the case. Members of the committee yielded to pressure of questioning from reporters, however, and charged that the managing director had been guilty of over-serious play selections, rejection of Edward Everett Horton, a Milwaukee favorite, and the use of his wife in roles where her German accent was wrong.

Both Mangums are returning to Europe in the near future. They worked in Italy, Turkey and Germany last year as director and actress, respectively.

## Leslie Howard

Continued from page 90

both here and abroad; and while his daughter's recap is understandably sentimental, she also reflects with commendable honesty the ups and downs of the star's career.

Born Leslie Howard Stainer in London in 1893, the actor was interested in theatre and writing from an early age. He served as an English cavalry officer in World War I, after which he was engaged for the male lead in a touring company of "Peg O' My Heart." He soon gained attention in the London production of "Mr. Pim Passes By," and by 1920, with several plays and films to his credit, he was in New York to act in "Just Suppose."

His Broadway appearance in "Outward Bound" (1924) was followed with "The Green Hat" (1925) with Katharine Cornell, and "Her Cardboard Lover" with Jeanne Eagels (1927). He starred in both stage and screen versions of "Berkeley Square," "Petrified Forest," and "Animal Kingdom." "Of Human Bondage" and "Scarlet Pimpernel" were two of his outstanding pils. In 1936, in New York and on tour, he essayed an elaborate production of "Hamlet." Howard wrote one reasonably successful play, "Murray Hill," also done as "Elizabeth Steps Out" (1928).

Tome contains a devoted account of a close-knit, essentially "non-theatrical" family. It is a labor of love and a worthy addition to penetrating studies of show biz stars. It is illustrated with stills and private photos, and appears at a time when Howard's films are seen for the first time by a new generation on video.

Book will give strength to the suggestion, often advanced since Howard's death, that his son should enact a biopic of the actor's life. Ronald Howard is suited to the role; but Leslie Howard's life was not fraught with the "dramatics" that make for lively film fare. Professionally, and privately, he was a steady, reliable citizen, and these are facts properly stressed by his daughter.

Nostalgic and well-paced, this volume should acquire considerable popularity. Rodo.

# OBITUARIES

## EDWIN C. MILLS

Edwin Claude Mills, 77, one of the key administrators of the American Society of Composers, Authors & Publishers during its formative years and exec of other music biz organizations, died of a heart attack March 13 in Los Angeles.

For the past several years, he had been a public relations and copyright adviser on the Coast.

Mills joined ASCAP in 1919, five years after it was organized, as chairman of the administrative committee and led the Society's fight to license the broadcast industry for the payment of performance fees to the creators of music. He was also instrumental in getting the radio stations to pay performers, who during the 1920s worked only for the plug value of a radio show.

During his early years with ASCAP, Mills also served as chairman of the Music Publishers Protective Assn., which was also formed around 1914. He left both posts in 1919 to become president of the Radio Music Co., set up by the Carl Fischer and Leo Feist publishing companies and the NBC network. In 1932, he returned to ASCAP as general manager, staying for 10 years. During his early years with ASCAP, Mills worked along with J. C. Rosenthal, the Society's g.m. from 1915 to his death in 1928.

After leaving ASCAP in 1942, Mills joined the Songwriters Protective Assn. (now the American Guild of Authors & Composers) as a director. He was with SPA as exec secretary for a relatively short time.

Starting out as a schoolteacher, typewriter salesman and account examiner for the Panama Canal, Mills entered show business in 1911 as an operator of vaude and film theatres in the southwest. In 1916, he helped to found the Vaudeville Managers' Protective Assn. Later, E. F. Albee, the vaude circuit operator, was instrumental in getting him to head the MPPA.

He is survived by his wife.

## LESTER YOUNG

Lester Young, 49, jazz tenor saxophonist, died of a heart attack March 15 in New York. Known as "The Pres" among jazz buffs, he had just returned from a six-week tour of Europe.

Young was a popular figure in the modern jazz school being a "regular" performer at New York's Birdland and sundry other jazz spots around the country. He also backed many top jazz vocalists on disks and appeared with Norman Granz's "Jazz At The Philharmonic" package.

He began to make his mark on the jazz scene in the late 1930s as a member of the Count Basie band in Kansas City. With a small group from the band, Young made some outstanding disks, most prominent of which was "Lady Be Good." He used the non-de-disk of "Jones Smith Inc." on these records.

Young started playing the sax at age 13 while traveling through the midwest with his father, a bandleader in a carnay show. Before his breakout with Basie, Young played with King Oliver, Walter Page's Blue Devils, Benny Moten and Fletcher Henderson.

Wife and son survive.

## SAM HOOD

Sam Hood, 42, one of Pittsburgh's best-known reporters as well as musician, composer, author and art critic, was killed March 10 when a runaway bus crashed into a crowd on a downtown corner. He was on his way back to the Pittsburgh Press office after covering a story at the nearby Penn-Sheraton Hotel.

A native North Carolinian, Hood had worked on Press; a Scripps-Howard daily, since arriving in Pittsburgh in 1945 after working on a Harrisburg, Pa., paper. A longtime devotee of George Bernard Shaw, he wrote a book about Shaw's biographer, Archibald Henderson, which was published in 1949. A skilled photographer, he had an exhibition of his portrait work last year at the Carnegie Museum.

A gifted pianist and arranger, Hood gave a jazz concert a season ago at the Press Club. He was also the Press art critic and one of the most controversial figures in Pittsburgh art circles, his review on the Carnegie International a few months ago caused a furore.

Hood leaves his parents, his wife and a 10-year-old son.

## HARRY SEDGWICK

Harry Sedgwick, 63, who retired in January as president and man-

aging director of CFRB, Toronto, Canada's largest independent radio station, died March 7 in that city. After serving in France with the Canadian Field Artillery during World War I, where he was severely injured two years later, Sedgwick became a chartered accountant of Allen Theatres. When the latter entered partnership with Famous Players (Canadian), he was made general manager of the merged companies' Eastern division.

Sedgwick resigned to become managing director of CFRB, Toronto, in 1933; was elected president in 1939. He was also one of the founders of the Canadian Assn. of Broadcasters in 1935 and was elected its first president. During World War II, he was director of the New York office of the War-time Information Board.

Survived by wife and daughter.

## J. MORTON HENDERSON

J. Morton (Morty) Henderson, 56, veteran manager with the Harris Amusement Co. in Pittsburgh, died there March 12 after an illness of more than a year. He had been with the circuit for 32 years in a number of capacities.

For a time, Henderson ran the old Duquesne Gardens, a sports arena, for the Harris outfit and was operating a nabe house, the Liberty, for them when he suffered a stroke in early 1958. He was among the first members of the Variety Club, joining shortly after its founding and had been long active in the charities of Tent No. 1.

In addition to his wife and a daughter, he leaves two brothers, Harold, a salesman for Paramount in Pittsburgh, and Congressman John E. Henderson, of Cambridge, O.

## BOB ALLYSON

Robert K. Callahan, 27, half of the dance team of Bob & Jane Allyson, died March 12 of injuries sustained after diving into the pool of the S.S. Jerusalem on an early morning swim. He was taken to the hospital at Port-au-Prince, Haiti, where he succumbed.

Callahan and his wife were making the Caribbean cruise as dancers and dance instructors. He decided to go for a swim, struck the side of the pool, and fractured his vertebrae.

A native of Hartford, Conn., Callahan was a graduate of the Julliard School of Music and had studied dancing at Ted Shawn's Jacobs Pillow, near Lee, Mass. He also taught terping at Albany schools.

Wife, who was his dancing partner, and daughter survive.

## RICHARD CARROLL

Richard Carroll, 60, author, editor and newspaperman, died March 11 in New York, after a long illness. He had been editor in chief of Gold Medal Books for Fawcett Publications, Inc., since 1954, with an office in N. Y.

He lived in Hollywood for some years and wrote scenarios for several film companies. Among his screen plays were "Lovetime," produced in 1934; "I Conquer the Sea," in 1936, and "Five Came Back," in 1939. He was co-author of the screenplays "You Can't Fool Your Wife" and "The Ape," both produced in 1940, and "Two Yanks in Trinidad" and "Flight Lieutenant," both done in 1942. He also wrote scripts for radio and tv and his play, "Between Husbands," was produced at The Lambs this year.

His wife, son, daughter and brother survive.

## ROBERT LAMOURET

Robert Lamouret, 44, veteran vaude and cafe ventriloquist, died March 16 in Ft. Lauderdale after a brief illness. He had been suffering with diabetes, when he went into a hospital, and complications developed.

Lamouret, who performed in top music halls and cabarets in Europe, first came to the attention of U.S. vaudegoers when he was imported for a stand at the Roxy Theatre, N.Y., about 10 years ago. He had since played most of the top theatres and cafes in the U.S., as well as many television dates. His major character creation was "Duke the Duck."

His wife, one of the Ross Sisters, and two children survive.

## P. Y. CHONG

P. Y. Chong, 62, perhaps Hawaii's most famous restaurant operator, died March 11 in Honolulu. He operated some 20 restaurants at one time or another.

He opened Waikiki Lau Yee Chai, a large nitery, in 1929 on

\$2,000 in cash and \$50,000 in credit, and served as host, chef, designer, contractor and even landscaper. But he was forced to sell out to creditors just before World War II.

During the war years, he operated the "House of P.Y. Chong." More recently, he was manager of the Golden Dragon Room at the Hawaiian Village hotel, resigning because of ill health.

## JOHN F. GILBERT

John F. Gilbert, 64, president, director and owner of the School of Radio Technique, in New York, died March 13 in Bernardsville, N. J.

A former operatic tenor, he made his debut in Italy in 1925 in Verdi's "Ernani." Later, he toured with the American Opera Company in the U. S. In 1935, Gilbert joined the School of Radio Technique, which he reorganized and later acquired. With Milton Cross, opera commentator and author, he produced the Ora Lexicon, a series of records comprising a pronouncing dictionary of musical nomenclature and terminology.

His wife, son, and three sisters survive.

## HAYDN WOOD

Haydn Wood, 76, composer, died March 12 in London. He composed more than 200 songs and his output ranged from ballads to symphony and orchestral music. "Roses Of Picardy" was by far the most popular of his ballads, selling over 3,000,000 disks and over 2,000,000 song copies.

Divine" and "Love's Garden of Roses" were other hits. Born in Huddersfield, Yorkshire, Wood won a violin scholarship to the Royal College of Music and studied in Brussels. He was married to concert singer Dorothy Court, who died last year.

## JAMES W. STEEL

James W. Steel, 70, longtime Atlanta musician, died March 9 in Atlanta. A native of Atlanta, he was a trombonist in the first orchestra to occupy the pit of the 4,400-seat Fox Theatre when it opened in 1929. Back in vaudeville days and era of big bands he also played at Loew's Grand, Capitol (now gone), and Georgia (now Roxy) Theatres.

Wife and two daughters survive.

## ROSE F. MAURER

Mrs. Rose F. (Maurer) Webster, who once headlined with the Rose Maurer Revue on the RKO vaude circuit, died March 11 in Lowell, Mass. She had settled in Lowell with her husband, the late C. Herbert Webster, also a member of the revue, upon her retirement more than 20 years ago.

Surviving is her son and a brother.

## JOHN DE MATTEIS

John De Matteis, 61, a flutist, died March 9 in Philadelphia. He was first flutist with the Joseph Pasternak and the old Mastbaum Theatre orchestras. He also played with Clarence Furman at KYW (now WRVC).

Surviving are his wife, son, two daughters, brother and sister.

## HOWARD BELL

Howard Bell, 51, veteran Los Angeles radio announcer and head of the advertising agency bearing his name, died in Hollywood March 9, only three days after returning from the Mayo Clinic, Rochester, Minn.

He had operated his agency for past 10 years, and started as an announcer 20 years ago in L.A., working on virtually every station. His wife and two daughters survive.

## RALPH MAW

Ralph Maw, 56, former Metro district and later branch manager in Minneapolis, died there March 7. Until he left the company in 1957 he had been with it 30 years, 12 of them in Minneapolis. Prior to his death, he and two of his sons operated a suburban night club and presented "Jazz for Moderns" concerts in the Twin Cities.

His wife and three sons survive.

## D. A. CLARKE-SMITH

Douglas A. Clarke-Smith, 70, actor, died at Withyham, Sussex, March 12. Clarke-Smith, who used only his initials professionally, first appeared on the professional stage at the Kingsway Theatre in 1913 in "The Great Adventure."

Since then he had been constantly employed in the theatre, films and television, usually as a heavy.

## JOSIE GORDON

Josie Gordon, 64, actress and widow of the late Harry Gordon, longtime Scot comedian, died in Hove, Eng., March 6 after a several months' illness. She was a song-brette in vaude in her early days and partnered her husband on the stage.

Survived by daughter Bunty

(wife of Norman MacLeod, of Maple Leaf Four) and a son.

## PAT WOODINGS

Pat Woodings, 51, actor and stage producer, died recently in Leeds, Eng. He entered show biz as a child, and appeared in plays by Ivor Novello and Noel Coward. Before the war he toured many countries as Jim Hawkins in "Treasure Island," later going into radio.

Survived by his wife, Valerie Skardon, an actress.

## MARCUS BLOOM

Marcus Bloom, 50, manager of the Sunset Drive-In Theatre, Regina, Sask., since 1951, died in Toronto March 6 while on vacation.

Surviving are three children, two brothers and five sisters. Arnold and Murray Berovich, operators of the Broadway Theatre, Regina, are nephews.

## MRS. LEE SWEENEY

Mrs. Lee Sweeney, treasurer of Washington's Shubert Theatre which was destroyed by fire Jan. 29, died Feb. 28 in Washington. With the light house for four years, she had formerly worked for Keith's Theatre there.

Survivors include two sons, mother and a sister.

## FLORENCE DUNKERLY

Florence Dunkerly, operatic and concert singer, died Feb. 17 in Whitley Bay, Eng. She appeared with her husband, Hubert Dunkerly, baritone with the Carl Rosa Opera Company, for 34 years.

Survived by husband, now manager of Priory Theatre, Whitley Bay.

## HAROLD K. CARPENTER

Harold K. Carpenter, 58, account exec for KNX, Los Angeles, and CBS-Radio Pacific Network sales dept., died of cerebral hemorrhage March 10 in North Hollywood. Prior to joining CBS in 1946, he had been with Foster & Kleiser.

His wife and daughter survive.

## FAN BOURKE

Fan Bourke, 73, a comedienne in musicals and films in the 1920's and 30's, died March 9 in Norwalk, Conn.

She appeared on Broadway in "Lady Billie," "Head Over Heels," "The Magic Ring" and "As Thousands Cheer."

## W. Samuel Hamilton

W. Samuel Hamilton, 85, pioneer exhibitor, died recently in Edmonton, Alta. In 1909 he took over operation of the Bijou Theatre in Edmonton from his brother. Later he built the New Bijou, now the Rialto. Survived by three sisters and a brother.

Frank W. Nelson, 58, owner of the Grand Theatre and Twin Circus Drive-In Theatre, McCamey, Tex., died recently in Dallas. His wife, two sons and daughter survive.

Derek Bancroft, 20, stage manager and actor, died in Southport, Lancashire, Eng., Feb. 27 after a lengthy illness. A native of Southport, he entered repertory after leaving school.

Wife, of Harry Meadows, proprietor of London's New Churchill's nightclub, died of cancer March 5 in London.

Son, 30, of orchestra leader Jacques Renard, died March 5 in Boston after a several months' illness.

## Grandpa Romeos

Continued from page 1

expense of trying to build new stars. This entails payroll obligations and the necessity of working the individual performer in a number of the same studio's picture in the hope of winning public acceptance.

Under the new modus operandi the promising new face would be available to all studios. And all studios would pledge to put said new face to work as often as possible as a means of familiarizing same with the general audience.

This entails an exhibitor obligation, one that they're prepared to meet, according to Hyman. Theatre men in past bought their pictures on a who's-in-it basis. They demanded star names. Now, states Hyman, these same exhibs will undertake to help in the development of new talent by way of booking their pictures and going to work on the publicity end.

The AB-PT chain, particularly prez Leonard H. Goldenson, has been strongly in favor of a "new faces" project and it definitely looks as if the industry finally is hitting upon it, said Hyman. The

producers have moved in the right direction and they have the support of the theatreowners.

The pooling arrangement, or some other scheme aimed at the same objective, would come at an important time. It's now a matter of public knowledge that Hollywood generally is suffering a major migraine because too few stars are available, and their salary and participation demands are regarded by some film-makers as overly burdensome.

If Hyman has his way, "the old stars will portray people of their own age." And he footnotes: "They would draw better at the boxoffice if they acted their age instead of making love to youngsters."

## Tempers Rise

Continued from page 1

a mile of any kind of propaganda he'd immediately succumb to the message."

Main point in refuting the critics, however, is that the U. S. appears to have a good deal to gain from having its pictures shown behind the Iron Curtain. The Government obviously thinks so, since—after due approval by the State Dept.—it is going quite a long way in encouraging the film industry to enter into commercial relations with the Russians and other Communist nations. The "official" attitude is that in reflecting American standards and the American way-of-life, Hollywood's pictures in themselves constitute quite potent propaganda for a people who enjoy a very low standard of living and who have been told in greatly exaggerated fashion of the average man's problems in the States.

In effect, runs the argument of the Motion Picture Export Assn., the Soviet-American deal, worked out on a reciprocal basis, stands to benefit the U.S. side far more than the Russian side. The Soviets, in theory, have little to offer in their films but "art," since the Americans wouldn't accept propaganda of a political nature. The U.S., on the other hand, can impress the Russians with virtually any picture that shows American life.

What those who object so strongly to the film swap are in effect saying is that it's all right for the Soviets to be impressed strongly by the subtle type of U.S. propaganda, which visually contradicts what the Soviet government has been telling its own people about the States, but that the Russians should not, in turn, be allowed to even show off with their film "art," which is the only value they have to offer in the kinds of pictures which the U.S. will accept from Moscow.

## MARRIAGES

Judy Kemp to Stanley Hilsley, Dublin, Feb. 28. Bride is an actress; he's an actor-producer and joint managing director of Olympia, Dublin.

Mimi Weiss to Robert J. Simon, New York, March 14. Bride is assistant traffic manager at WQXR, N.Y.

Lena Schunzel to Donald Nelson, Durham, N.C., Feb. 12. Bride is widow of actor Reinhold Schunzel; he headed the War Production Board in World War II.

Dorothy Sparks to David Sykes, Hollywood, March 7. Bride is daughter of Penny Singleton and producer Robert Sparr.

Barbara Lewis to Tony Brown, Sarderstead, Surrey, Eng., March 8. Bride is a Windmill Theatre showgirl.

## BIRTHS

Mr. and Mrs. Al Brodax, daughter, Norwalk, Conn., March 9. Father is in the television department of the William Morris Agency.

Mr. and Mrs. David I. Rees, son, Ajo, Ariz., March 6. Father, a one-time foreign film importer, is exec director of West Wind Productions.

Mr. and Mrs. Gerhard S. Stindt, daughter, Berlin, Feb. 20, 1959. Father is NBC's correspondent in Germany.

Mr. and Mrs. Joe Mann, daughter, Miami Beach, March 8. Father and mother, Elaine Beverly, were longtime tv stars; he's now working in television in Florida.

Mr. and Mrs. Tom Segar, daughter, Pittsburgh, March 6. Father's floor manager at KDKA-TV.

Mr. and Mrs. Robert Biernacki, daughter, New York, Feb. 8. Father is an account executive with Radio-TV Representatives, Inc.

Mr. and Mrs. Mitch Leiser, son, New York, March 14. Father is production manager of Goodson-Todman packaging agency.

**GRANADA TV**

*introduces to television drama*

*Vivien Leigh*

*in*

*The Skin of  
Our Teeth*

*by*

*Thornton Wilder*

*1 TV tomorrow 8-30pm.*

*This advertisement appeared March 16th*

*in British Newspapers*

*with a combined circulation of*

*8,024,090*

**GRANADA TV NETWORK**

London, England

# VARIETY

PRICE

35¢

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, \$15. Single copies, 35 cents.  
Second Class Postage Paid at New York, N. Y.  
© COPYRIGHT 1959 BY VARIETY, INC. ALL RIGHTS RESERVED

VOL. 214 No. 4

NEW YORK, WEDNESDAY, MARCH 25, 1959

80 PAGES

## WRITER QUILTS SLAVE QUARTER

### Disk Biz Must Drop Defensive Stand For Hard Sell of Plus Values: Marek

By GEORGE R. MAREK  
(V. P. and G. M.,  
RCA Victor Records)

The record industry is constantly under attack—from legislators, from songwriters subsisting on a diet of sour grapes, from self-appointed arbiters of public taste. To hear some people talk, you'd think that rock 'n' roll was largely responsible for the problem of juvenile delinquency or that the industry deliberately sets out to lower musical tastes. When such statements are made, the record industry sulks or goes on the defensive; it rarely attempts serious, factual, "adult" rebuttal.

Isn't it about time we behaved with assurance?

Isn't it about time that we started to talk about the good things that the industry does, the contributions to pleasanter living, the gain to civilization which it makes?

The industry needs a public relations campaign to point out a few truths:

1. The growth of the consumption of good music on records in the last five years. Such music has now become an integral part of our daily life. The record industry has helped to change the attitude of many thousands of

(Continued on page 62)

### Hawaiian Talent Stress; Charles K. L. Davis As Mixed Media Phenom

With Hawaii prospectively the 50th state in the American union, new emphasis upon Hawaiian origin and talent is foreseen. Showmen will recall the several "fads" associated yesteryear with the ukulele and the hula-hula.

Somewhat unique in this connection is the case of the singer Charles K. L. Davis. The initials are a required part of his professional billing to satisfy the Actors Equity Assn. "protection" rule for another member of like name. The K. L. are for real, Keonasonalalani Llewelyn, which partly spells out Davis' mixed Hawaiian and Welsh ancestry.

Managed by Columbia Artists, the singer is somewhat special in that he has become established and a money-earner in cafe dates at Chi's Palmer House, Flamingo in Las Vegas, Hollywood's Mocambo, et al, and on Jack Paar and Chevrolet tele revues.

Columbia would like to steer Davis toward grand opera, in which connection he recently sang 15 performances of "Rudolfo for the Boston Opera's 'La Boheme.'" He's also set for the Lewisohn Stadium July 22. The question is whether he can afford opera as a matter of economics.

### BBC BANS BIZET—WHEN IT'S COLE'S 'MADRID'

Hollywood, March 24.

The British Broadcasting Corp. has banned the spinning of "Madrid," Nat King Cole's latest Capitol platter, because it's in "poor taste." The BBC is objecting to the tune because it's a takeoff on "Habanera" from Bizet's "Carmen." They feel a classic shouldn't be tampered with.

Flip side, "Give Me Your Love," was okayed for spinning.

### Dot Recalls Disk By Kerouac-Allen; Beatnik Too Hot?

Randy Wood, Dot Records prexy, and his veepee-artists & repertoire chief Bob Thiele are at odds over the "beat generation." Thiele recorded an album of Jack Kerouac reciting poetry to Steve Allen's piano accompaniment and Wood halted shipment claiming that certain passages "are in bad taste."

Wood stopped shipment and pressing of the LP, called "Poetry of the Beat Generation," after approximately 1,000 albums with completed jackets were in the process of distribution. However, only 130 albums were sent out before Wood put the nix on the set.

The Dot boss said that he would not allow his children to hear the album, claiming that certain lines were "off-color" and that his disk-

(Continued on page 56)

### BILL O'DWYER SETTING PALANCE FOR MEX FILMS

Mexico City, March 24.

Jack Palance is definitely getting set for production activity in Mexico. Ex-Ambassador Bill O'Dwyer is arranging the actor's residence papers so he can work and remain in Mexico part of each year. Actor is expected here at the end of this month to huddle with Mexican officials about the filming of a series of 36 shorts. Theme of this series is based on the film, "Veracruz," made in Mexico some time ago with Gary Cooper and Sarita Montiel starring.

Palance expects to be associated with Hecht-Hill-Lancaster in producing the tele series which will use Mexican talent and technicians. Palance will star and Burt Lancaster may co-star.

### TRUE COURAGE IS FILM STUDIO'S

By HY HOLLINGER

The new era of "adult" films has given the Hollywood writer new status, released him from his traditional well-paid hack status. His stature and responsibility are, resultantly, being tested as never before. The writer must prove himself entitled to the new responsibility.

So states writer-director Ranald MacDougall, who started his career as an NBC page boy turned literary apprentice. He adds that today's question is not one of "courage." Writers usually face their typewriters bravely. The true courage is exhibited by producers and studios who finance the new, important "idea" films upon which the present adult era is based.

Nor is the Hollywood screen writer suddenly as important as the Broadway dramatist. MacDougall himself would prefer to concentrate on writing alone. He's a director to protect his writing from non-writing directors.

Recalling that his first important professional credits came at CBS ("The Man Behind the Gun"), MacDougall asserts that his whole writing style is based on the realism he learned via radio documentaries.

"I have to submerge my own personality to present the truth of the matter without injecting myself." Too many directors, he claimed,

(Continued on page 78)

### N.Y. Juke Biz In Grand Jury Box

The jukebox industry in New York is due for surveillance by the courts. A special grand jury (six women, 17 men) was appointed yesterday (Tues.) by U.S. Assistant Attorney General Augustus Marchetti who said, "We are investigating jukebox and coin machines on all levels from the time machine is manufactured to the time it makes income by putting it into a location."

According to the assistant attorney general, there's also a possibility that there will be an exploration of union connections with the coin machine industry to determine whether they have entered into any illegal agreements. Marchetti told the jury that the investigation may be lengthy and that it may require a sitting of about three months. Usual running time for an investigation is about one month.

N.Y. Federal Court Judge John W. Clancy, who swore in the jury, stressed that the proceedings will be conducted in secrecy.

### 'Poet' an Unpleasant Overture; Stanley: 'Mr. Portman, I Presume'

### PAT BOONE NOW A STATION OWNER

Singer-tv performer Pat Boone has become a radio station owner. Teamed with Townsend Investment, the ABC-TV Chevrolet-sponsored performer paid Washington business man John W. Kluge over \$1,000,000 for WKDA, Nashville, and KNOK, Ft. Worth-Dallas.

Kluge, who just became prexy of Metropolitan Broadcasting, still owns a tv station in Orlando, Fla., and radio stations in Buffalo and Pittsburgh. Kluge said that he had no intention of incorporating these private holdings with Met.

### Historic Bill To Tax Jukes in Aid Of Songwriters

Washington, March 24.

The long-stymied bid of composers and publishers for a slice of the jukebox coin got a powerful lift yesterday (Mon.) from House Judiciary Chairman Emanuel Celler (D-N.Y.).

The influential lawmaker introduced legislation paralleling the bill by Sen. Joseph C. O'Mahoney (D-Wyo.) to remove the 50-year-old exemption from copyright royalties enjoyed by jukebox operators.

The action by Celler, whose committee will pass on the bill, marks a breakthrough of sorts. It's the first time in recent years such legislation has even been introduced in the House.

Paul Cunningham, president of

(Continued on page 61)

### BULL MARKET LIKE 1929—BUT DIFFERENT

By ABEL GREEN

Showmen and newspapermen making the nocturnal rounds, which is occupational par for the course ("you learn more in night school than in day school") are struck anew with the current Wall Street fever. It's a harkback to the pre-"Wall Street Lays An Egg" days. There is little concern of a similar debacle, if only because of the 90% purchasing base, but the pattern is the same.

The saloonatics who would normally mastermind anything from

(Continued on page 78)

Kim Stanley's half-explained exit from "A Touch of The Poet," and the attendant, repetitious and undetailed news reports on the incident, highlight the fact that the whole situation has been a well-kept secret. That the conditions have been not bad but appalling has been whispered from the beginning of the out-of-town trout and during most of the current engagement at the Helen Hayes Theatre, N.Y.

The original backstage "villain" was the British player, Eric Portman, about whose reputed like and dislikes a novel could be written (and one rumor is that one is being). Stager Harold Clurman, the wrong sort to be admired by Portman, was reportedly reduced to the humiliating position of having to "direct" Portman by notes delivered through producer Robert Whitehead, the stage manager and others with the Producers Theatre presentation.

Fear that the situation would erupt even before reaching Broadway, and that some of the prejudice-creating prejudices involved would, if published, hurt the show's survival on Broadway, put a silencer on the company. Agents for the several principals were caught in the embarrassment. For example Lucy Kroll, who handles both top-starred Helen

(Continued on page 75)

### Bill Kenny Cancels Out On 'Sermons' in Cafes; New Act: Racial Tolerance

Vancouver, March 24.

Bill Kenny, back on the niter circuit after a year in which "the roof fell in"—a mess of tribulations comprising loss of voice for several months and two of family bereavements—states he's cut out previous onstage sermonizing and philosophic-amid-songs "because they (spenders) don't want it in a night club." But he has a new act for a different ad consisting of "impassioned pleading for racial tolerance."

Singer, with bistro act enhanced via instrumental and vocal gimmicks, is donating daytime hours to addressing PTA, Kinsmen and similar service orgs about ethnic bias and abuses. "I'm voluble and get 'em mad, but they call me back," he asserts, adding that such harangues are his "special biz."

While he denies any personal problem with racial bias, Kenny, whose wife is white and Canadian, now bases in Calgary, a town that's "color blind," he said. He declined comment on current action of Vancouver Civic Unity Assn. in lobbying for statutes to stop color restrictions in public places. "We never had any trouble in Vancouver," he said.

# See Here, Pvt. Presley, Everything's Jake on the Jeep—& Still Hot in U.S.

By HAZEL GUILD

Bad Nauheim, March 24. "I have no way of telling if my fame is fading," Elvis Presley, now pfc. with Uncle Sam, admitted. "I stay homesick all the time. I'd give my neck to be back. You just don't know."

(Presley need have no fear about his popularity in the U. S. A. couple of days after release of his latest RCA Victor disk, "I Need Your Love Tonight" and "A Fool Such As I," dealer order went over the 1,000,000 marker. It's his 20th straight golden disk.)

Meanwhile, Presley is just one of the boys at Ray Kasern, Friedberg, near here. Under orders from the Pentagon, he's being given no special treatment and no special publicity during his tour of duty overseas. (Both Stars and Stripes and AFN, military-controlled newspaper and radio station for servicemen overseas, have been told no special emphasis on Presley being here.)

Actually, the military is going all-out to avoid publicizing the Third Armored Division jeep driver. Generally, when a correspondent from Hoboken or Little Bend arrives in Europe, local military public info officials drag out boys from his hometown for him to interview. But if photos or reporters from New York, Hollywood or Memphis arrive, they're absolutely barred from contacting Elvis during duty. And the Armored Div hasn't taken a single photo of him at work.

Writers are likewise generally urged to cover military maneuvers at Grafenwoehr, but on Presley's recent stint there, even Life mag was barred from doing a picture layout. Only one enterprising

(Continued on page 62)

## Lou Costello's Estate

Los Angeles, March 24. An estate in excess of \$250,000 was left by Lou Costello, who died suddenly of a heart attack March 3. Bulk was left in trust of comic's three daughters, Patricia, Carole and Christine. Will, filed for probate last week, stated that widow, Anne, had been amply provided for, as well as getting community property. Pat Costello, late comic's brother, was named executor of the estate.

## One-Third of Feature Shown on TV; Goal Is Theatrical Release

In the hope of attracting theatrical distribution for its first feature-length film, "Power Among Men," the United Nations films divisions has sold parts of the picture to the Omnibus tv show, which will build an entire program around it on March 29, Easter Sunday.

Show will unspool about a third of the film. Rest will be taken up with background on the making of the picture, UN personnel explaining the purposes behind it, etc.

American Congress of Exhibitors is informing its members about the show, asking them to look in by way of evaluating the picture as a possible release.

## DUTCH TREAT CLUB'S SALUTE TO HARBACH

Otto A. Harbach, dean of American librettists, and Lowell Thomas, commentator-producer, will be the joint guests of honor at the annual dinner of the Dutch Treat club at the Waldorf-Astoria N. Y., April 9. Dutch Treat is a club of newspapermen, cartoonists, sundry show biz personalities and others who meet every Tuesday for lunch at the Park Lane Hotel, N. Y., restaurant.

John Chapman, N. Y. Daily News drama critic who is the Dutch Treat prexy, and singer Lanny Ross are centering entertainment for the affair around the Harbach repertoire, starting from the early 1900s when he spelled his name Hauerbach. In addition to Ross, Marguerita Piazza, Robert Merrill, and The Mad-Hatters, vocal combo, are slated to perform the songalogs.

### Bud Ward Joins Par

Hollywood, March 24. Emmett (Bud) Ward swings from Universal, where he was associated for 25 years, to Paramount as an executive assistant in the industrial relations department.

He will work mainly with talent guilds, with particular attention to television.



DOUG ANDERSON

Doug does everything. Actor, Magician, puppeteer, cartoonist, ventriloquist and one of the truly great children's entertainers of our time. Currently seen on WNTA-TV Mondays thru Fridays 5:00-5:30 PM as "THE MAGIC CLOWN". For any type Television booking phone Pioneer 7-5761.

## Chayefsky Makes Cannes 2d Time Via 'Night' Pick

Motion Picture Assn. of America has picked the Columbia Pictures release, "Middle of the Night," as its "official" entry for the 1959 Cannes festival, which runs May 1-15. Picture, starring Kim Novak and Fredric March, was directed by Delbert Mann and written and produced by Paddy Chayefsky.

Second and third MPAA choices for Cannes are "That Kind of Woman," which Carle Ponti produced for Paramount, with Sophia Loren starring, and "The Rabbit Trap," produced by Hecht-Hill-Lancaster for United Artists release.

There's only one "official" entry for each country at Cannes. It is chosen by the local industry, but must be approved by Favre LeBret, the Cannes topper. In addition to the official entry, LeBret is expected to invite two or three other U. S. films. He's been angling for "Diary of Anne Frank" from 20th-Fox, which doesn't make its pictures available to the MPAA selection committee, preferring to arrange its own fest participation. (Continued on page 68)

## All This, Showboat Too, At Acapulco

Acapulco, March 24. Tourists crowding this port resort will now benefit from a new entertainment innovation—a cruising showboat.

Not as lavish as American counterparts, this is still first time that acts will be shown aboard ship in Acapulco.

The Calaveras Trio and the jazz unit of Tono Adame head variety acts engaged for cruise ship San Lorenzo. This will play the bay-four hours nightly.

Apart from entertainment there are three dance floors for those who don't get too seasick to take a fling at terpsichore.

If idea clicks it will be made a permanent feature.

## K.C. Legion's Award Goes To Sammy Davis Jr.; Also Kudosed by Congressman

Kansas City, March 24. Sammy Davis Jr. has been designated recipient of the 1959 Americanism award for distinguished service in bettering human relations, by the Mookin-Brown American Legion Post 488 & Auxiliary. Performer will come here to receive the award at the 11th annual Night of Stars to be held Monday (30) at the Temple B'nai Jehudah.

The affair is expected to draw about 1,000 with a minimum donation of \$7.50 per. Dancing to Tony (Continued on page 60)

## Let 'Em All Understand The Jokes!

Friars Salute Steve Allen in Dreary Dialectics—  
Bad Judgment Mars Event

## Gene Austin's 40th Anni

Las Vegas, March 24. Vet singer-songwriter Gene Austin is being feted here in a week-long series of celebrations on his 40th anni in show biz. Major event is a dinner being held tonight (Tues.) at the Tropicana Hotel, at which humorist-writer H. Allen Smith will be the major speaker.

## Parents Organize To 'Protect Youth' From 'Immoral' TV Shows

St. Paul, March 24. A newly-organized parents' group in suburban South St. Paul has announced that its goal will be "the protection of children and youth from immoral television programs and literature."

Calling itself "Parents: TV Censors Inc.," it's backing a bill now before the state legislature which would prohibit radio and tv programs "dramatizing bloodshed, lust or crime" between 7 a.m. and 9 p.m. The group has sent letters to all Twin Cities clergymen appealing for "postcards, letters and telegrams" to legislators asking their support for the measure.

## DeMILLE: 'GRANDEUR & FAULTS OF A PRINCE'

Washington, March 24. Sen. Thomas H. Kuchel (R-Cal.) has described Cecil B. DeMille as a "great genius whose unique artistry produced the most spectacular kind of entertainment on film" in Congressional Record. Eulogy was actually written by Donald Hayne, for 14 years aide to the late producer.

Hayne said DeMille was "human"—he had "faults, irritating smallnesses, blind spots, vanities—and a prince's grandeur, and astonishing humilities."

Hayne added, "he was a man of unquenchable faith and hope and a courageous heart."

## British Censor Forbids Ad Lib Stage Seance

London, March 24. The Lord Chamberlain has refused to issue a license for public performance of "That's the Spirit," a play by spiritualist Kenneth Saunders. The reason is that it contains a seance scene for which no script is available.

The author's dilemma arises, he says, from the fact that a script is impossible, since the seance in the play will be genuine.

By ABEL GREEN

Steve Allen is one of the nicer guys in show biz although that's cliché because, if you didn't rate it, neither the Friars nor the Sons & Daughters of I Will Arise will hurl a cuff hanquet at one. What's more, testimonial dinners being what they are, where the g. of h. is the clay pigeon to lure some loot into the treasury of this or that cause—in this case the Friars' endowment and benevolent fund—it's a must that the guest exude with the warm personal appeal besides a high rating.

Anyway, in Allen's case, neither a male Elsie Dinsmore nor Desperate Desmond, the turnout Friday night (20) at New York's Waldorf-Astoria jammed the grand ballroom and grossed \$51,000 from the straight banquet take and an additional \$35,000 from the program journal ads. The former is a new high mark in light of the new peak \$75-a-head tariff (front tables) as against the year-non-inflationary \$25, \$35 and \$50 standards. Previous record-holder was last year's Perry Como fete. Abbott Joe E. Lewis' testimonial dinner still holds the attendance mark in numbers, not money.

With the basic statistics and purpose established, a small sermon needs now to be unburdened. It's addressed to the consciences of the Friars' major domos, participants and all-around masterminds to insure against a repetition of the didoes that occurred last Friday. Unless the Friars wish openly to be an alias for the B'nai B'rith. Even so, why a show biz salute to one of the younger stars done almost en-

(Continued on page 79)

## Exhib Implores Columnist Not to 'Recommend' Film

Ft. Worth, March 24. Tommy Luttrell, manager of the Bowie here, wanted Jack Gordon, columnist of the Ft. Worth Press, to stop recommending "Murder by Contract" (Cal), playing the theatre.

Each day since he recommended the picture, Gordon noted in his column, business got worse, leading Luttrell to beg, "Please, do not again recommend this picture. If you are truly a friend, you will recommend the pictures" being shown by my competitors."

Gordon, however, ignored Luttrell's plea. "Regardless of Mr. Luttrell's protests," he wrote, "we shall say it again. 'Murder by Contract' is a real good shocker, and is recommended. Please, be a pal and get with this one. Help make dad here a power again."

## VARIETY

Trade Mark Registered  
FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.  
Sime Silverman, President  
154 West 46th St., New York 36, N. Y. JUDSON 2-2708  
Hollywood: 28  
6404 Sunset Boulevard, Hollywood 9-1141  
Washington 4  
1202 National Press Building, Sterling 3-5445  
Chicago 11  
612 No. Michigan Ave., Delaware 7-4984  
London WC2  
8 St. Martin's Pl., Trafalgar Sq., COVent Garden 0135

SUBSCRIPTION Annual, \$15; Foreign, \$16; Single Copies, 35 Cents

ABEL GREEN, Editor

Volume 214 128 Number 4

### INDEX

Bills	68	New Acts	68
Casting News	70	Night Club Reviews	69
Chatter	78	Obituaries	79
Film Reviews	6	Pictures	3
House Reviews	68	Radio	28
Inside Legit	74	Radio Review	54
Inside Pictures	20	Record Reviews	56
Inside Radio-TV	52	Frank Sully	77
Inside Vaudeville	68	Television	28
International	10	Television Reviews	42
Legitimate	70	TV Films	34
Literati	77	Vaudeville	64
Music	56	Wall Street	20

DAILY VARIETY  
(Published in Hollywood by Daily Variety, Ltd.)  
\$16 a year. \$20 Foreign.

## VARIETY

### Subscription Order Form

Enclosed find check for \$

Please send VARIETY for ☐ One Year  
☐ Two Years  
☐ Three Years

To ..... (Please Print Name)

Street .....

City..... Zone.... State.....

### Regular Subscription Rates

One Year—\$15.00 Two Years—\$28.00

Three Years—\$39.00

Canada and Foreign—\$1 Additional Per Year

VARIETY Inc.

154 West 46th Street New York 36, N. Y.

# 'PEACE, IT'S WONDERFUL': VOGEL

## Stocks' High-Low Gap Narrows

Stock lists the past week underwent a change; the gap between highs and lows was considerably narrowed for film shares. Previously the price highs for the current year were matched against the lows of 1958; now the new highs are given in comparison with the 1959 lows.

The ups and downs in printed reports on the picture issues were particularly affected, for in many cases the highs of the current year double-to-triple the lows of 1958. The advances from the 1959 lows obviously are not nearly so impressive.

However, the new makeup of the lists strikingly demonstrates the big jump taken by various of the film shares in terms of quotations on the N. Y. Stock Exchange from 1958 to 1959. For example—

	1958 Low	1959 Low	Present High
AB-PT	\$13.00	\$20.50	\$24.37½
Disney	14.00	42.12½	57.75
List	6.75	9.12½	13.00
Nat'l Th.	7.37½	10.25	12.12½
Paramount	30.62½	46.00	50.87½
Stanley-War.	14.50	18.00	26.00
20th	21.75	37.12½	41.37½
Un. Artists	15.25	24.37½	32.25
Warners	16.87½	24.75	36.50

## California Seeks Kill-at-Sight Laws To Prevent Tollvision From Moving In

Sacramento, Cal., March 24.

A California legislative committee investigating tollvision last week asked the Legislature to pass laws:

- (1) Forbidding a charge for any tv show shown in the State which is being seen free "in any part of the State or in any other State";
- (2) Giving the State commissioner of corporations power to regulate issue of business franchises—the implication was that toll promoters might raise money by selling "exclusive" franchises that could be worthless.

The report was drafted by a subcommittee of the Assembly interim committee on public utilities and corporations and culminated almost two years of hearings and study. Assemblyman Louis Francis, San Mateo Republican, headed the subcommittee and the group's four other members concurred.

The report strongly hinted the State now has little power to control toll systems. It said:

"It is almost a certainty that when pay-to-see tv is installed, it will be with the co-operation of the telephone company. With the exception of impairment of existing or future service, the California Public Utilities Commission would have no control over any rates that would be charged, or over the service to be offered.

"Unless the corporations involved seek to sell securities in this State, the California corporations commissioner would have no control . . .

The report discussed only closed-circuit, wire systems—Jerrol, Skiatron, Telemeter. It said:

"The pressures to use advertising . . . would become terrific and where there is a strong demand, that demand is often satisfied";

"There would be much more money to buy talent in pay-tv than is available in advertising tv . . . the threat is not an empty one that some ad programs will be replaced with the same talent appearing on toll-tv. There is the possibility that there will be a toll charge for a particular area" and none for the same show in another area.

"The possible profits . . . are enormous";

Closed-circuit systems are "mutually exclusive" and if any one system was installed in an area, cost of an additional system "would be prohibitive to the subscriber, making him a captive";

"Financial feasibility" depends on "participation of the telephone companies."

In seeking a franchise law, the report cites Tucker (auto) Corp., Bobbi-Kar of San Diego and Davis Car Co., Los Angeles, as horrible examples of losses that can be incurred when exclusive dealerships become worthless.

Samuel Schneider, former Warner Bros. v.p. now on his own in pix and tv, to the Coast with Mrs. Schneider on a combined business and vacation trip.

## MG TUMULT GONE WITH THE WINDY

The April meeting of Loew's board of directors will take place on the Coast. Prexy Joseph R. Vogel has invited the board members to the Coast to see "Ben-Hur" and to tour the studio. Some of the new directors, particularly Nathan Cummings, the largest single shareholder in the company, have never been through the Metro plant.

The last time the board met on the Coast Vogel's position as prexy was in jeopardy as a then dissident group, led behind-the-scenes by the late Louis B. Mayer, attempted to unhorse Vogel. In contrast, Vogel is currently entrenched in his post and is backed by a board in agreement with his policies.

The Manhattan March meeting of the board last Wednesday (18) was the most harmonious session in more than two years. Absent was the constant wrangling, shouting and table slapping that has characterized the Loew's board meetings in the past two years.

With the tensions of threatened proxy fights and dissident directors apparently gone, Vogel is now devoting himself completely to the business of the company. Following a quickie to the Coast to check on film production and tv activities, he skied to London to once-over the company's British studio, co-production activities, and the business of Electrical Musical Industries, its British disk affiliate.

When Vogel returns, he is expected to tackle some of the internal problems of the company. A number of key executives have been operating without contracts and Vogel, it's said, plans to do something about this situation shortly. These execs remained loyal to the company topper during the proxy fights and during Vogel's efforts to improve the earning position of Loew's. Now that some of the external pressures have been removed, it's felt that Vogel will now have the time to reward some of the men that helped him pull the company through some of its darkest hours. No raises are anticipated, but it's understood that a number of execs want to protect—at least for a few years—their present status.

## Beacon, Long Island City, On Lease to MIG Corp.

Beacon Theatre in Long Island City, N. Y., a 600-seater, has been taken over by MIG Amusements Corp. from the Shone circuit on a 15-year lease. MIG plans to do a complete refurbishing job in the theatre, including new seats, a new screen, etc.

New policy at the Beacon will involve triple-action features. MIG partners, with theatres in N. Y. and Brooklyn, include Irving and George Hattam and Morton Sanders.

## Zeckendorf Binder to 20th This Week?

If Not Him, 20th-Fox Expects Another Operator to Complete Realty Transaction

This seems to be zero week in 20th-Fox's deal to sell its studio acreage to William Zeckendorf. Papers are due to be signed and the realtor is due to make that \$2,500,000 downpayment against the eventual total of around \$57,000,000.

Against the background of reports that the deal had fallen through, 20th prexy Spyros P. Skouras last week said it was still on with the Zeckendorf interests, and that it would be signed "soon," i.e., as soon as the papers on the admittedly complicated deal are ready.

Asked about the reports that the

## Rental Lots Yen B.O. Producers; Stepped-Up Romancing Aims To Lure Indies From United Artists

By FRED HIFT

### Chest Jest Test

Washington, March 24.

Add ad problems: Marilyn Monroe's "bosom companions" (in UA's "Some Like It Hot") were too much for the Washington Star, but neither of the other two local dailies (Post and News) had any objection.

Star's management refused Loew's Capitol ad proclaiming Miss Monroe appeared in the picture with "her bosom companions," Tony Curtis and Jack Lemmon, dressed as females. Post and News accepted the ad.

Jack Foxe of Loew's here "instructed" Star to run ad like this: "Marilyn Monroe and her (censored) companions . . ." but paper refused, arguing it would cause some commotion.

Ad in the Star finally appeared with "her close companions."

The independent, particularly the one with a proven record, is the most popular man in the industry today.

With the major studios turning more and more into financing institutions and rental lots, the battle for the indies is at its height and they're being offered all kinds of inducements to make deals. There's an unabashed attempt to wean producers away from United Artists and bring them into the fold of other majors.

Final beneficiary of this intense courtship, of course, are the producers, who're now being offered some very favorable terms by such outfits as Columbia, Warner Bros. and others. The argument generally runs like this: UA is a fine outfit, but we'll offer you a setup under which, if the picture makes any money at all, you can be sure of seeing extra dough.

Among the benefits offered are changes in the ratio of the profit splits, from 50-50 to anywhere around 80-20. The major agrees to absorb the interest payments on the bank loan and provides an extended series of services. Also, there's a provision for the employment of sales reps, etc.

Columbia Pitch

At Columbia, a producer who brings in a package is offered the studio facilities, and though he must take on the overhead, it does provide him with a working organization and helps those who aren't hep to the details of setting up physical production facilities. Even studio overhead today is a negotiable item.

Competition for independents has grown so hot that one executive in N. Y. last week, in a kidding-on-the-square mood, said: "If this keeps up we'll run out of independents."

The UA setup, still far and away the largest indie stable, intrigues the independents not only because the company has an open mind on themes and treatments, but also because it's considered an energetic and progressive outfit when it comes to selling. Held against this is the problem the individual producer has in seeing much money beyond his regular producer's fee, which can run anywhere up to \$50,000. Some of the indies also say that, with so much product to handle, UA doesn't have either the time or the inclination to waste much effort on films that don't shape as grossers from the start.

The other majors, aware of the assortment of indie gripes against UA, are trying to cash in by offering deals that give the producer a better final break. They're also pointing out to the stars-turned-producers that, in the long run, they're on the losing end of the deal. Reasoning is that a star will accept \$100,000 plus a deferment. If the picture doesn't click, or else if his deal is such that it's difficult to see profits, the star is out the difference between his base fee and the \$200,000 to \$300,000 he might have gotten by signing up on a salary.

### U'S CARIBBEAN MEETING

Universal prexy Milton R. Rackmil, accompanied by v.p. and foreign general manager Americo Aboaf, leave New York today (Wed.) for Jamaica, B.W.I., to preside at U's Caribbean sales conference, the first of a series of three Latin American meetings.

At the three sessions—Jamaica, March 25-29; Rio de Janeiro, March 31-April 4; Buenos Aires, April 5-9—the U toppers will meet with key company executives and exhibitors to outline U's future production plans and operating policies.

The three Latin American meetings follow a series of similar conferences held in Europe and the Far East during the past four months.

## Allied Artists May 'Diversify'

Allied Artists is out to diversify, within keeping with the company's capital structure. Steve Brody, AA president, said this week he wants to come upon a company that will, in effect, provide stabilization to the overall corporation.

Key point, said Brody in New York, is that AA is under-taking to launch an expanded picture program, and this entails unpredictable fiscal twists and turns. Inference was that a "steady" enterprise could provide the cushion in case of setbacks in the film field.

Three members of the AA board have been selected as a committee to study the possibilities of diversification. They are Sherrill Corwin, Paul Porzelt and Roger Hurlock, none of whom are connected with AA management. The fact that they have outside interests is important to Brody's thinking.

## Yanks Can't See U.S. Film That Won Edinburgh Pat

Washington, March 24.

British ambassador Sir Harold Caccia, on behalf of Edinburgh Film Festival, presented U.S. Information Agency Director George V. Allen the award won at the festival by the documentary, "Thai Buddhist Dances," at ceremonies in Washington.

It's 30-minute film. Like all USIA films, it can't be exhibited in United States.

# Film Company Execs 'Modestly' Paid

[If Contrasted With Steel Company Head Boys]

By HY HOLLINGER

Executive salaries in the film business have often been a source of stockholder beefs. The subject typically comes up at the annual meetings, as per comments made by shareowners at the recent Loew's and Universal meetings.

It's usually charged that the top management executives are "overpaid" and that their salaries are out line with those paid in other industries. However, an analysis of the executive remuneration of film company toppers with the salaries of one steel company, the Bethlehem Steel Corp., reveals that salaries in the picture industry, on a comparative basis, border on modesty.

The attacks on film salaries are apparently a holdover from the days when the name of the late Louis B. Mayer, former Metro production chief, inevitably led the Nation's list of the highest paid individuals. In addition, the well-publicized sums allegedly or truly received by certain performers serves to plague the executives who are forced to meet the stockholders face to face.

## 21 Over \$150,000

A recent proxy statement of the Bethlehem Steel Corp. discloses 21 officers and directors received more than \$150,000 each, with a total of \$6,115,257 going to them for services in all capacities. One executive received \$511,249; nine received over \$300,000 and eight over \$200,000.

Bethlehem apparently realizes that these salaries might be subjected to stockholder complaints and it lists next to the aggregate remuneration of each executive the approximate net remuneration after taxes. For example, the take-home pay of the exec earning \$511,249 is listed as \$98,374.

As a comparison, here is a breakdown of the salaries of the officers and directors of the film companies as listed in recent proxy statements:

### PARAMOUNT

Barney Balaban, \$124,800  
Y. Frank Freeman, \$130,000  
Paul Rantabour, \$59,000  
George Weltner, \$65,000  
Adolph Zuker, \$78,000

### 20th-FOX

Spyros Skouras, \$233,841  
Joseph H. Moskowitz, \$148,119  
W. C. Michel, \$100,360  
Murray Silverstone, \$148,960

### LOEW'S INC.

Joseph R. Vogel, \$208,000, of which \$52,000 has been put aside for Vogel to receive on termination of his contract.  
Benjamin Melnick, \$65,000  
Robert H. O'Brien, \$78,000  
Benjamin Thau, \$182,000, of which \$26,000 has been set aside, at the rate of \$1,000 a week, for Thau after termination of his contract.

### UNIVERSAL

N. J. Blumberg, \$78,000  
Milton R. Rackmil, \$125,000 plus approximately \$45,000 from Decca

John J. O'Connor, \$57,200  
Edward Muhl, \$104,000

### COLUMBIA

Abe Schneider, \$153,250  
Abel Montague, \$130,000  
Ralph M. Cohn, \$78,000

### UNITED ARTISTS

Robert Benjamin and Arthur Krim—A sum of \$39,000 annually for each is paid to the law firm of Phillips, Nizer, Benjamin & Krim, of which Benjamin and Krim are partners. In addition, UA paid the law firm \$128,000 as a retainer for the legal services of Benjamin, Krim, Seymour Peyser and Seward Benjamin. UA also paid the law firm an additional \$30,000 for legal services.

William J. Heineman, \$52,000  
Leon Goldberg, \$52,000  
Arnold M. Picker, \$52,000  
Max Youngstein, \$39,000

### ALLIED ARTISTS

Steve Broidy, \$52,000  
George D. Burrows, \$52,000  
Norton V. Ritchey, \$36,400  
Edward Morey, \$31,200

### AMER. BROADCASTING-PARAMOUNT THEATRES

Leonard Goldenson, \$181,000  
Edward L. Hyman, \$55,000  
Sid Markley, \$55,000

### STANLEY WARNER CORP.

S. H. Fabian and Samuel Rosen—A sum of \$225,605 is paid annually to Fabian Enterprises for the services of both executives.  
Nathaniel Lapkin, \$126,900  
Harry M. Kalmine, \$90,860  
Maurice A. Silver, \$50,050

### Warburg's Polaroid Sell

James P. Warburg, director of Polaroid Corp., has sold 5,000 shares of the company's common stock and disposed of 180 others via gift.

He now holds 51,456 shares of the issue, which has been trading in the \$115-\$130 area.

John H. Finder, 20th-Fox sales chief in Venezuela, in town on personal business.

## Mel Ferrer: Today's Young Director Must Create His Own Script Assignment

With Hollywood making fewer and bigger pictures, the opportunities for young directors are limited, contends actor-director Mel Ferrer. Since the major film companies have a responsibility to their stockholders in the expenditure of large sums for the blockbuster productions, it's only natural, Ferrer says, that the producers will approach the handful of top directors first.

Directors such as himself, he notes, must develop or originate their own properties since it is difficult to get the top quality stories through normal channels. As a consequence, he adds, the young directors must seek the unusual or offbeat story or the ones that are bypassed by the long-established name directors.

Ferrer acknowledges that a few of the younger directors are breaking into the charmed circle as a result of their work on the offbeat items or because of the confidence in their ability shown by producers willing to gamble with new directorial talent.

For his return to the ranks of film directors after a 10-year hiatus devoted to acting, stage and tv directing, Ferrer guided "Green Mansions," starring his wife, Audrey Hepburn, and Anthony Perkins, for Metro. The W. H. Hudson property, on the M-G shelf for 13 years, was resurrected under Ferrer's urging after he proposed to the studio a manner in which the fantasy story could be licked. He cited his experience with "Green Mansions" as an example of how a young director must originate a project.

Ferrer terms the \$3,000,000 production a "poetic love story" that will attract today's crop of young filmgoers. He believes that the rock 'n' roll and beatnik fads are "outmoded" and are only being continued by a vocal minority. He doesn't see "Green Mansions" as an immediate runaway blockbuster, but believes it has long-range top money possibilities.

Ferrer's last week visit to New York combined his dual role of actor and director. Almost simultaneous with his directing assignment on "Green Mansions," he co-starred with Harry Belafonte and Ginger Stevens in Metro's "The World, the Flesh, and the Devil." "Mansions" bowed at the Radio City Music Hall, N. Y., last week and "The World" is scheduled for release later this year.

Ferrer hopes to have the opportunity to direct Sigrid Undset's Nobel Prize novel, "Kristin Lavransdatter," a property owned by Hollywood attorney Lawrence Bienenson. Latter has a screenplay by Ernest Pascal and has approached Ferrer to take on the direction.

Darryl F. Zanuck registered "Suzanne Valledon" and "Time and Tide" with MPAA.

## Federal Bar Assn. Holds Third of Its Seminars; Takes Up Censorship

"Problems of Creators in Relation to Obscenity and Censorship" was the topic last week as the Copyright Committee of the Federal Bar Assn. of N. Y., N. J. and Connecticut held the third of a series of meetings on questions of copyright.

Speakers at the meeting, held at the NBC studios in N. Y., included Ephraim London, Herbert Monte Levy and Johanan Vigoda. Paul J. Sherman is chairman of the group. A good deal of the proceedings were highly technical.

London told his lawyer audience that "the day of the censors is pretty well over." Anyone going to court on censorship issues involving films these days will find the censors "eager to avoid decisions," he stated. He pointed out that since 1952, with the exception of a single case in Rhode Island, not one censorship suit had been lost "if taken high enough."

In Providence, the case involving "And God Created Woman" went against the distributor, the Circuit Court of Appeals holding that the license application had been submitted to the wrong person. However, the day after the decision, the picture was licensed in full, without any cuts. Earlier, London related, the corporation counsel of Providence had told him that, if "Woman" was to play in the city, everything would have to be cut between the opening titles and the words "The End."

Levy outlined problems of censorship in the publication field where, he said, local authorities retreat from the battle "only if they're beaten." Vigoda discussed the copyright ability of allegedly immoral works and traced the history of the applicable laws and statutes.

## Bethlehem--Without The Manger

D. T. Aikenhead  
J. P. Bender  
N. Berkeley  
R. K. Branscom  
B. D. Broecker  
F. R. Brugler  
P. B. Entekin  
E. G. Grace  
K. L. Griffith  
A. B. Homer  
J. V. Honeycutt  
F. M. Huffman  
W. H. Johnstone  
P. S. Killian  
J. M. Larkin  
E. F. Martin  
R. E. McMath  
A. F. Peterson  
T. Shelton  
I. D. Sims  
D. D. Strohmeier

Aggregate Remuneration	Approximate net remuneration after Federal Income Taxes
\$180,147	\$42,635
228,529	70,456
379,485	86,288
204,338	67,795
228,529	70,456
301,588	53,779
204,338	67,795
150,000	39,604
243,529	72,106
511,249	93,374
394,322	87,772
243,529	72,106
233,529	71,006
301,588	78,493
379,485	85,288
394,322	87,772
394,322	87,772
364,970	84,837
180,147	64,632
204,338	67,795
335,942	81,934

## National Boxoffice Survey

Trade Perking; 'Rio' New Champ, 'Beauty' 2d, 'Hot' 3d, 'Dog' 4th, 'So. Seas' 5th, 'Game' 6th

Although this is Holy Week, and generally a weak early spring session, the way trade is shaping up in present stanza bodes well for the future. Strength in current round obviously stems from a batch of new, big pictures which are clicking pre-Easter.

New champion at the wickets is "Rio Bravo" (WB), with a vast majority of its playdates big to smash. "Sleeping Beauty" (BV), which has been on top for several weeks, is slipping to No. 2 spot.

"Some Like It Hot" (UA), which is just getting started currently, is showing enough to cop third place though in only six keys. "Shaggy Dog" (BV), in much the same category, is landing fourth money though playing in only seven key cities covered by VARIETY.

"South Seas Adventure" (Cine-rama) is finishing fifth as compared with fourth place a week ago. "Mating Game" (M-G), out on release only this week to any extent, will wind up sixth. "Auntie Mame" (WB) is taking seventh place.

"Gigi," another from Metro, still is in the chips to take eighth position. "Separate Tables" (UA), long high on the list, is capturing ninth spot.

"South Pacific" (Magna) will land in 10th place. "Night of

Quarter Moon" (M-G) is finishing 11th while "The Journey," also from Metro, rounds out the Top 12. "Windjammer" (NT), "Rally Round Flag" (20th) and "Horse's Mouth" (Lopert) are the runner-up films.

Besides "Like It Hot," "Shaggy Dog" and "Rio Bravo," there is a batch of new product just being launched which also promises to be heard from plenty in the future. A standout in this category is "Imitation of Life" (U), with smash to terrific showings in four keys where launched to date. In these keys alone, the total gross will come to nearly \$150,000.

"Diary of Anne Frank" (20th), just launched on two-a-day in N.Y., also promises big things. "Green Mansions" (M-G), the Easter pic at the N. Y. Music Hall, also holds promise. "Sound and Fury" (20th), a newie, is rated okay in L.A. "The Tempest" (Par), another new entry, is potent in Minneapolis, fast in Frisco and fancy in L.A.

"Alias Jesse James" (UA), also a newcomer, is fair in L.A. and great in Seattle. "Verboten" (Indie), which did well opening week in Detroit, still is solid in second round there. "Gidget" (Col), fast in Minneapolis, is lean in Port.

(Complete Boxoffice Reports on Pages 8-9.)

## Two Loew's Issues Bounce Around

Producing Company Shares Open Strong—Oil Possibilities Reflected—Theatre Shares Less Jiggly

### New York to L. A.

Armand Alzamora  
Bill Barnett  
Phillip Bloom  
Charles Boasberg  
Jill Corey  
Stuart L. Daniels  
Timmy Everett  
Abel Green  
Charlton Heston  
Larry Lowenstein  
Ranald MacDougall  
Margaret Phillips  
Syd Silverman  
Max E. Youngstein

### L. A. to N. Y.

Anna Maria Alberghetti  
Ben Bennett  
Beverly Bentley  
Steve Broidy  
Ken Bromfield  
Samuel Bronston  
Dorothy Dandridge  
Andre DeToth  
Rusty Draper  
Bruce Eells  
Peggy Anne Ellis  
Arthur Fleming  
Rhonda Fleming  
L. Wolfe Gilbert  
George Grief  
Abner J. Greshler  
Bruce Herschensohn  
Barbara Lord  
Patty McCormack  
Tom Moore  
Dick Petterson  
Hubbell Robinson Jr.  
Jack Sattinger  
Fay Spain  
Naomi Stevens  
Norman Twain  
Emanuel Vardi  
Elene Verdugo  
David Wayne  
Richard Wilson

Wall Street's ricochet romance Loew's Inc. stock following the separation of the production-distribution activities from the theatre operation is not causing any concern at Loew's Inc. or in Wall Street.

Immediately prior to the stock split, the stock of the combined company was quoted at 23 on the N. Y. Stock Exchange. Since shareholders received one share of stock in each of the new companies for two shares of the old firm, the total "value" of two old shares was 46. When the new stock opened for trading, Loew's Inc. sold at 36 and Loew's Theatres at 10. At one time, Loew's Inc. went as high as 37.

Subsequently Loew's Inc. declined and has remained around the 29 to 30 mark. Loew's Theatres, meanwhile, has maintained a price of between 11 and 12.

The quick dip in the Loew's Inc. stock is attributed to the fact that it was considerably overpriced at the opening. Signing of a deal for oil exploration on the Metro lot apparently intrigued investors, thus skyrocketing the value. Loew's officials believe there should have been a more equitable division when the two new issues were distributed. However, there was no way the company could control the market or the inclinations of investors.

Loew's prexy Joseph R. Vogel believes that it will take a little time before the shares in both new companies find their true levels. He contends a preliminary stage is now taking place and that subsequently the value of the shares "will get adjusted to the future of the two companies."

Wall Street's ricochet romance with various of the film companies, one after another, this week became a flirtation with Columbia and United Artists. These two outfits hit new highs on the New York Stock Exchange (United Artists going to \$31.75 and Col to \$24.50) while the affection for Walt Disney Productions continued in evidence. Disney also went to a new peak, of \$57.75 per common share.

Theories offered downtown New York include: Disney earnings expectedly will go up and a dividend increase is not too unlikely; UA likely will make further progress in its earnings, via the added accent on bigger pictures; Col's switch to a program of important properties figures to pay off as the last of the "old regime" pictures, this being "Gidget," goes into release and the promisingly strong product under the Sam Briskin operation goes to market.

### U. S. to Europe

Pat Chandler  
Staats Cotsworth  
Gerda Eckardt  
J. Jay Frankel  
Muriel Kirkland  
Louise Latham  
Arnold Maxin  
Dick Moore  
Joan Moynagh  
Lili Palmer  
Leonard Pennario  
Natalie Ross  
Ralph Sanford  
Maurice Silverstein  
Stanley Tackney  
Carlos Thompson  
Joseph R. Vogel  
Lester Welch

### Europe to U. S.

Henri-Georges Clouzot  
Glenn Ford  
Kenneth S. Giniger  
Celia Morgan

# BANKS READ—BUT NOT SCRIPTS

## 20th Branches' Audit Projection

If the cost allocation were to be made today, with each 20th-Fox branch charged with its share of overall expenses, about 12% of the branches would fail to show a profit, a 20th executive estimated last week.

Under the new 20th setup, the 32 U. S. branches will function more or less autonomously. Costs will be written off against each on a pro-rata basis. Branches will write their own contracts, even with the big circuits, but will have to handle every 20th picture delivered to them.

The Canadian setup, with its six branches, won't be affected by the change. It's still under the direction of Pete Myers, who reports to general sales topper, Alex Harrison.

New operating procedure provides for each branch not only to carry part of the general overhead, but also to know what it's expected to deliver on individual pictures.

## 20th Branch Sales Autonomy Hailed By Kerasotes As Happy Echo Of TOA's Own Long-Time Advocacy

Support for the local autonomy granted 20th-Fox branch managers came this week from Theatre Owners of America which expressed the hope that the other film companies would follow a similar policy.

George G. Kerasotes, TOA prexy, hailed the 20th decision as a goal that TOA and its predecessor organizations "have long sought."

The 20th field sales representatives were put on an autonomous basis at the fourth and final session of the company's sales convention. According to 20th, the sweeping carte blanche offered to the exchange heads by prexy Spyros P. Skouras gives them complete authority to handle every aspect of distribution in the 38 domestic and Canadian branch offices without supervision from the homeoffice. Each man will be "his own boss," Skouras said, to an extent "reminiscent of the original states rights days, including direct responsibility for the advertising and publicity campaigns in the area."

In hailing the 20th move, characterized by the film company as the "emancipation of the sales force," the TOA spokesman said: "We have always felt that the local branch manager is in the best position to know just what the exhibitor can do and cannot do with pictures. Placing the branch manager in a position where he can meet these problems with the necessary autonomy of action could be a tremendous forward step in distributor-exhibitor relations."

### Word From Atlanta

Atlanta, March 24.  
In line with local autonomy policy ordered by Spyros P. Skouras at 20th Century-Fox Film Corp. sales convention, Paul S. Wilson, longtime district manager with headquarters here, has taken over duties as branch manager, vice Daniel M. Coursey, who will move to Memphis as branch manager, replacing Tom Young, who will retire.

Each branch office is to have its own advertising and publicity director to handle product in its territory, which, under the new setup, will be smaller. Don Yarbrough, who came to Atlanta from the West Coast some three years ago, is the 20th-Fox exploiter hereabouts.

### Levy, Cohan Shifting

Minneapolis, March 24.  
The 20th-Fox sales staff setup change finds M. A. Levy, who has been district manager out of here, now the local branch manager.

Jack Cohan, who occupied the latter post, goes to the St. Louis branch on a special assignment.

Herman Beiersdorf, former 20th-Fox and Warner Bros. exec, appointed southern district sales manager for American International Pictures, headquartered in Dallas. Territory will include Jacksonville, Atlanta, Charlotte, Washington, Kansas City, St. Louis, New Orleans, Oklahoma City and Dallas.

### Columbia Pays \$1.06

Board of directors of Columbia Pictures declared a regular quarterly dividend of \$1.06¼ yesterday (Tues.) on the company's \$4.24 cumulative preferred stock.

Melton is payable May 15 to stockholders of record May 1.

## Watered-Down Faulkner, 'Sound & Fury', Gets A-3; Nix French 'Waterfront'

"Sound and the Fury," Jerry Wald production based on the novel by William Faulkner, is rated A-3, "morally unobjectionable for adults," by the Catholic National Legion of Decency. 20th-Fox release is somewhat diluted Faulkner but the story nonetheless is suggestive of incest and promiscuity.

In this same week the Legion posted a thou-shalt-not-see on "House on the Waterfront." This is a French import which the reviewing organization finds objectionable (condemned rating) in costumes and situations and which "seriously offends Christian and traditional standards of morality and decency. In addition a low moral tone is characteristic of the principals and of the atmosphere in which the story is developed."

### Educated guess on the following: blockbusters will get special and central handling anyhow.

Sales executives in the film biz are trying hard to evaluate by their own thought processes the real meaning of the changes which Spyros P. Skouras is making in 20th-Fox's foreign and domestic sales organization. Guesses are split, not only on the ultimate objective of replacing centralized supervision with local autonomy, but also on the resultant rise or drop in operating efficiency.

It's generally agreed that Skouras, who's never hesitated to take the bull by the horns, is stepping out into a radically new direction and, once again, pioneering in uncharted terrain, much as he did when he virtually forced CinemaScope on the industry. Although 20th has lagged domestically during the past two quarters, few believe that the 20th streamlining is primarily an economy measure. At domestic end, certainly, it can't result in any substantial and immediate savings.

### Paris Changes

Skouras has eliminated the 20th supervisory setup in Europe. Albert Cornfield, the European topper, stays but is shifted from sales. John H. Lefebvre, the continental

## DISTRIBS ALONE KEY CONFIDENCE

Although there is bank money available for feature production, the financial firms specializing in the amusement industries are, for the most part, earmarking their funds for their regular customers. Consequently it's tough for newcomers to obtain coin at this time unless, of course, they come in with the blessing of a distribution firm which has been a steady customer of the bank.

As a matter of fact, the banks concentrating on picture loans depend solely on the opinions of the distribution company. Rarely can an indie get commercial bank coin on his own. The distrib must guarantee distribution, the completion coin, and the principal and interest if the picture fails to perform at the b.o.

Contrary to some opinion, the banks are not script readers or the ones insisting on star names. According to one bank official, the decision on the script and the players is left to the distributor. If the distributor believes that the package has value and is willing to provide the guarantees asked by the bank, the money will be forthcoming.

The entire money market is still rather tight and therefore there's not too much coin around for picture production. A certain amount of a bank's loan funds are set aside for the amusement industry and efforts are made not to exceed the quota, for the bank must of necessity have funds available for other industries that utilize its services.

## Happy Days Loom For Warner Bros.

Warners is heading for the best year in its history, according to an insider. This is definite for the domestic division, including production and distribution, and likely will include the foreign end.

Company, which was in the red last year, came up with a net operating profit of nearly \$2,000,000 in the first quarter of the current fiscal year.

Immediate future is particularly bright because of a variety of factors. And the word has been (Continued on page 68)

## Non-Nagging Policy by Legion; More Male Evaluators Wanted; Msgr. Little on Booby-Traps

### Death-Altered Title

Hollywood, March 24.  
Columbia Pictures has changed the title of the late Lou Costello's last picture, which he completed in December, only 10 weeks before his sudden passing.

Film, originally set as "Lou Costello and His 30-Foot Bride," will now go out as "The 30-Foot Bride of Candy Rock."

## Outsiders (Am Legion) Deplore Extinction of Motion Picture Council

Hollywood, March 24.  
First organized move to petition for a continuance of the Motion Picture Industry Council, now slated to suspend operations July 1, comes from the American Legion, Hollywood Post 43.

In urging that the MPIC reconsider its proposed dissolution, American Legion passed the following resolution:

"The need for vigilance is greater now than ever before. Therefore, be it resolved that the American Legion call upon the Motion Picture Industry Council to forthrightly maintain their solemn promise to bar the employment of those who would bring discredit on the industry, such as identified Communists and those with records of writing Communist propaganda."

When the executive committee of the 10-year-old film industry mouthpiece voted Feb. 28 to shutter future activities after July 1, the way was left open for possible resumption of operations, "if it is deemed necessary by the industry." To meet this contingency, committee also voted to maintain the corporate structure of org. prexied by Jerry Wald.

As far as is known, however, there have been no demands made by industry members or groups. It remained for an outside organization to make the plea for a continuation of Hollywood's only overall public relations body.

The Roman Catholic National Legion of Decency, still shifting gears in reversing its approach to motion pictures from the negative to the positive, is adopting a four-point program designed, among other things, to encourage greater Catholic participation in film production.

Plan is outlined in the April issue of the Catholic magazine, Information, which is published by the Paulist Fathers. Article, by J. D. Nicoll, and quoting both Msgr. Thomas F. Little, the Legion's exec secretary, and the Rev. Patrick J. Sullivan, S.J., exec assistant secretary, is entitled "The Legion Takes a New Forward Look."

According to the mag, the new Legion approach involves (a) giving more positive support to films which are considered good, "both morally and artistically." That means a repeat on the endorsement the Legion gave to "Inn of the Sixth Happiness," which marked the first time it had gone out of its way to solicit support for a film. And (b) increase use of laymen, particularly male, to supplement the Legion's current reviewing board. Then (c) Promotion of cinema culture via film clubs, and (d) Encouragement of motions picture studies in highschools and colleges.

According to the article, the Legion at this point can actively recommend only films in its A-1 category. However, there's hope that the positive approach can eventually be extended also to films in the A-II and A-III categories. According to Father Sullivan, "a few adult themes have been handled very well in recent films which Catholic adults could well have been urged to see."

He cited "Separate Tables," "He Who Must Die," "The Defiant Ones" and "The Mistress," all of which were rated A-III by the Legion.

However, Msgr. Little is quoted as saying, "we've got to be extremely cautious that we don't get behind films merely because they contain a few pious scenes or show someone entering a church. We do that and our support will be shunned."

Article repeatedly refers to the great influence of the Legion. Actually, with the exception of its "C" (Condemned) rating, many in industry doubt much impact excepting in heavily Catholic areas. This seems to cut both ways. "Inn of the Sixth Happiness," while a satisfactory grosser, is far from the success which, with Ingrid Bergman in the lead, 20th-Fox expected it to be.

"Our aim now is to promote better films produced through desire for our approval rather than through fear of our disapproval," Msgr. Little comments.

Little also says that too many Catholics treat films merely as a few hours entertainment. He wants to encourage discussion groups, and—eventually—the bi-weekly Legion ratings may be accompanied by detailed analyses of major films.

### Study Courses

Introduction of study courses in highschools and colleges would alleviate the shortage of Catholic writers and directors in the film industry, the Legion feels. Little says the rousing of interest in films among students would direct more of them towards a career in the industry.

"It certainly is not something which can be accomplished overnight, but the flow of materialistic propaganda in the product Hollywood produces will be offset if more and more young, competent Catholics interest themselves in this field," he told Information.

Reason the Legion has earned a reputation as a "foe" of the film biz roots partly in the "extremely poor press" that results when the Legion hands out "its rare but well-publicized 'C' ratings, such as given to 'Baby Doll' and 'The Miracle'," the article said.

## Trade's Current Parlor Guessing Game: What's 'True' Skouras Strategy?

manager, is out, and already has been snapped up by United Artists. Out, too, are his several assistants at the Paris office: Giulio Ascarelli, 20th's publicity topper for Europe, also is out, and also has switched to UA. Lefebvre originally had been offered the Tokyo manager post, but had nixed it.

In the U.S., 20th has eliminated divisions and district managers, giving the branch managers absolute authority, even to the point of taking on their own ad-pub chiefs and conducting and changing local campaigns with separate budgets. Only Alex Harrison, the general sales manager, remains in a central spot of sales authority.

Feeling is that Skouras, looking to the future, is convinced that this will be a smaller business, serving fewer theatres with bigger pictures; that the real effort must be made at the local level and tailored to its requirements and that de-centralization serves that purpose.

The methods of dealing with the changing domestic and foreign markets vary. While some companies think primarily in terms of reducing physical facilities and eliminating branches, which are seen as unnecessary overhead, others—particularly those with an adequate flow of product—adopt the philosophy of a harder "sell,"

which in their terms means a greater pin-pointing of effort without cutting down on penetration in a market that still can deliver a vast yield if the product is right.

While Skouras' policy domestically can be reasoned out, his procedure abroad has many in the industry baffled. Most execs who know the European field maintain that supervision is essential to prevent abuses. Skouras has said that the Continental sales setup had to plane and the telephone.

There's an almost traditional feeling in the industry that supervision, both domestically and abroad, is necessary to counteract the personal element that develops between branch manager and exhibitor in their daily dealings. Skouras' view appears to be that, if given sufficient authority, the branch toppers will, if anything, be tougher than they were before.

In the U.S., the added incentive will consist of a profit-sharing scheme, giving each branch a percentage of the net over and above the allocated costs, which will include homeoffice overhead. In changing the comparative rigidity of the prior setup, Skouras expects to both achieve a "tougher" local approach, and yet also a more sympathetic and understanding one.

Miss Hayward, with a Fifi D'O...  
 accent, is one of a group of  
 masques attempting a cross-coun...  
 trek of the United States in  
 1847. The party intends to take u...  
 mine-making in the valleys of Cal...  
 and is transporting it  
 precious grapevines via covered  
 wagon across the great plains. Je...  
 handler is hired as guide to the  
 group and in contradiction to mo...  
 accounts of such hard-bitten, bu...  
 rigidly moral gents, immediately  
 (Continued on page 22).

**Rich**

# UA'S 'A TIME TO GET TOUGH'

## 'Slow' When It's Small Business?

Washington, March 24. Two House Small Business Subcommittees are charting studies which might benefit film exhibitors.

One group, headed by Rep. Joe L. Evins (D-Tenn.), will investigate complaints of red tape and foot-dragging lodged against Small Business Administration loan operations. Exhibitors have been among the most vocal critics of SBA in this connection.

The second unit will take up the question of tax relief for small firms. Its chairman, Rep. Tom Steed (D-Okla.), said the issue will be explored "in detail." The full Small Business Committee last year recommended measures which would allow corporations to deduct up to \$30,000 a year on that portion of their net income reinvested in their business.

## Raoul Levy With Clouzot In N.Y. for Releasing Dicker With Columbia

French producer Raoul Levy, accompanied by writer-director Henri-Georges Clouzot, is currently in New York to negotiate a new deal with Columbia. The previous agreement between the producer and Col. which saw Levy deliver four features in the past year and a half, has terminated. The new arrangement, now under discussion, would call for a minimum of one and a maximum of three pictures over the next three-year period, according to Levy.

The first picture under the new deal would be "The Truth," starring Brigitte Bardot, with Clouzot writing the original screenplay and directing. The film is set to roll in Paris in December, with Col providing the financing if all contractual details are concluded.

Clouzot, meanwhile, disclosed that he is discussing with Col the possibility of doing a picture in the U.S. He said he had a property in mind—a 10-year old book by an American novelist—but that he was not prepared to make a final decision at this time. In all probability, he said, the picture would be made in New York if a deal could be arranged.

Two final pictures under Levy's previous deal will be delivered to Col shortly. They are "San Francisco Regatta," a story of children moving into adolescence, and "Babette Goes to War," a Bardot starrer. Previously Col received "The Night Heaven Fell" and "In Case of Emergency."

Clouzot, known for "Wages of Fear" and "Diabolique," said that while he would like to do an American picture, he is not interested in going to Hollywood. Hollywood, he explained, does not mean the same thing it did in the late 1930's and that it is merely a base of operations now. An American picture, he noted, can be made any place now.

In "The Truth," a story of a murder of passion, Clouzot said he was veering away from the suspense formula for which he has been noted. In explaining the type of suspense yarns he favors, he said: "A good suspense film must stay in the mind of the audience after the show and must mix the natural and the supernatural."

Levy, who produced the successful "And God Created Woman," is also planning to make a film in Japan dealing with Sorge, the Russian spy who was hanged by the Japanese during the war.

## Alf Taylor's New Post

Alfred R. Taylor, 35-year veteran with Paramount, has become manager of the company's mid-western division. He replaces J. H. Stevens, who has taken a leave of absence.

Taylor joined Par in 1924 in San Francisco. He worked up to branch manager in Omaha, Indianapolis and Los Angeles.

## CAN'T BE 'FIRST NATIONAL'

New Exploiters Adopt Film Service Corp. Tag

Los Angeles, March 24. Newly-formed First National Distributing Corp., has switched its name to Film Service Distributing Corp., upon the advice of Warner Bros. WB informed new setup which is going in for exploitation product, that it still retains the name, First National Pictures, although it hasn't been active in recent years.

Herb MacIntyre is sales manager of distrib outfit. Board of directors is composed of Charles Verhalen, J. J. O'Loughlin, Gilbert Scott and George L. Bagnall.

## Supreme Court Refuses

Orbo Appeal; 'Conspiracy' Charges Unestablished

Washington, March 24. Orbo Theatre Corp., of nearby Rockville, Md., was spurned by the U.S. Supreme Court Monday (23) in its battle against clearance practices by Washington area distributors.

Orbo had appealed from lower court rulings that there was no evidence of a "conspiracy to restrain trade" on the part of the defendants—Loew's, Warner Bros., Columbia, Paramount, Fox and United Artists.

The firm, operator of the Villa Theatre in Rockville, based its complaints on the Paramount decree's ban on clearance where there is no substantial competition between theatres. It argued that the 21-day clearance between first-run Washington houses and those in Rockville was unreasonable. Rockville is about 15 miles from the Washington mainstem.

## Ray Heindorf Exits WB

Hollywood, March 24. Ray Heindorf, who succeeded Leo Forbstein as head of Warner Bros. music department following latter's death in 1948, checked out of studio over weekend, following windup of his contract. During his tenure at WB, he won two Academy Oscars and was nominated 19 times.

He heads for an extended European tour next month.

Cuthane Film Studios Inc. has been formed to conduct a motion pictures business in New York, with capital stock of 200 shares, no par value. Chapman & Marko filing attorneys at Albany.

## Max Youngstein In New MPAA Rap

The battle of words between Max E. Youngstein and the Motion Picture Assn. of America entered a new phase this week when the United Artists v.p. charged that the MPAA was staffed with men who "neither respect nor like the film business."

"I am sick and tired of people living off our business who have never had a thing to do with the selling, merchandising or promoting of pictures and who consider 'showmanship' a dirty word," Youngstein blasted.

While particularly bitter about Kenneth Clark, the MPAA v.p., Youngstein again maintained that MPAA president Eric Johnston was a follower rather than a leader and that he was given to compromises in lieu of taking the initiative in obtaining industry action on various levels.

In a previous blast, Youngstein called the MPAA, along with television and the consent decrees, one of the "liabilities" of the industry and charged Johnston had failed to provide leadership in the areas of the decrees, the sale of films to tv and censorship. MPAA replied that Johnston couldn't very well lead if his own constituents were un-united about the questions raised by any decree revision, that he couldn't have done anything about tv, which was everybody's

## Alden Tax Loss Benefit Via List Is \$9,800,000

Proposed merger of List Industries (RKO Theatres, et al.) and the Glen Alden Corp. would give the surviving corporation, which is to bear the Alden name, a tax advantage of \$9,800,000. This is the amount accruing to Alden, which is a coal producer, on a tax-loss-carry-forward basis.

Coal operations have improved but not sufficiently for Alden earnings, alone, to use up the tax benefits, Alden execs said this week in a proxy statement to stockholders. Application has been made to list the shares of the new company on the New York Stock Exchange. List has been on the big board right along; Alden has been on the American Exchange.

Combined assets of the merged corporation would be more than \$132,000,000, with 5,000,000 shares outstanding. Proposed agreement gives List stockholders one share of the new company for each share now held with the Alden shareholders getting five shares for each four now owned.

Boards of both concerns recently approved the merger. Final vote of approval rests with the List stockholders at a New York meeting April 10 and with the Alden stockholders at a Wilkes-Barre meeting April 21.

## Dick Clark's 4th Film

Teenage idol Dick Clark, who already has a two-picture deal with United Artists, has signed a similar agreement with Columbia. The tv personality will make two pictures under the banner of Drexel Pictures Corp. for Col release.

Under the Col deal, Clark will have one picture ready for release this year and the other for 1960. His UA commitment calls for two pictures within the next 18 months. No properties have been set as yet for any of the four films.

Clark is seen weekday afternoons on the American Bandstand tv show and on Saturday night, both over the ABC network. Col is currently using Clark to endorse "Gidget" in ads, trailers, and radio-tv commercials.

In the Col deal, Marvin Josephson, president of Broadcast Management Inc. represented Drexel, with v.p. Leo Jaffe speaking for Columbia.

## SHOULDER-BRAIDED VETERAN

Veepey To Metro Studio Ad-Pub Chief Strickling

Howard Strickling, with Metro's publicity department for the past 40 years, was named a v.p. of Loew's Inc., by the board of directors last week.

Strickling, named pub-ad chief of Metro in January, 1958, had been prior to that studio publicity chief for many years. He will continue to headquarter on the Coast.

## Unique Hot 'Hercules' Deal; 2,000 Playdates Already For Joe Levine Import

Warners was quick in confirming last week's report that the company had taken over domestic distribution of the Joseph Levine import of "Hercules." Italian production goes out via WB in July.

Of particular significance in the trade is the fact that WB, in a matter of a few days, sold 2,000 dates for the picture. This was disclosed by WB distribution v.p. Charles Boasberg in New York prior to his return to the Coast over the past weekend. Exec has been east to line up Gotham situations, including Loew's and RKO outlets.

Levine's deal is unique and WB brass, including Ben Kalmenson and Boasberg, and Levine himself, expressed satisfaction with it. They declined to discuss details but it was made known that Levine retains the ownership and WB provided what was termed a "substantial" advance against a straight distribution percentage. Arrangement gives Levine the right to follow through on the elaborate promotion plans he had mapped prior to getting together with WB.

## Stratford's Film Side

Stratford, Ont., March 24.

Ten countries, so far, will enter in International Film Festival here, Aug. 24-Sept. 5. India's will be "Aparajito," sequel to "Pather Panchali"; Czechoslovakia's a full-length feature of the Trinka puppets, seen here only in shorts hitherto; Russia's likely either "The Idiot," or "Ivan the Terrible, Part II." U. S. and British entries aren't yet known.

Unlike last year, there'll be just one honored guest, a film maker whose works will be shown during the festival.

## PAY FIRST, ADJUST LATER: HEINEMAN

Riled by exhibitors "who think they can set their own terms for our pictures," United Artists is instituting a new and tougher sales policy. From now on, every exhibitor playing UA films will have to pay film rental based on the terms he agreed to under his contract. Then, and only then, will UA consider a review of terms.

United Artists salesmen and branch heads have been specifically instructed not to make any adjustment promises when negotiating contracts. The new UA pitch is: Buy our pictures on mutually agreeable terms. But don't buy 'em already figuring on downward revision of the deal after the product has played.

The UA attitude was outlined in N. Y. Monday (23) by William J. Heineman, UA v.p. in charge of distribution. He issued a six-point explanation of the company's policy, which he called "not rigid, but fair and just."

Heineman pointed out that a good many exhibitors refused to pay film rental to the company, after a picture had played its date, on the theory that there would first have to be an adjustment of terms. The company at one point had \$1,600,000 outstanding on "The Vikings." Coin had been earned, but was being held back by the theatres. He noted that there were some exhibitors who had never played a UA film without first getting an adjustment.

### Exhibits Abuse Distrib

"From now on, this is going to change," Heineman emphasized. "In no other business is a contract signed, merchandise delivered and sold for cash, and the proceeds then withheld from the supplier or paid only in part. This business has got to stop being a one-way street."

Heineman's program and statement of policy runs as follows:

- (1) "We intend to negotiate and market each and every picture on terms based upon their individual merits.
- (2) "We shall insist upon being paid our earned film rental on percentage, or flats, as per the terms of the contract.
- (3) "We will not consent to exhibitors making their own adjustments.
- (4) "We will not permit exhibitors to withhold our earned rental in order to force adjustments.
- (5) "If an exhibitor refuses to pay after playing and withholds unreasonably, our producer's money, we shall insist upon payment before continuing to do any further business with that account.
- (6) "If, after a picture has played on percentage terms and the earned film rental has been paid in full and in the judgment of the producer and United Artists some relief or revision of the percentage terms are justified, such relief will be given."

Heineman said he'd rather lose some accounts than to continue on the present policy of virtually letting exhibitors determine what they should pay, irrespective of the agreed-upon terms of the contract. There's already been some exhibitor reaction to the UA approach. Story had been that Heineman would cut out all adjustments; to which exhibits replied: "If he does that, we'll just skip booking his pictures."

The overall UA slant, conditioned by a position of strength via the upcoming lineup, is that it can afford to lose some accounts if it's a question between that and going along with the prior practice of letting the exhibs determine their own terms.

Jerry Wald will shoot three of the 11 pix on his 20th-Fox sked abroad this summer: "Beloved Infidel," in London; "Sons and Lovers," rural Britain; "The Bohemians," Paris.

# L.A. Spurts; 'Rio' Great \$42,000 In 3 Spots, 'Life' Whopping 24G for 1, 'Dog' Sock 26G, 2; 'Tempest' 21G, 2

Los Angeles, March 24. First-runs here are enjoying one of the biggest weeks in several months with the arrival of a flock of unusually strong new pix. Hefty holdovers and pre-Easter school holiday week are adding extra lift.

Heading the parade are "Rio Bravos," great \$42,000 or over in three theatres, and "Imitation of Life," whopping \$24,000 in one theatre, the Hollywood Paramount. "Shaggy Dog" also is smash with \$26,000 in two smaller houses.

"Tempest" is rated fast \$21,000 in two locations while "Alias Jesse James" looks fair \$18,000 in four spots. "Sound and Fury" looks like okay \$13,000 in first week at Pantheaters.

"Auntie Mame" shapes beffy \$18,000 in 14th frame. "Sleeping Beauty" should hit socko \$15,000 in eighth-day at Fox Wilshire. "Gigi" still is big at \$11,000 in ninth session at Four Star.

Hard ticketers are holding up well with the big \$12,000 for 118th week of "Around World in 80 Days" at Carthy the most amazing.

**Estimates for This Week**  
Downtown Paramount. Wiltern, Hollywood (ABPT-SW-FVC) (3,300; 2,344; 756; 90-\$1.50)—"Rio Bravo" (WB) and "Forbidden Island" (Col). Great \$42,000 or over. Last week, Downpar. "When Worlds Collide" (Par). "War of Worlds" (Par) (reissues) (1st wk). \$9,000. Wiltern Hollywood with Hillcrest. "Last Blitzkrieg" (Col). "Good Day for Hanging" (Col). \$13,400.

Orpheum, Iris, Loyola, Uptown (Metropolitan-FWC) (2,213; 875; 1,298; 1,715; 90-\$1.50)—"Alias Jesse James" (UA) and "Bop Girl" (UA). Fair \$18,000. Last week, Orpheum with Hawaii. "Giant Behemoth" (AA) "Arson for Hire" (AA) \$9,200. Iris, Uptown with Los Angeles. "I, Mobster" (20th). "Intent to Kill" (20th). \$10,000. Loyola with Downtown. Vogue, "Black Orchid" (Par). "Hot Angel" (Par). \$11,800.

Hawaii, Los Angeles (G&S-FWC) (1,106; 2,017; 90-\$1.50)—"Sad Horse" (20th) and "Little Savage" (20th). Dull \$5,800.

Fine Arts, Vogue (FWC) (631; 825; 90-\$1.50)—"Shaggy Dog" (BV). Sock \$26,000. Last week, Fine Arts. "My Uncle" (Con) (13th wk). \$2,800.

Hollywood Paramount (F&T) (1,468; \$1.40-\$2.40)—"Imitation of Life" (U). Whopping \$24,000. Last week, "The Journey" (MG) (4th wk). \$6,500.

Downtown, Warner Beverly (SW) (1,757; 1,612; 90-\$1.50)—"Tempest" (Par). Fast \$21,000. Last week, Warner Beverly. "Cat On Hot Tin Roof" (MG) (2d wk). \$1,600. Last week, "The Journey" (MG) (4th wk). \$6,500.

Pantages (RKO) (2,815; \$1.25-\$2) (Continued on page 26)

## 'Some Hot' Sockeroo At 18G, L'ville; 'Rio' Grand \$11,000, 'Beauty' 15G, 2d

Louisville, March 24. Wicket biz is still big at downtown houses currently, reflecting the draw which new product has on the patrons. Considering that the city was on a weekend basketball binge with the finals of the NCAA tourney being played here, the fact that cinemas are making a creditable showing is a tipoff on the strength of film biz.

Best this week are "Rio Bravo," hefty at the Mary Anderson, "Some Like It Hot," wow at United Artists; and "Sleeping Beautiful," sock at the Brown in second week.

**Estimates for This Week**  
Brown (Fourth Ave.) (1,200; 75-\$1.25)—"Sleeping Beauty" (BV) (2d wk). Sock \$15,000 after opener's \$20,000, exceeding hopes.  
Kentucky (Swiftow) (900; 60-90)—"Ride Lonesome" (Col) and "Man Inside" (Col). Puny \$3,000. Last week, "Place In Sun" (Par) and "Stalag 17" (Par) (reissues), \$4,500.

May Anderson (People's) (1,000; 75-\$1.25)—"Rio Bravo" (WB), looks grand \$11,000. Last week, "Hanging Tree" (WB) (2d wk). \$5,000.

Rialto (Fourth Ave.) (3,000; 60-\$1)—"House on Haunted Hill" (AA) and "Wolf Larsen" (AA) (2d wk). Slow \$5,500.

United Artists (UA) (3,000; 60-\$1)—"Some Like It Hot" (UA). Had lines extending down the main street over weekend, promising wow \$18,000 or near. Last week, "The Journey" (M-G), \$7,000.

## Broadway Grosses

**Estimated Total Gross**  
This Week .....\$485,400  
(Based on 21 theatres)  
Last Year .....\$522,600  
(Based on 24 theatres)

## 'Life' Wham 26G, Frisco; 'Rio' 29G

San Francisco, March 24. First-runs here this session shape potent, with "Imitation of Life" at Golden Gate and "Rio Bravo" at Paramount both doing terrific biz. "Shaggy Dog" is rated excellent at the Fox while "The Tempest" looks fancy at the St. Francis.

"Sleeping Beauty" looks offish in sixth round if still okay at Corbett. "Gigi" continues fancy in 37th session at the Stagedoor. "South Seas Adventure" looks lofty in 17th stanza at Orpheum.

**Estimates for This Week**  
Golden Gate (RKO) (2,859; \$1.25)—"Imitation of Life" (U). Wow \$26,000. Last week, "Forest Rangers" (Par) and "Wells Fargo" (Par) (reissues), \$6,000.

Fox (FWC) (4,651; \$1.25-\$1.50)—"Shaggy Dog" (BV). Excellent \$25,000. Last week, "Young Lions" (20th) and "Island In Sun" (20th) (reissues), \$7,000. \$9-\$1.25—"Night Of Quarter Moon" (M-G). "Nowhere To Go" (M-G) (2d wk). Mild \$6,700 in 6 days. Last week, \$11,500.

Paramount (Par) (2,646; 90-\$1.25)—"Rio Bravo" (WB). Smash \$29,000 or near. Last week, "Helen of Troy" (WB) and "Land Of Pharaohs" (WB) (reissues), \$9,000.

St. Francis (Par) (1,400; \$1.25-\$1.50)—"Tempest" (Par). Fancy \$15,000 or over. Last week, "Place In Sun" (Par) and "Stalag 17" (Par) (reissues), \$10,000.

Orpheum (SW-Cinemas) (1,456; \$1.75-\$2.65)—"South Seas Adventure" (Cinemas) (17th wk). Lofty \$17,000. Last week, \$16,000.

United Artists (No. Coast) (1,207; \$1.25-\$1.50)—Closed for remodeling.

Stagedoor (A-R) (440; \$1.25-\$3)—"Gigi" (M-G) (37th wk). Fat \$7,000. Last week, \$7,500.

Presidio (Hardy-Parsons) (774; \$1.25-\$1.50)—"Forbidden Fruit" (Indie) (3d wk). Good \$3,500. Last week, \$4,000.

Vogue (S. F. Theatres) (364; \$1.25)—"Age Of Infidelity" (Indie). Fine \$2,100. Last week, "Sin Of Youth" (Indie) (2d wk), \$1,800.

Alexandria (United California) (1,170; \$1.50-\$3.50)—"South Pacific" (Magna) (38th wk). Fast \$9,000, same as last week.

Coronet (United California) (1,250; \$1.49-\$1.75)—"Sleeping Beauty" (BV) (6th wk). Off to okay \$9,000. Last week, \$11,000.

## 'Life, Cleve. Sensation, Giant 33G; 'Hill' Lofty \$16,000, 'Seas' 12G, 16th

Cleveland, March 24.

"Imitation of Life" is doing sensationally at Hippodrome opening round, as part of two-city premiere here and in Chicago. Personalities by Lana Turner plus other cast members gave big great ballyhoo during three-day visit. House was virtually capacity over weekend. "House on Haunted Hill" looks fancy at Allen. "Mating Game" is rated average in second State week.

**Estimates for This Week**  
Allen (SW) (3,800; 85-\$1.50)—"House on Haunted Hill" (AA). Fancy \$16,000 or over. Last week, "Old Man and Sea" (WB), \$10,500.

Continental Art (Art Theatre) (850; \$1.25)—"Open City" (Indie) and "Bicycle Thief" (Indie) (reissues). Fair \$1,800. Last week, "Affair of Julie" (Indie), \$900.

Heights Art (Art Theatre Guild) (925; \$1.25)—"Horse's Mouth" (Loew) (6th wk). Nice \$2,100. Last week, \$2,500.

## Omaha Up; 'Bravo' Hefty \$11,500, 'Dog' Socko 7½G, 'Trap' 6G, 'Pacific' 8G

Omaha, March 24.

Biz is perking at downtown first-runs this week, with "Rio Bravo" hefty at Orpheum and "Shaggy Dog" sock at State. Other new entry, "Trap," at the Omaha is just okay. Hard-ticket "South Pacific" remains good at the Cooper in 22d session.

**Estimates for This Week**  
Brandeis (Cooper) (694; 90)—"Robe" (20th) and "Demetrius and Gladiators" (20th) (reissues) (2d wk). Fair \$2,000 after \$3,500 bow.  
Cooper (Cooper) (708; \$1.50-\$2.20)—"South Pacific" (Magna) (22d wk). Still big at \$8,000. Last week, same.

Omaha (Tristates) (2,066; 75-\$1)—"Trap" (Par) and "Hot Angel" (Par). Okay \$6,000 or near. Last week, "House on Haunted Hill" (AA) and "Arson for Hire" (AA) (2d wk), \$5,000.

Orpheum (Tristates) (2,980; 75-\$1)—"Rio Bravo" (WB). Hefty \$11,500. Last week, "These 1,000 Hills" (20th) and "Alaska Passage" (20th), \$7,000.

State (Cooper) (850; 90)—"Shaggy Dog" (BV). Big \$7,500. Last week, "First Man Into Space" (M-G), \$5,000.

## 'Rio' Rich \$12,000, Cincy; 'Flag' 10½G

Cincinnati, March 24.

Film biz here is holding up well for Holy Week, in the face of added detours from "Ice Capades" at Cincinnati Garden, annual Grotto vaude show at the Taft, and Cincinnati U participation in National Collegiate Basketball tourney. "Rio Bravo" only newcomer bids for a good total at flagship Albee. Holdovers are topped by "Rally Round Flag," unfurling remarkable staying power in fifth week, "Auntie Mame" is still rosy for windup of local record 12-week pop-scale run. "House on Haunted Hill," shapes a good second rounder. Longrun "South Seas Adventure" bids for a bulge in 21st week.

**Estimates for This Week**  
Albee (RKO) (3,100; 90-\$1.25)—"Rio Bravo" (WB). Good \$12,000 or over a bit. Last week, "Journey" (M-G), \$9,500.

Capitol (SW-Cinemas) (1,376; \$1.20-\$2.65)—"South Seas Adventure" (Cinemas) (21st wk). Hotsy \$15,000, helped by out-of-town school groups. Last week, \$14,500.

Grand (RKO) (1,400; 90-\$1.50)—"Auntie Mame" (WB) (m.o. 5th wk). Strutting in swell \$6,000 stride, same as for past fortnight, in finale of record 12-week Cincy record pop rise run.

Keith's (Shor) (1,500; 90-\$1.25)—"House on Haunted Hill" (AA) (2d wk). Good \$5,500 after \$9,200 bow. Grossed an additional \$11,000 last week on simultaneous showing at Shor's Twin Drive-In.

Palace (RKO) (2,600; 90-\$1.10)—"Star Is Born" (WB) split with "Sayonara" (WB) and "Pajama Game" (WB) (reissues). Mild \$5,500. Last week, "Trap" (Par), \$7,500.

Valley (Wiethe) (1,200; \$1-\$1.50)—"Rally Round Flag" (20th) (5th wk). Close to last week's solid \$10,500 in windup of run.

Hippodrome (Telem) (3,700; 85-\$1.50)—"Imitation of Life" (U). Big kleig-lighted preem and Lana Turner's personals here got it off boomingly. Wow \$33,000 or near. Last week, "Revolt in Big House" and "I Mobster" (20th), \$8,000.

Lower Mail (Community) (500; 70-90)—"Girls, Inc." (Indie) and "Lonely Sex" (Indie). Brisk \$3,500. Last week, "Pitturi" (Indie) and "Lash of Penitents" (Indie) (reissues), \$2,000.

Ohio (Loew) (1,244; 85-\$1.25)—"Separate Tables" (UA) (m.o.). Okay \$5,000. Last week, same.

State (Loew) (3,500; 70-90)—"Mating Game" (M-G) (2d wk). Average \$8,500. Last week, \$10,000.

Stillman (Loew) (2,700; 85-\$1.25)—"Night of Quarter Moon" (M-G). Ordinary \$5,000. Last week, "Place In Sun" (Par) and "Stalag 17" (Par) (reissues), \$4,500.

Palace (SW-Cinemas) (1,523; \$1.25-\$2.40)—"South Seas Adventure" (Cinemas) (16th wk). Okay \$12,000 after \$12,800 last week.

## K.C. Soars; 'Some Hot' Boffo \$16,000, 'Bravo' Smash 11G, 'Bell' Brisk 8G

Kansas City, March 24.

### Key City Grosses

**Estimated Total Gross**  
This Week .....\$2,639,400  
(Based on 23 cities and 244 theatres, chiefly first runs, including N. Y.)  
Last Year .....\$2,479,700  
(Based on 22 cities and 231 theatres.)

## Monroe Hotsy 17G, Balto; 'Bravo' 14G

Baltimore, March 24.

Strong new product is helping the pix situation here. Up front are "Some Like It Hot," smash at Century and "Rio Bravo," which is giving the Stanley its nicest biz in weeks. Other pleasers are "Sleeping Beauty," still nice in fifth at the New. "Case of Dr. Laurent," is fast in second at the Five West. "Last Mile" shapes modest at the Town. "Hanging Tree" is fair in third stanza at Hipp.

**Estimates for This Week**  
Century (R-F) (3,100; 50-\$1.50)—"Some Like It Hot" (UA). Sock \$17,000 for Marilyn Monroe pic. Last week, "Rally Round Flag" (20th) (3d wk), \$6,000.

Cinema (Schwaber) (460; 90-\$1.50)—"Seventh Seal" (Janus). Mild \$1,800. Last week, "Nine Lives" (Indie) (2d wk), \$2,000.

Five West (Schwaber) (460; 90-\$1.50)—"Case of Dr. Laurent" (T-L) (2d wk). Fast \$3,200 after \$3,500 opener.

Hippodrome (R-F) (2,300; 50-\$1.25)—"Hanging Tree" (WB) (3d wk). Fair \$5,000 after \$7,000 in second.

Little (R-F) (300; 50-\$1.25)—"Rose Bernd" (Indie). Oke \$1,800. Last week, "Lovers and Thieves" (Indie), \$1,500.

Mayfair (R-F) (900; 50-\$1.25)—"Night of Quarter Moon" (M-G). Mild \$3,500. Last week, "Night to Remember" (Rank), \$4,000.

New (R-F) (1,600; 90-\$1.50)—"Sleeping Beauty" (BV) (5th wk). Nice \$9,000 after \$11,000 in fourth.

Playhouse (Schwaber) (460; 90-\$1.50)—"Black Orchid" (Par). Pleasing \$3,500. Last week, "Doctor's Dilemma" (M-G) (6th wk), \$2,700.

Stanley (R-F) (3,200; 50-\$1.50)—"Rio Bravo" (WB). Hefty \$14,000. Last week, "The Journey" (M-G) (2d wk), \$5,000.

Town (R-F) (1,125; 50-\$1.25)—"Last Mile" (UA). Modest \$4,000. Last week, "Stranger In Arms" (U), ditto.

## 'James' Smash \$11,000, Seattle; 'Dog' Fat 14G

Seattle, March 24.

School vacations will help biz this week. "Shaggy Dog," "Alias Jesse James" and "Mating Game" all are doing strongly especially "James," with smash takings at Coliseum. "Auntie Mame" still is great on 12th week windup or first moveover round at Music Hall.

**Estimates for This Week**  
Blue Mouse (Hamrick) (739; \$2)—"Sleeping Beauty" (BV) (5th wk). Solid \$9,000. Last week, \$9,700.

Coliseum (Fox-Evergreen) (1,970; 90-\$1.50)—"Alias Jesse James" (UA) and "Escort West" (UA). Great \$11,000. Last week, "House on Haunted Hill" (AA) and "Came from Hell" (AA) (2d wk), \$7,000.

Fifth Avenue (Fox-Evergreen) (2,500; 90-\$1.50)—"Shaggy Dog" (BV) and "Looking for Danger" (AA). (4 days). Big \$14,000. Last week, "Black Orchid" (Par) and "Tokyo After Dark" (Par). (2d wk 5 days), \$3,600.

Musie Box (Hamrick) (850; 90-\$1.50)—"Mating Game" (M-G). Lofty \$7,000. Last week, "Journey" (M-G) (10 days), \$6,500.

Musie Hall (Hamrick) (2,200; 90-\$1.50)—"Auntie Mame" (WB) (m.o.). Smash \$8,000 for 12th week downtown here. Last week, "Gigi" (M-G), \$5,200.

Orpheum (Hamrick) (2,700; 90-\$1.50)—Rented out for stagshows. Last week, "Auntie Mame" (WB) (11th wk), great \$8,800.

Paramount (Fox-Evergreen) (3,107; \$1.50-\$1.75)—"Windjammer" (NT) (9th wk). Smash \$11,000. Last week, \$11,500.

Sock is the word for "Some Like It Hot" at the Midland, one of biggest grossers at house in many months. With "Rio Bravo" at Paramount also smash, boxoffice is torrid currently. "Bell, Book and Candle" at Roxy is rated big. "Horse's Mouth" at the Rockhill continues on the bright side, and will hold again. "No Name on Bullet" is moderate in three Fox Midwest houses while "Stranger in My Arms" is okay in second week in the Uptown. Dickinson circuit opened two ozoners here returning to its former policy of combining drive-ins and hardtops in a first-run policy. Weather is a handicap so far this spring.

**Estimates for This Week**  
Iris, Fairway, Granada (Fox Midwest) (1,360; 700; 1,217; 75-90)—"No Name on Bullet" (U) and "Voice in Mirror" (U). Average \$8,000. Last week, "Blood of Vampire" (U) and "Monster on Campus" (U), \$8,500.

Kimo (Dickinson) (504; 90-\$1.25)—"God Created Woman" (Kings) (59th wk). Satisfactory \$900. Last week, same.

Midland (Loew) (3,500; 90-\$1.25)—"Some Like It Hot" (UA). Sock \$16,000, best in many months. Holds, notch! Last week, "Night of Quarter Moon" (M-G) and "Kill Her Gently" (Col), \$6,000.

Missouri (SW-Cinemas) (1,194; \$1.25-\$2)—"South Seas Adventure" (Cinemas) (15th wk). Steady \$8,000. Last week, ditto.

Paramount (UP) (1,900; 75-\$1)—"Rio Bravo" (WB). Smash \$11,000; holding. Last week, "Black Orchid" (Par), \$4,500.

Rockhill (Little Art Theatres) (750; 90-\$1.15)—"Horse's Mouth" (Loport) (3d wk). Grand \$3,300; holds. Last week, \$4,000.

Roxy (Durwood) (879; \$1-\$1.25)—"Bell, Book, Candle" (Col). Big \$8,000; stays on. Last week, "Auntie Mame" (WB) (11th wk), \$5,000, ending record run at house.

Shawnee Drive-In. Le a o a d r o n (1,100; 900 cars; 750; 700; 90)—"Crawling Eye" (DCA) and "Cosmic Monster" (DCA) with "Last of Badmen" (Col) (2d run). Resumes first-run policy as circuit brings its two drive-ins here into full week operation. Modest \$5,000, and with weather over weekend hard to overcome. Last week, sub-runs.

Uptown (Fox Midwest) (2,043; 75-\$1)—"Stranger in Arms" (U) (2d wk). Modest \$4,500. Last week, \$6,500.

'Sand'-'Blitzkrieg' Loud \$30,000, Toronto; 'Moon' 10G, 'Mame' Big \$14,000

Toronto, March 24.

Major newcomers are "Sea of Sand" plus "Blitzkrieg" big in four spots. "Night of Quarter Moon" looks good at Uptown. "Auntie Mame," in 10th frame at Imperial, is still pacing the city to socko returns. "Separate Tables" in sixth stanza, also continues big.

**Estimates for This Week**  
Carlton, Danforth, Humber, Westhill (Rank) (2,318; 1,330; 1,203; 608; 75-\$1.25)—"Sea of Sand" (Rank) and "Blitzkrieg" (Col). Big \$30,000. Last week, "Night to Remember" (Rank) (2d wk), \$18,000.

Eglinton, Palace, Rummymede, York (FP) (1,080; 1,485; 1,385; 877; \$1)—"I Was Monty's Double" (WB). Neat \$13,000. Last week, "Spy on Wilhelmstrasse" (Col), \$16,000.

Fairlawn (Rank) (1,165; 75-\$1.25)—"Rally Round Flag" (20th) (6th wk). Okay \$4,000. Last week, \$5,000.

Hollywood (FP) (1,080; \$1-\$1.25)—"Inn of Sixth Happiness" (20th) (11th wk). Fine \$5,000. Last week, \$5,500.

Hyland (Rank) (1,057; \$1)—"Carry On, Sergeant" (Rank). Nice \$7,000. Last week, "Horse's Mouth" (UA) (7th wk), \$4,500.

Imperial (FP) (3,343; 75-\$1.25)—"Auntie Mame" (WB) (10th wk). Big \$14,000. Last week, same.

International (Taylor) (557; \$1.25)—"Gigi" (M-G) (34th wk). Fast \$4,000. Last week, ditto.

Loew's (Loew) (2,098; 75-\$1.25)—"Separate Tables" (UA) (6th wk). Big \$9,000 or near. Last week, \$9,500.

Tivoli (FP) (995; \$1.75-\$2.40)—"South Pacific" (Maga) (37th wk). Okay \$7,000. Last week, \$7,200.

Uptown (Loew) (2,745; 75-\$1.25)—"Night of Quarter Moon" (M-G). Good \$10,000 or close. Last week, "Lonelyhearts" (UA), \$8,000.

# SOCKO PIX FATTEN CHI B.O.

## New Films Bolster Det.; 'Rio' Bravo

### 18G 'Giant' Tall 15G, 'Verboten' Hep

### 15G, 'Beauty' Wow 23G, 'Tables' 10G, 5

Detroit, March 24.

Five newcomers this week, two of them being smash. Meanwhile, the holdovers continue strong. So generally, men stem big continues steadily. "Rio Bravo" is solid at the Palms. "Giant Behemoth" shapes big at Broadway-Capitol. "Mating Game" is rated fair at the Adams. "Black Orchid" is okay at Trans-Lux Krim. "Lonelyhearts" looks lonely at the Michigan.

"Sleeping Beauty" looms great in third outing at the United Artists. "South Seas Adventure" stays torrid in 25th week at Music Hall. "Separate Tables" is smash in sixth stanza at the Madison. "Verboten" looks good in second round at the Fox after going over expectancy in first week.

**Estimates for This Week**

**Fox** (Fox-Detroit) (5,000; \$1.25-\$1.49) — "Verboten" (Rank) and "Sea Fury" (Rank) (2d wk). Fine \$15,000. Last week, \$20,500, way over hopes.

**Michigan** (UD) (4,000; \$1.25-\$1.49) — "Lonelyhearts" (UA) and "Valerie" (UA). Mild \$10,000. Last week, "Stranger in Arms" (U) and "Never Steal Anything Small" (U), \$12,000.

**Palms** (UD) (2,961; \$1.25-\$1.49) — "Rio Bravo" (WB) and "Machete" (Indie). Swell \$18,000 or near. Last week, "10 Commandments" (Par) (reissue) (2d wk), \$11,000.

**Madison** (UD) (1,900; \$1.25-\$1.49) — "Separate Tables" (UA) (6th wk). Smash \$10,000. Last week, \$11,000.

**Broadway-Capitol** (UD) (3,500; \$0.90-\$1.25) — "Giant Behemoth" (AA) and "Arson for Hire" (AA). Big \$15,000. Last week, "Place in Sun" (Par) and "Stalag 17" (Par) (reissues), \$10,500.

**United Artists** (UA) (1,667; \$1.25-\$1.75) — "Sleeping Beauty" (BV) (3d wk). Sensational \$23,000. Last week, \$22,600.

**Adams** (Balaban) (1,700; \$1.25-\$1.50) — "Mating Game" (M-G). Oke \$7,000. Last week, "Journey" (M-G) \$10,000 in third week.

**Music Hall** (SW-Cinera) (1,208; \$1.55-\$2.65) — "South Seas Adventure" (Cinera) (25th wk). Fine \$15,000. Last week, \$18,000.

**Trans-Lux Krim** (Trans-Lux) (1,000; \$1.49-\$1.65) — "Black Orchid" (Par). Good \$8,000 or over. Last week, "Two-Headed Spk" (Col), \$2,000 in short third week.

## 'Bravo' Great 19G, Mpls; 'Gidget' 8G

Minneapolis, March 24.

With teenagers pouring into the city from all parts of the state for the high school basketball championship tournament, the Gopher did solidly over the week-end with "Gidget," a film with particular appeal for youngsters. It shapes fancy at the Gopher. Stand-out, however, is "Rio Bravo," sock at State. "The Journey" looks lofty at World. "The Tempest" is potent in first round at Orpheum.

With the minimum of holdovers this finds the hard-ticket "Windjammer," great in its 18th week at Century. "Sleeping Beauty" is rated stout in third Academy round.

**Estimates for This Week**

**Academy** (Mann) (947; \$1-\$1.49) — "Sleeping Beauty" (BV) (3d wk). Many out-of-town attracted by this exclusive showing in Technirama 70; in fact, it's the only such presentation in this area. Stout \$15,000. Last week, \$13,500.

**Century** (S-W) (1,150; \$1.75-\$2.65) — "Windjammer" (NT) (18th wk). A great magnet for many basketball tourney transients. Tall \$13,000. Last week, \$15,000.

**Gopher** (Berger) (1,000; \$5-\$11) — "Gidget" (Col). Fast \$8,000. Last week, "Tarawa Beachhead" (Col), \$6,400.

**Lyric** (Par) (1,000; \$5-\$11) — "Up Periscope" (WB). Pleasing \$8,000. Last week, "Old Man and Sea" (WB), \$6,500.

**RKO Orpheum** (RKO) (2,800; \$5-\$11) — "Tempest" (Par). Well sold with virile \$9,000 likely. Last (Continued on page 26)

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

## Monroe Mighty \$40,000, D.C. Ace

Washington, March 24.

"Some Like It Hot" at Capitol shapes wow opening week, being the most torrid entry here of year so far. Otherwise, trade remains spotty. Also big is "Rio Bravo," day-dating two houses. "Penny-packer" fell short of hopes at Palace in second round. "Tempest" at Keith's looms only okay. Strong to the end, "Separate Tables" finally bows out of the Columbia after 14 stanzas. Remaining socko is "Sleeping Beauty" in fifth round at Uptown.

**Ambassador-Metropolitan** (SW) (1,490; 1,000; 90-\$1.25) — "Rio Bravo" (WB). Socko \$22,500. Last week, "Hanging Tree" (WB), \$15,000.

**Apex** (K-B) (940; \$1.00) — "Sins of Rose Bernd" (Indie). Fair \$1,800. Last week, reissues.

**Capitol** (Loew) (3,434; 90-\$1.25) — "Some Like It Hot" (UA). Wham \$40,000 or near for Marilyn Monroe starrer. Last week, "Night of Quarter Moon" (M-G), \$10,000.

**Columbia** (Loew) (904; 90-\$1.49) — "Separate Tables" (UA), (14th wk). Oke \$7,500 for final week. Last week, ditto.

**Kath's** (RKO) (1,850; 90-\$1.25) — "Tempest" (Par). Okay \$12,000. Last week, "I Want to Live" (UA) (5th wk), \$7,500.

**Ontario** (K-B) (1,240; 90-\$1.25) — "Tosca" (Indie). Tall \$7,000. Last week, "Night to Remember" (Rank) (4th wk), \$3,500.

**Palace** (Loew) (2,390; 90-\$1.25) — "Penny-packer" (20th) (2d wk). Fair \$10,000 after disappointing \$13,500 opener.

**Plaza** (T-L) (276; 90-\$1.49) — "Night Heaven Fell" (Kings) (13th wk). Oke \$2,100. Last week, \$2,300.

**Trans-Lux** (T-L) (600; 90-\$1.65) — "Last Blitzkrieg" (Col) (3d wk). Slack \$2,300. Last week, \$3,500.

**Uptown** (SW) (1,100; \$1.25-\$1.49) — "Sleeping Beauty" (BV) (5th wk). Boff \$12,000. Last week, \$13,000.

**Warner** (SW-Cinera) (1,300; \$1.25-\$2.40) — "South Seas Adventure" (Cinera) (14th wk). Fat \$15,200. Last week, \$15,000.

## Pitt Offish; 'Rio,' Rich \$19,000, 'Trap' Thin 6G

Pittsburgh, March 24.

Holy Week about as expected although "Sleeping Beauty" is still big at Nixon while the Stanley, bringing in its Easter attraction, "Rio Bravo," which shapes big. "The Trap" at Harris is thin. "Night of Quarter Moon" at Fulton looks drab. "Doctor's Dilemma" looms good at Squirrel Hill.

**Estimates for This Week**

**Fulton** (Shea) (1,700; 80-\$1.25) — "Night of Quarter Moon" (M-G). Slow \$3,000. Last week, 2d of "Night To Remember" (Rank), ditto.

**Guilf** (Green) (500; 99-\$1.25) — "He Who Must Die" (Kassler) (4th wk). Okay \$1,900. Last week, \$2,100.

**Harris** (Harris) (2,165; 80-\$1.25) — "The Trap" (Par). Thin \$6,000. Last week, "Up Periscope" (WB) (2d wk-6 days), \$4,000.

**Nixon** (Rubin) (1,500; 90-\$1.80) — "Sleeping Beauty" (BV) (3d wk). (Continued on page 26)

## MONROE, 'DOG' 'LIFE' LEADERS

Chicago, March 24.

Socko product preeming this stanza should fatten the Loop total despite income tax distraction and Lent. "Some Like It Hot" is shaping to sock \$45,000 at United Artists, being helped by Marilyn Monroe's personal.

Roosevelt's "Imitation of Life" is building to top coin with near-record \$51,000 in sight. "Shaggy Dog" looks great \$22,000 at Garlick.

Second rounds of "Remarkable Mr. Pennypacker" shapes good at Esquire and Oriental's "Stranger in My Arms" is nice. "Horse's Mouth" looks solid in third World frame. "Gigi" shapes hotly in fourth week at Loop. Same session for "Night to Remember" at Todd's Cinestage is rather dismal. State-Lake's "Sleeping Beauty" is rated hep for sixth stanza, with "Some Came Running" brisk in Woods seventh. Eighth frame of "Auntie Mame" at the Chicago is still sparking.

Of the hard ticket pix, "South Seas Adventure" holds sturdy in 26th Palace session, and 52d week of "South Pacific" looks lively at McVickers.

**Estimates for This Week**

**Carnegie** (Tele'm) (485; \$1.25) — "Seventh Seal" (Janus). Good \$3,800. Last week, sub-run.

**Chicago** (B&K) (3,900; 90-\$1.80) — "Auntie Mame" (WB) (9th wk). Bright \$23,500. Last week, \$24,000.

**Esquire** (H&E Balaban) (1,350; \$1.50) — "Remarkable Mr. Pennypacker" (20th) (2d wk). Good \$9,000. Last week, \$10,500.

**Garlick** (B&K) (850; 90-\$1.25) — "Shaggy Dog" (BV). Handsome \$22,000. Last week, "The Trap" (Par) and "Tokyo After Dark" (Par), \$11,500.

**Loop** (Tele'm) (606; 90-\$1.80) — "Gigi" (M-G) (4th wk). Buxom \$13,500. Last week, \$14,000.

**McVickers** (JL&S) (1,530; \$1.25-\$3.30) — "South Pacific" (Magna) (52d wk). Lively \$14,000. Last week, \$14,500.

**Monroe** (Jovan) (1,000; 65-90) — "The Gypsy" (Indie) and "As Long As They're Happy" (Indie). Nice \$5,500. Last week, reissues.

**Oriental** (Indie) (3,400; 90-\$1.50) — "Stranger in My Arms" (U) (2d wk). Good \$17,000. Last week, \$23,000.

**Palace** (SW-Cinera) (1,434; \$1.25-\$3.40) — "South Seas Adventure" (Cinera) (26th wk). Sturdy \$19,800. Last week, \$21,500.

**Roosevelt** (B&K) (1,400; 90-\$1.80) — "Imitation of Life" (U). Great \$51,000, and near record here held by "Defiant Ones." Last week, "Hanging Tree" (WB) (4th wk), \$6,500.

**State-Lake** (B&K) (2,400; 90-\$1.80) — "Sleeping Beauty" (BV) (6th wk). Hotly \$25,000. Last week, \$29,000.

**Todd's Cinestage** (Todd) (1,036; 90-\$1.80) — "Night to Remember" (Rank) (4th wk). Dismal \$5,000. Last week, \$7,800.

**United Artists** (B&K) (1,700; 90-\$1.80) — "Some Like It Hot" (UA). Right up to hopes with boffo \$45,000 for Monroe starrer. Last week, "Rally Round Flag" (20th) (6th wk), \$13,000.

**Woods** (Essaness) (1,200; 90-\$1.50) — "Some Came Running" (M-G) (7th wk). Brisk \$15,500. Last week, \$16,000. "Mating Game" (M-G) opens next.

**World** (Teitel) (606; 90-\$1.50) — "Horse's Mouth" (Lopert) (3d wk). Fancy \$9,800. Last week, \$12,000.

## 'Like It Hot' Mighty 37G, Philly; 'Beauty' Hep 32G, 'Rio' Big 20G, 'Game' 11G

Philadelphia, March 24.

Biz is booming here this session despite Holy Week as big, new fare is being launched. "Some Like It Hot" is smash at the Stanley. "Sleeping Beauty" getting largely daytime trade, is benefitting by the Goldman, where current, opening two hours earlier. It is rated great. "Rio Bravo," third new hit, looks wow at Stanton.

"Mating Game" is rated trim at the Viking while "Some Came Running" still is big in seventh Randolph stanza. "The Journey" (Continued on page 26)

## Gotham Bolstered by Newcomers; 'Anne' Capacity 33G, 'Mansions' Big 165G, 'Rio Bravo' Sturdy 57G

Arrival of four new bills, all of them strong boxoffice entries, will give the Broadway first-run scene a somewhat better tone this stanza. First mild, then severely cold weather hurt over the week-end but trade seemed to hold up well starting Monday (23) despite being Holy Week.

Biggest money, of course, is going to "Green Mansions" and the Easter stage show at the Music Hall where a great \$165,000 is likely on opening session. Ace straight-filmer is "Diary of Anne Frank" with virtually capacity \$32,000 for first week of nine performances at the Palace.

"Shaggy Dog" is another high-grossing pic, being smash \$23,000 or near opening round at the Odeon and socko \$14,500 in same week at Trans-Lux 52d. "Rio Bravo" with stage show finishing the initial week at the Roxy with a fine \$57,000.

"Sleeping Beauty" wound up its fifth stanza at the Criterion with a big \$26,000. "Separate Tables" looks to hold with a good \$13,500 in current (14th) round at the Astor and a lusty \$9,000 in same session at the arty Normandie.

Reissued "Adventures of Tom Sawyer" hit fine \$10,000 opening round at the Guild. "Law Is the Law" held with smash \$9,600 in second frame at the Baronet while "Gigi" held like a stone-wall with \$18,300 in 20th week at the arty Sutton.

Paramount brings in "The Sound and the Fury" next Friday (27) after two slow weeks with "Sheriff of Fractured Jaw." Capitol teases off with "The Tempest" tomorrow (Thurs.) after three lightweight sessions of "Night of Quarter Moon." "Al Capone" opens today (Wed.) at the Victoria. The completely revamped and facelifted State Theatre reopens next Sunday with "Some Like It Hot."

**Estimates for This Week**

**Astor** (City Inv.) (1,094; 75-\$2) — "Separate Tables" (UA) (14th wk). Present week ending today (Wed.) looks like good \$15,500. Last week, \$17,000. "Alias Jesse James" (UA) due in next with theatre setting up its bally for pic but actual opening date not set.

**Baronet** (Reade) (430; \$1.25-\$2) — "Law Is the Law" (Cont) (3d wk). First holdover stanza ended Monday (23) was socko \$9,600. Initial week, \$11,400.

**Beekman** (R&B) (590; \$1.20-\$1.75) — "He Who Must Die" (Kassler) (13th wk). The 12th session ended Saturday (21) was fine \$8,200. The 11th week, \$8,300.

**Capitol** (Loew) (4,820; \$1-\$2.50) — "The Tempest" (Par). Opens tomorrow (Thurs.). In ahead, "Night of Quarter Moon" (M-G) (3d wk), was drab \$13,500 in 8 days. Second was \$15,000.

**Criterion** (Moss) (1,671; 90-\$2.40) — "Sleeping Beauty" (BV) (6th wk). Fifth round completed last night (Tues.) was big \$26,000 or near. Fourth, \$33,500.

**Fine Arts** (Davis) (468; 90-\$1.80) — "Two-Headed Spk" (Col) (4th wk). Third frame ended Sunday (22) was good \$6,500. Second was \$9,500. "Room at Top" (Cont) opens Monday (30).

**55th St. Playhouse** (Moss) (300; \$1.25-\$1.80) — "Eighth Day of Week" (Cont). Opened yesterday (Tues.) after a benefit preem on Monday (23) night. In ahead, "Miracle of St. Therese" (Ellis) (6th wk), mild \$2,600 after \$4,200 in fifth round.

**Guilf** (Guilf) (450; \$1-\$1.75) — "Adventures of Tom Sawyer" (NTA) (reissue) (2d wk). Initial stanza completed Monday (23) was nice \$10,000.

**Normandie** (Trans-Lux) (592; \$1.80-\$2.80) — "Separate Tables" (UA) (14th wk). This round finishing today (Wed.) looks to hit lusty \$9,000. The 13th week was \$9,500. Stays on indef.

**Palace** (RKO) (1,642; \$1.50-\$3) — "Diary of Anne Frank" (20th). Initial session ended yesterday (Tues.) was near-capacity \$32,000 for nine shows. Advance seat sale is reported nearing the \$100,000 mark even so far. Usual normal week here is for 10 shows but opening session lacked the Wednesday matinee since preem-

ing that night. First two nights were strictly for party groups, making last Friday the first date with house sales.

**Odeon** (Moss) (813; 90-\$1.80) — "Shaggy Dog" (BV). First session ending today (Wed.) looks to hit smash \$23,500 or near. Holding of course. In ahead, "Stranger in My Arms" (U) (2d wk-9 days), \$10,500.

**Paramount** (AB-PT) (3,665; \$1-\$2) — "Sheriff of Fractured Jaw" (20th) (2d-final wk). This round ending tomorrow (Thurs.) is heading for light \$17,000 or close. First was \$21,000. "Sound and Fury" (20th) opens Friday (27).

**Paris** (Pathe Cinema) (568; 90-\$1.80) — "Horse's Mouth" (Lopert) (20th wk). The 19th week ended Sunday (22) hit big \$9,800, same as the 19th week.

**Roxie City** (Music Hall) (Roc-ketellers) (6,200; 90-\$2.75) — "Green Mansions" (M-G) and Easter stage show. Initial week finishing today (Wed.) looks like great \$165,000, with advance for reserved seats very heavy. In ahead, "The Journey" (M-G) with stage show (4th wk), \$100,000.

**Rivoli** (UAT) (1,545; \$2-\$3.50) — "South Pacific" (Magna) (25th wk). The 24th week finished Monday (23) was fair \$15,000. The 23d week, \$16,300. "Compulsion" (20th) opens April 1.

**Plaza** (Lopert) (525; \$1.50-\$2) — "Third Sex" (Indie). Opens today (Wed.). Last week, "Black Orchid" (Par) (6th wk), okay \$5,000.

**Roxy** (Indie) (5,705; 90-\$5.00) — "Rio Bravo" (WB) and stage show (2d wk). Initial stanza finished last night (Tues.) was fine \$57,000 and showing signs of picking up in second round.

**Sutton** (R&B) (561; 95-\$1.80) — "Gigi" (M-G) (21st wk). The 20th round ended Saturday (21) was wow \$18,300. The 19th week, \$18,400.

**Trans-Lux 52d St.** (T-L) (540; \$1-\$1.50) — "Shaggy Dog" (BV). Initial week ending today (Wed.) looks to hit socko \$14,500. In ahead, "Doctor's Dilemma" (M-G) (13th wk-8 days), \$5,500.

**Victoria** (City Inv.) (1,003; 50-\$2) — "Al Capone" (AA). Opens today (Wed.). Last week, "Lonelyhearts" (UA) (3d wk), thin \$7,000 after \$10,200 in second.

**Warner** (SW-Cinera) (1,600; \$1.80-\$3.50) — "South Seas Adventure" (Cinera) (36th wk). The 35th round completed Saturday (21) was okay \$20,400. The 34th week, \$21,600.

## 'Game' Great 17G, Hub; 'Enemy' 12G

Boston, March 24.

Much warmer weather over weekend damaged biz here as much as preceding week's blizzard. Newcomers are routine, with "Mating Game" biggest at Metropolitan. "Operation Dames" is okay at the Pilgrim. "Silent Enemy" shapes slick at the Paramount. "Night to Remember" was socko at Exeter.

Holdovers are strong with "Night of Quarter Moon" trim in second at the Memorial. "Journey" is holding big at the Orpheum on third trip. "Separate Tables" is fine in fifth at the State. "Gigi" is holding fine at Beacon Hill on grind in 12th round. "Sleeping Beauty" is pulling lines still at Cary in sixth frame.

**Estimates for This Week**

**Astor** (B&Q) (1,371; \$1.25-\$1.50) — "Rally Round Flag" (20th) (5th wk). Nice \$6,500. Last week, \$8,000.

**Beacon Hill** (Sack) (678; \$1-\$1.50) — "Gigi" (M-G) (12th wk). Biz \$9,000. Last week, \$10,000.

**Boston** (SW-Cinera) (1,354; \$1.25-\$2.65) — "Windjammer" (NT) (31st wk). Sock \$18,000. Last week, ditto.

**Capri** (Sack) (1,150; 90-\$1.50) — "Horse's Mouth" (Lopert) (8th wk). Neat \$8,500. Last week, \$9,000.

**Exeter** (Indie) (1,376; 75-\$1.25) (Continued on page 26)

# Masses in Asia Illiterate, But U.S. 'Action' Films Poor Formula For American Distribs—Johnston

Strange fix in which the American film companies find themselves in the Far East was accentuated recently by Eric Johnston when, on his return from the area, he said the volume of complaints about the content of American films was on the rise. The Motion Picture Export Assn. prexy said an "educational" job among the companies was necessary.

In picking films for Far East release, the distributors tend to take the most commercial tack, i.e., send pictures of the action-type to which the broad Asiatic masses, with their high percentage of illiteracy, can be counted on to enjoy. This, in turn, implies gun-play, brutality, etc., which is the very type of story which the various censors abhor as inspiring more of the same in real life.

Johnston said, frankly, that the U.S. distributors hadn't made as much of an effort to send in suitable pictures as they should, and he warned that they would have to be "more acute" to the problem.

One company already had promised him to be "more careful" in the selection of shipments to the Far East, the MPEA topper reported. Indonesia is a particularly sensitive area when it comes to pictures depicting violence, brutality, arms play and revolution. One outfit shipped in 65 films and had 35 of them nixed by the censor. "There's no use sending in pictures only to have them rejected," Johnston commented.

He noted that Indonesia had a high degree of illiteracy and that, because of this, local authorities felt that actions of crime and violence had more of an impact than with a more literate people. "There is no use arguing with this," Johnston said. "We'll have to adapt ourselves."

The Far East has long been a sensitive area when it comes to U.S. film content. Argument has mostly been that, with nationalism on the rise, and new countries being carved from old empires, the portrayal of any kind of violence is apt to create rebellion against authority in the minds of simple people, who thus may be inspired to take the law into their own hands. Even a film showing the storming of the Bastille has been banned in that area.

## Rank's Deal to Convert Cinemas Into Bowling Alleys Vexes Film Biz

London, March 17. The decision by the Rank Organization to turn some of its marginal cinemas into bowling alleys, as a result of the deal with Stuart and Herbert Scheffel of New York, has caused pessimistic speculation with those who regard it as a thin end of a wedge that will lead to even wider closing down of cinemas. Two Rank cinemas, one in Golders Green, London, the other in Hayes, Middlesex, are the first to be skedded for bowling alley conversion. This will take place in the fall.

Several other Rank pix houses have been converted into dance-halls and others have been extended to provide facilities for restaurants and dance-studios. It is announced that 13 more Rank cinemas are to be closed. Four are to be sold and demolished, to be replaced by supermarkets.

The other nine will be auctioned in April. Also under the hammer on this occasion will be the Winter Garden Theatre, Drury Lane, which was bought by the Rank setup in 1945 for use as a tele theatre, at a sum said to have been \$560,000. In 1950, it was offered for auction but was withdrawn after a bid of \$392,000.

In 1958, 250 cinemas were closed, as compared with 215 in 1957, 224 in 1956 and 93 in 1955. Harris & Gillow, estate agents who specialize in cinema work, have around 200 cinemas for sale most of which are still operating as pix houses. They have sold 35 this year of which it is expected that half will continue as film theatres; the others will become shops, dancehalls or garages.

## Kaye To Australia

Hollywood, March 24.

Dummy Kaye will resume overseas appearances with eight weeks in Australia, starting June 18. He wound up a five-week stand Saturday (21) at Curran Theatre, Frisco.

Thesp opens four-week engagement at the Imperial Theatre, Sydney, following with another four weeks at the Princess, Melbourne.

## Revokes 102 Cash '57-'58 Pix Awards

Rome, March 17.

The 102 cash awards, granted last year by the Italian government for high artistic and production quality in documentaries released in Italy during the 1957-58 season, have been revoked in a drastic ruling by the Italian Council of State.

Move followed a complaint by a documentary production company, Italia Produzione Film, which charged that various irregularities had marked the selection procedure leading to the cash awards for "exceptional values." Prizes are awarded each year in form of tax rebates, with 98 color documentaries in this case winning some \$9,000 each and four black and white items copping the \$4,500 each.

Charges which provoked the unprecedented ruling claimed that the commission charged with naming the prizewinners was not properly set up, and lacked the prescribed two film critics and the rep from the Ministry of Education. Also, said the complaint, four prizes went to documentaries produced by the Istituto LUCE, a government-subsidized company, and as such excluded from such awards. Two remaining charges were that despite a prohibitive ruling, a publicity film had been included in the award list. Also, that prizewinners were not judged on export merit, as called for in the regulations.

Entire 1957-58 Italian documentary crop will therefore have to be reexamined, with the regulations this time strictly enforced.

## Calls French Profoundly Ignorant Of Film Trade in United States

Much of the real and imagined trouble the French are having in the U.S. market is due to their own ignorance of conditions in America and their opportunistic attitude in the establishment of relationships with Yank distributors, Irvin Shapiro, head of Films-Around-The-World, opined in N.Y. last week.

Shapiro, who was out of the foreign film field for a while and now is back in it with both feet, said the American industry didn't take full advantage of the things that the indies have done and are doing for the French film in the States. He felt that the Motion Picture Export Assn. should make fuller use in its relations with the restriction-minded French of the steadily rising curve of French earnings in the U.S.

"Some of the French producers like to make believe that they get riddled by the American distributors. For the most part, this isn't true. They get good guarantees, and they know pretty well what a film does and what's spent on it. The French producers like to pretend that the American market isn't important to them. Actually, from what I've been able to figure out, and considering the earnings of their films, it's the most important foreign market they have today for their product," Shapiro commented.

The French filmmakers are to

## MURIEL RAHN AS 'AIDA'

U.S. Negro Soprano's Yugoslav Encores—Other O'Seas Dates

Muriel Rahn, who sang the title role in the original "Carmen Jones" on Broadway, is currently in Gotham for a number of television dates, of which the NBC repeat Monday (23) of "Green Pastures" was one.

She returns April 15 to Europe and will sing "Aida" with the Belgrade Opera in Yugoslavia six more times, repeating the role which she did twice there in February. In addition to the opera, she'll do six recitals in as many Yugoslav cities.

Singer's winter dates included a "Back to Broadway" concert at the Centre Culturel Americaine in Paris. It's expected she will also sing "Aida" later at the Paris Opera and make Italian tele appearances in the late spring.

(Dick Campbell, husband and former concert manager of Muriel Rahn (see above story) is now Field Consultant on African Affairs for the U. S. State Dept. via the N. Y. office of ANTA's Robert Schitzer.—Ed)

## Denmark & 40% Still Vexes Yanks; 20th's Lump Sell

A proposal to limit sales of pictures to Danish independent distributors, who in turn are free to license them to theatres at any price they want, has been made by the Motion Picture Export Assn. to its member companies.

The plan envisions two possibilities: (1.) Don't sell any pictures at all, and (2.) Sell them only with the proviso that they can't be sold to theatres on terms lower than those demanded by the major American distributors for their product.

Question of Danish sales was raised when 20th-Fox recently sold eight CinemaScope films at \$2,000 a piece to a local Danish distributor. The other companies, trying to maintain certain rental standards in Denmark (40%) by agreement, howled.

The first possibility, i.e., no outside sales, is considered hopeless, mostly because of the position of United Artists, which cannot control its independents to such an extent. It is this type of local sales which made it so difficult for MPEA to obtain a new Spanish film agreement.

## Int'l Film Festival in Arg. Preems With Bang—They Bombed Rail Line

Mar del Plata, March 17.

### Wright's Japanese Study

Hollywood, March 24.

Joe Wright, Hollywood art director with such credits as "Porgy and Bess," "Guys and Dolls" and "Oklahoma," sails for Japan in mid-April to spend six months in the study of Japanese art work in films. He will receive the full co-operation of Nipponese film industry toppers in enterprise.

Wright during his earlier days was one of two draftsmen engaged by Frank Lloyd Wright when latter designed and executed the Imperial Hotel, in Tokyo.

## 25 World Openings Of 'On the Beach'

Melbourne, March 24.

"On the Beach," now in production here by Stanley Kramer for United Artists release, will have an international world premiere, opening simultaneously in some 25 world capitals and major cities.

Producer-director has already started making plans for this event, to stress scope of the film's theme which deals with the destruction of civilization in a nuclear world war. He will finalize plans when he returns to Hollywood, following discussions with UA execs.

## Mex Film Bureau Takes More Tolerant Stance In Handling 'Blade'

Mexico City, March 17.

Jorge Ferreris, head of the Film Bureau, has adopted a tolerant attitude in connection with the unauthorized shooting of "Switch Blade" in Ciudad Juarez by Gold Air Shows. The two seized rolls of film will be released to American producers after these comply with legalities. This means they will have to pay Mexican film union equivalent fees for personnel displaced, no Mexican personnel had been used at Ciudad Juarez.

Ferreris said there will be a small token fine for he was convinced the firm did not intentionally flout Mexican laws. He stated that producers were unaware federal approval had to be obtained for shooting scenes in Mexican territory.

The Film Bureau, head has given his official blessing for "Amigos," the television pilot on a bracer theme produced by Metro, and also to be shot in the Ciudad Juarez vicinity.

Only a slight modification was asked by Ferreris in the script. He said theme deals with "cooperation of Mexican and U.S. authorities in containing criminal acts on both sides of the border." Objection was that script had American authorities crossing over into Mexican territory in following out their duties. This has been deleted, with Mexican authorities taking up chase on this side of Rio Grande.

With federal red tape cleared, the pilot tele short of the "Amigo" series, produced by Metro, has been suspended. Notification of this was sent to the National Assn. of Actors by Emil de Lavigne, of Metro. Pilot film was set to star Gilbert Roland.

No explanation was given for move.

## Daff on Aussie Vacation

Sydney, March 13.

Al Daff, native son and former exec v.p. of Universal is here for a six-week stopover to renew acquaintance with the Aussie show biz setup coast to coast. Daff owns quite a considerable slice of real estate here and may settle down here when he's through vacationing.

Former U exec declined to make any official statement regarding his future, indicating that the trip was merely "a vacation."

The first International Film Festival here got off to almost too noisy a bang here last week. The Mar del Plata railway line was torn up by a bomb (presumably the work of Peronistas, resentful of possible greater success of the fest under Frondizi than Peron's 1954 festival). By amazing good luck, the train carrying the foreign delegations, accompanied by diplomats and reporters (including VARIETY's correspondent), ran ahead of time and hence was delayed at Camet, to insure correct timing with the welcoming Committee. Thus, the bomb damaged the rails and the train couldn't continue. It messed up the magnificent welcoming arrangements. Whereas the train should have rolled in at the station before welcoming crowds, a caravan of cars was hastily organized to take the trainload to Mar del Plata.

This threw a tight schedule of events out of gear. A steady drizzle of rain turned into a down-pour and put a damper on what should have been a big inauguration. This appears to have helped to sell out the subscription booking to a presentation of 48 features at the Nogaro and Gran Mar.

### Yank Celebs Missing

Disappointment is general over the lack of American celebrities. This is felt less by the cribs, who are more familiar with the flock of European fledgling stars in the delegations, but the bulk of the public has yet to see their as yet unreleased pictures. Attention focuses especially on Germany's Susanne Cramer, who rocketed to local fame two years ago when her first picture, "In a Small Tent," had a record run. She now is under contract for a German-Argentine coproduction, "Quiero Vivir Contigo" (To Live With You).

Argentine stars Lautaro Murua and Duflo Marzio were ambassadors of goodwill aboard the train, making themselves understood easily in excellent English and French. Susana Campos ("Rosaura a las Diez"), Olga Zubarry, Rosa Rosen and many others made the various parties, gay affairs.

Julien Duvivier Also There  
French producer Julien Duvivier is also here but disclaimed connection with the festival.

The delegations are distributed among Mar del Plata's deluxe hotels. Mar del Plata's hoteliers are prime financiers of this junket. They hope to establish this amazing resort, in which skyscrapers have mushroomed unbelievably in six years, as a rival to Rio de Janeiro, as a tourist resort.

John Mills Welcome Visitor  
The arrival on March 12 of John Mills to attend the preem of "Ice Cold in Alix" gave the Fest its biggest fillup. Mills made an outsize effort to get here, flying from India (where he worked on "Tiger Man") via London, accompanied by his wife, manager Kenneth Allen and his distributor rep. Social highlight after Mills' arrival was a gala supper at the Provincial Hotel dining-room (capacity 1,600), attended by 1,160.

"Me and the Colonel" (Col) and "Ice Cold in Alix" preemed simultaneously. "I Want to Live" (UA) preems next. Demand for these pix and "A Night to Remember" (Rank) is terrific.

## FEWER U.S. VISITORS IN PARIS LAST YEAR

Paris, March 17.

According to the French Bureau De Tourism, Yank visitors to Paris declined 9.3% last year compared with 1957, but went up the same proportion as to the number of Americans hitting the Riviera. About 317,316 ogled Paris last year against 350,115 in 1957. Political tensions and rising prices were the probable reasons for last year's disaffection.

The number of international tourists to Paris dropped by 12.9% last year from 1,576,554 in 1957 to 1,372,355 last year. However with stabilization in sight the BDT thinks that the 1959 wave may be the biggest in years.

# U.S. EXHIBS. PAY OFF IN LIP

## Lollo, Tony Curtis Bambi Winners

Karlsruhe, March 17.  
For the 11th time, the Bambi (German equivalent of the Oscar) have just been handed out, with some surprising changes in the awards. "Bambis" are based on the voting of readers of three film magazines.

Here are the results:  
Top foreign stars: 1, Gina Lollobrigida; 2, Audrey Hepburn; 3, Brigitte Bardot. Top foreign male stars: 1, Tony Curtis; 2, Rock Hudson; 3, Jean Marais.

Top femme German stars were Ruth Leuwerik, Liselotte Pulver and Maria Schell. Top German male stars were O. W. Fischer, Hansjoerg Felmy and Horst Buchholz.

Most popular German film last year was "Das Wirtshaus im Spessart" (The Inn in Spessart), Constantin release. "Bridge on River Kwai" (Col) won as foreign film with the biggest boxoffice.

Surprising changes were the big drops of former leading German stars Maria Schell and Romy Schneider.

It's interesting to note that most of the top German male and female stars are now known to American audiences, except for the top one in each category. Ruth Leuwerik still hasn't appeared in an American film, and O. W. Fischer, who was signed for Universal's "My Man Godfrey" was replaced after a squabble.

## Ava Gardner Set For \$3,500,000 Italian Film; 'Olympia' To Star Loren

Rome, March 17.  
Ava Gardner will star in a \$3,500,000 film version of Bruce Marshall's "The Fair Bride" to be produced by Titanus Films, with direction by Nunnally Johnson from his own screenplay. Titanus hopes to land Frank Sinatra as co-star. Pic will start shooting here and possibly Spain in October this year.

In another deal, Titanus will co-produce a Sophia Loren starrer, "Olympia," with Carlo Ponti this summer on Austrian locations, principally Vienna. Italo company would probably retain local release rights.

Also set by Goffredo Lombardo's company for a summer start is another untitled item (budgeted at \$2,500,000) on which S. J. Perelman has just finished a treatment. Titanus will try to get Harry Belafonte for pic which has no racial angle. If Belafonte is unable to do it, another star could be found without vital script revisions.

## GINA SIGNED UP FOR NEW LAURENTIIS FILM

Rome, March 17.  
Gina Lollobrigida has been signed by Dino De Laurentiis Productions for "Jovanka," from the novel by Ugo Pirro. Martin Ritt would direct the pic starting June 1 here and in Yugoslavia. Paramount is reported agreed on partnership in the venture, which would also star Van Heflin, Shirley MacLaine and Carla Gravina.

Ritt is slated to arrive here this month while other details will be revealed when De Laurentiis himself returns from his North- and South-American swing on behalf of "His Name Was Bolivar" production plans. "Bolivar" will probably be a fall starter.

De Laurentiis also has, "The Great War" on his 1959 agenda, pic to be directed by Mario Monicelli, whose "I Soliti Ignoti" (The Coppers) is an Oscar candidate for the best foreign film. Italo producer has also announced signing Richard Brooks for a picture to be made during 1960.

## Vogel's London Mission: Expansion Of Metro Co-Productions There

In an effort to keep its British studio occupied, Metro is contemplating several co-production deals with British film-makers. Since its deal with Michael Balcon's Ealing company terminated, M-G has had no long-range deal with a British company similar to its own Ealing arrangement or the one recently concluded by Columbia with Hammer Films of London. However, the company has made a number of individual co-production deals.

It is for the purpose, among

other things, of exploring and perhaps concluding several long-term co-production deals that prexy Joseph R. Vogel is currently in London. He left over the weekend accompanied by Maurice "Red" Silverstein, v.p. of Loew's International and exec in charge of foreign co-productions, and Arnold Maxim, president of MGM Records. Latter with Vogel will meet with representatives of Electrical Musical Industries (EMI), British affiliate and distributor of MGM Records.

Metro has one of the best and

largest film-making plants in London. In recent years, it has been somewhat of a problem to keep activities at the studio humming at pace necessary to maintain the overhead. On several occasions, M-G had contemplated selling the lot, but no buyers appeared to be available.

Some Metro execs, however, feel that the studio can be operated profitably with a combination of feature film and telepix activity. Both of these areas will be thoroughly studied by Vogel and Silverstein during their current trip.

## 'Wonders' to \$1,400,000 Gross on London Run

London, March 17.  
"Seven Wonders Of World" has just celebrated its first anni at the London Casino, and the London success story of Cinerama steadily grows. More than 1,000,000 people already have paid around \$1,400,000 to see "Wonders." Pat Spellman, manager of the Casino, told VARIETY: "The film will continue until well in 1960, so it is bound to beat the records held by the two previous Cinerama offerings."

The first Cinerama pic, "This Is Cinerama," opened at the Casino Oct. 1, 1954. It ran for 16 months and attracted over 1,000,000 people. Then came "Cinerama Holiday" and 2,000,000 patrons saw it in two years. "World" eventually will be succeeded by "South Sea Adventure"

## Summit Meet of World Pix Industries May Be Held Up for Months

Rome, March 17.  
The Summit Meeting of World Film Industries, previously slated to be held here late in May, may have to be postponed. Internal problems in both the French and the German film sectors and the consequent disagreement over who would be chosen to rep those film-making countries, may delay plans. Confab, has been repeatedly pushed by Eitel Monaco, for Italy, and Jacques Flaud, for France.

Italian feeling is that if the late-May date becomes impractical, the summit powwow might best be held in conjunction with the Venice Film Festival. In prelim discussions, MPEA has already agreed to attend the summit meet in an observer's capacity.

## Reveals Cost to Host Guests at Venice Fest

Rome, March 17.  
Brigitte Bardot this week was the subject of an Italian Parliament interrogation, part of a series of criticisms of the Venice Film Festival by Representative Leccisi of the MSI Party. The deputy, who asked if it was true that the Venice Festival actually cost the State some 150 Million Lire (\$225,000) of which some 12 Million (\$18,000) was spent to host Miss Bardot in 1958.

Undersecretary for Entertainment Domenico Magri, in answering these accusations, denied charges of excessive costs for the Venice event, noting that its budget was closer to 90 Million Lire (\$135,000) per annum.

## HAVE VARIETY— CAN TRAVEL

Wonderful thing about the journal of amusements, VARIETY, published weekly at 154 West 46th Street, New York 36, is that this paper circulates anywhere that showmen are showing their wares.

VARIETY discovered International Show Business well before World War I, opened an office in London as early as 1908.

Next month, VARIETY will explore, exploit and engineer the nation-to-nation situations. The 2d Annual International Film Section, now in preparation, will be an ideal showcase for advertisers who wish "to travel." Producers, Studios, Distributors, Laboratories, Services, Stars, Directors, Writers, Technicians—whoever and whatever—have the assurance of an alert, knowing, noticing, planning audience.

Space reservations can be made at any office listed below for the:

## INTERNATIONAL FILM NUMBER

of

VARIETY

LONDON, W. C. 2  
8 St. Martin's Place  
Trafalgar Square  
NEW YORK 36  
154 W. 46th St.

PARIS  
28 rue de la Huchette  
Paris 5  
HOLLYWOOD 28  
6404 Sunset Blvd.

ROME  
Stampa Estera (Foreign Press  
Club), Via Mercede 55  
CHICAGO 11  
612 N. Michigan Ave.

## MANY CO-AUTHOR RANK-YANK OBIT

Exhibitors being "over-cautious" in a difficult market caused the downfall of Rank Film Distributors of America, Kenneth Hargreaves, prez of the Rank subsidiary, said in N. Y. last week. Rank-Yank folds March 28, handing over its products to Lopert Films, within United Artists.

"Exhibitors just were hesitant to book our product," Hargreaves said. "They'd always wait to see what the films did in other spots." He didn't think that this caution was particularly directed at British films, but rather was an attitude extending to all imports.

Meanwhile industry observers draw some pertinent, though at times conflicting, conclusions from the Rank fold. Some attribute it to the "commercialization" of the Rank pictures, which put them into a difficult competitive position vis-a-vis the American films. Others argue the exact opposite, holding that, in spite of an obvious effort, the Rank product still wasn't commercial enough to appeal to the mass audience.

It's noted, too, that the Rank failure comes in the wake of strenuous American exhibitor exhortations to foreign producers to "deliver the product." Reason given as a rule is the shortage of product. Rank exit would appear to prove that, even when they're short on celluloid, the theatres don't necessarily fill the gap with imports, unless the latter have b.o. potential.

Rank-Yank was established by John Davis, the Rank managing director, to "prove" to the companies which had been handling his product that a job could be done on British features. He turned down a substantial offer from Walter Reade, who was going to handle a batch of Rank films in the U.S.

Davis at one point took out an entire page ad in the N. Y. Times, charging that the British product was being kept from the American public by exhibitors unwilling to take a chance on it. History can now be interpreted as proving his point both ways—either that, even with diligent selling, the public does resist the unfamiliar unless it's dressed up in sensational terms, or else that the exhibitors do stand as a wall between Rank and what may be a receptive public.

Importers familiar with the national market note that, even on some of the top French, Italian and other imports, a big success in N. Y. hasn't necessarily spelled success elsewhere. Striking example of this is "Gervaise." Trouble is that, in order to impress the rest of the country and launch a film properly, the tendency is to spend a lot of money on the N. Y. opening, advertising, etc. In several instances, Rank spent more on launching a picture than the outfit could recoup from the entire run.

Rank-Yank also loaded itself down with a high overhead via a large number of sales offices throughout the country and a considerable staff. This, in turn, meant that, to meet payrolls every week, the outfit at times had to go for deals which weren't the most advantageous in terms or revenue.

## Irish Tent Donates Gym

Dublin, March 24.  
Minister for Education Jack Lynch formally opened a gymnasium built and equipped by the Variety Club of Ireland (Tent 41) at St. Joseph's School for the Blind, Drumcondra. It's the biggest gift to kids yet made by club here. Gymnasium covers 1,400 ft. of floor space and has full sports equipment, plus dressing-rooms, showers and lockers for 40 boys. U. S. Ambassador Scott McLeod, Chief Barker Rick Bourke and Dublin Lord Mayor Mrs. Catherine Byrne were present for formal dedication.

# THESE ARE THE

At press-time, "IMITATION  
four cities and this is its

**BIGGEST** week for any  
the city of

**BIGGEST** first three days  
Hippodrome

**BIGGEST** first three days  
to play the  
other theatre)

**BIGGEST** first three days  
the Paramount

*\*Except "The Glenn Miller Story" with stage show*

# FACTS OF "LIFE"

**"OF LIFE" has opened in phenomenal record:**

**Universal picture ever to play Chicago\***

**in the entire history of the Theatre, Cleveland\*\***

**for any Universal picture ever Golden Gate Theatre, (or any in San Francisco**

**for any Universal picture at Theatre, Los Angeles**

**\*\*Except "The Robe" at advanced prices**



## All Major British Circuits Topped Pix Quotas in Year Ended Sept. 30.

London, March 24.

All three major circuits over-fulfilled their British film quotas for the year ended last Sept. 30, according to the latest analysis compiled by the Board of Trade, Odeon, Gaumont-British and the Associated British chains each screened 40% British first features against the stipulated legal obligation of 30%. In the supporting program class, Odeon and GB showed 33% (against the statutory minimum of 25%) while ABC played 31%.

Of the 3,711 theatres involved in the BOT checkup, over 93% achieved or exceeded their first feature quotas and 83% topped their supporting program quotas. In both cases, the performance was substantially in excess of the previous year while those failing to meet their obligations, the majority did so only by a narrow margin.

The average proportion of British films exhibited at all theatres was 35.4% for first features and 29.3% for supports. That was well above the prescribed minimum and also was higher than in the previous year.

Of the 3,711 theatres concerned, 1,212 were granted some measure of relief and had first feature quotas ranging from 10 to 27½%. The 489 theatres playing double feature programs had supporting quotas ranging from 15% to 20%. After allowing for quota reliefs, the average prescribed quotas for all theatres was 25.9% for first features and 23.9% for supports.

## 'Room' Walks Off With Top Honors Awarded By British Film Academy

London, March 24.

"Room at the Top," official British entry to the Cannes Film Fest, which is currently on a record-breaking spree on West End and Provincial pre-releases, collared top honors at the British Film Academy when named best film of the year from any source as well as the top British film. To complete a trio of awards, Simone Signoret was named the best foreign actress for her role in that picture.

"Room," based on John Braine's best seller, was the first feature picture to be directed by Jack Clayton, who a few years back directed "The Bespoke Overcoat." It was produced by Rankin. DCA will distribute in the U.S.

British Lion also collared a trio of awards for "Orders to Kill," British entry at Cannes a year ago. Paul Dehn got the nod for the best screenplay, Irene Worth was voted the best British actress and Paul Massie the most promising newcomer.

Sidney Poitier was accoladed as the best foreign actor for his performance in "Defiant Ones." Trevor Howard was selected as the best British actor for his performance in C. V. Foreman's production of "The Key."

Presentations were made at a Savoy banquet last Wednesday (18) at which James H. Lawrie, chairman of the Academy, presided. A number of distinguished personalities, among them Olivia De Havilland, Sir Michael Balcon and Edric Connor, were called to the dais to present awards to the winners.

## Abeles Named Chairman Of Brit. KRS Council

London, March 24.

Arthur S. Abeles Jr., Warner Bros. Pictures topper in Britain, has been unanimously elected chairman of the council of the Kinematograph Renters Society. Abeles is senior member of the council.

The term "chairman" is a new one in the KRS hierarchy and follows a decision made at Thursday's monthly council meeting not to appoint a permanent president "until such time as circumstances demand." Post of prexy has remained unfilled since the death last year of Sir Arthur Jarratt. The council agreed to elect a chairman annually and to divide the chairmanship of its various committees among council members.

## Baccara A La TV

Gibraltar, March 17.

Members of the casino syndicate arrived by plane from London, headed by Garland Wells, to meet with officials of the Colonial Secretariat after which they will plan to Tangier to look over the casino operation there.

Reported they will seek permission to erect a tv studio as part of the casino building.

## Levy Forges Ahead With Plans for More Films Starring B. Bardot

Paris, March 17.

As most film producers hold back production here until they have a more definite notion of how future Film Aid will be doled out, Raoul J. Levy, who has Brigitte Bardot under contract and a partner in the films he makes without her, is forging ahead with new projects. Levy believes in the old adage that you have got to spend money to make money, and also you must have pix as well as plans to show.

He is now winding up a comedy with a wartime background with B.B. in "Babette Goes to War." Then he goes into two pix without her, "The Camp Followers," to be made in Greece by Christian-Jaque, and "Les Regates De San Francisco," to be done here by Claude Autant-Lara.

"Followers" concerns a young Italo soldier bringing a group of girls across Greece to serve as joy girls for his officers. This promises to be an exploitable item.

"Regates" is the tale of two adolescents who enter maturity through first love. No big names will be used in this. Levy is also still prepping "Paris By Night," which formerly was to star Frank Sinatra and B.B. until Sinatra insisted it be made in Hollywood. Levy is dickering with Cary Grant to play in it opposite B.B. It would be made in English with script by Harry Kurnitz. Levy may direct this himself.

Levy also just snared film rights to Raymond Queneau's bestseller, "Zazie In the Metro" (Zazie in the Subway), about a voluble, 15-year-old girl who has fantastic adventures in the subway. B.B. would star in this. Rene Clement will direct.

Before "Zazie," Levy will have H. G. Clouzot do a film with B.B. later this year. It is an original by Clouzot called "Verites" (Truth).

## Set Morality Campaign To Clean Up Mex Pix Via Film Bank's Check

Mexico City, March 17.

A morality drive designed to clean up Mexican pictures has been instituted by Federico Heuer, head of the Film Bank. From now on the Film Bank will not shell out official money for scripts that are not on a high moral plane, Heuer said. All producers will have to submit scripts for approval before advances are made.

In effect, this means that the so-called "churros" or very low-grade film fare appealing to the passions, can no longer count on federal funds. Ordinarily these quickies, made in two weeks, feature one or two curvaceous senoritas in displays of varying degrees of nudity; frank bedroom farce where dialogue and action are but one small step removed from pornography; violent love scenes and accent generally on low passions. Heuer insisted that the new Bank policy is not censorship but a drive to boost the quality of national product. The "churro" producers can still remain in business, providing they find "angels" elsewhere.

The majority of "serious" producers, Heuer said, have indicated that they will comply with new ruling.

While Heuer did not say so, it has been learned that the Film Bank is going to consider a true definition of the term "film producer," one who can produce, if need be, a total amount of a film production budget. If this rule is strictly enforced, no more than five or six Mexican production firms could comply.

## May Curb 'Caballitos' Pix

Another type of film the Film Bank will frown on is the boring, long-winded "caballitos," the Mexican version of American horse operas. Instead of a tense-paced script, here the script is long on talk and lacking in action. Unfortunately, a spot check of many representative quickie producers show that they are not too disconcerted by official "discrimination" against their art. For one thing, Mexican wolves with plenty of pesos are always willing to shell out for the privilege of being part of the motion picture biz.

While the Film Bank policy may cut down on the previously announced 84 films a year figure, this does not by any means mean a nosedive in Mexican production. For a time at least, independently financed films may tend to boost rather than lower production totals here.

This year, so far, there have been 17 Mexican films rolling in local studios. And there's the lone Hollywood product, "The Unforgiven," still shooting on Durango location. Actually this is subnormal production rhythm for ordinarily shooting is heaviest in the first six months of the year, tapering off towards the closing months.

## Soviet-Yank Synchronized Premieres

Russians Complete Selections—Begin Showings This June—Final Arrangements Organizing

Washington, March 24.

Russia has completed selection of the 10 Yank feature films it is purchasing.

Final list includes at least one property of each major company. This eases the solution of who will buy and distribute the seven Soviet films coming to this country. Each company can now handle one.

Additional four motion pictures chosen by Russia are: "The Seventh Voyage of Sinbad" (Columbia), "Rhapsody" (MGM), "Man of 1,000 Faces" (Universal) and "Beneath the 12 Mile Reef" (20th).

At the time the agreement was signed in Moscow last Oct. 9, Russians revealed six first selections as "The Great Caruso" (MGM), "Lili" (MGM), "Roman Holiday" (Paramount), "Marty" (United Artists), "Old Man and the Sea" (Warner Bros.) and "Oklahoma" (20th).

Premieres of first pictures in Moscow and Washington will probably be held in June. This is by contract. There'll be "in person" appearances of some stars. Russia will decide which Yank picture is screened first, and MPAA prexy Eric Johnston will have his board agree on first Russian film exhibited in U.S.

Before screenings can begin, dubbing or subtitles must be carried out. Two governments have censorship rights on every word of translation.

Seven Russian films to be bought under the pact are "Circus Stars," "Cranes Are Flying," "The Idiot," "Othello," "Don Quixote," "Quite Flows the Don" and "Swan Lake."

Johnston has not yet set a date for a MPAA board meeting to firm plans on handling Russian films. He will recommend that each take one, but some device will have to be agreed upon to determine who gets which picture. Distributor must buy film from Russia and assume any profit or loss on it.

Price tags on U.S. and Russian pictures are the same: \$60,000 for standard size film and \$67,000 for widescreen product.

## Promoters' Hands Tied

Final selection of four pictures by the Russians under the Soviet-American film swap raises the fine technical point of whether or not this spells out consummation of the original deal. Question is an important one to those who want to make private deals with Moscow.

Up to now, the U.S. State Dept., i.e., Turner B. Shelton, chief of the U.S. Information Agency's film division, has held that there should be no private dealings with the Soviets pending finalization of the "official" film deal with the Motion Picture Export Assn. This meant that someone like Jay Frankel of M.J.P. Enterprises, which has deals pending with the Russians, was stymied.

Frankel, who reps the Paramount, Warner Bros. and RKO product for Russia and the Iron Curtain area, said last week he considered the selection of the four films as a finalization of the deal and he considered himself at liberty to go ahead. Till now, he couldn't even send screening prints to Moscow.

A spokesman for MPAA opined that the deal didn't actually start until the usual premieres were arranged. This may take a while since some technical details remain to be ironed out. There have been some indications that, with all the attacks on the cultural exchange pact, the Soviets have somewhat cooled off in their desire for American films.

## B. Feldman to Handle British Lion Pic Music

London, March 17.

British Lion Film Corp. and B. Feldman & Co. Ltd. will sign a deal this week whereby the latter pubby handles all music featured in films distributed by British Lion.

First completed production to be handled musicwise by Feldman is Michael Powell's "Honeymoon," with a title song soundtracked by the Marino Marini Quartet, this to be followed by "Bridal Path" and the currently-finishing "I'm All Right, Jack."

## British Censors Mulling Return of 'H' Ratings On Horror Productions

London, March 17.

There's a possibility that the British Board of Film Censors may reintroduce its "H" category for horror films. The BBFC is currently spurning out feeling in all sections of the industry in the U.K., following an approach by the British Film Producers Assn.

At present, horror pix are covered by the censors' "X" certificate, which was introduced some years back in order to allow the general showing of pix with "adult" themes as well as those involving headless Martians, monsters from Outer Space, et al.

But it's felt by the BBFC that the public has come to identify the "X" almost exclusively with sensational monster-type subjects, with the result that certain would-be cinema patrons tend to avoid all films in this category.

Qualified support for the comeback-H notion has already been expressed by the exhibitors' group which shies only at the thought that there should be more censor categories than already exist.

## Technicolor of Britain Shows \$430,000 Profit

London, March 17.

Trading profit for year ended last Nov. 30 of Technicolor Ltd. was \$430,000, after changing off depreciation of \$480,000. This compares with \$882,000 (depreciation figure \$285,600) in the previous year. Corresponding net profits were \$202,500 and \$439,500.

Directors will recommend a final dividend of 10% less Income Tax, payable April 2. This gives a total distribution for the year of 17½% less tax, compared with 20% of a year ago.

Commenting on the trading profit, the directors point out that during the year the company acquired certain rights to do business in additional European territories and paid out \$176,400, being about half of the initial cost. This figure has been charged against the trading profit.

## Fresh Try To Unite N.Y. Importers

Another attempt at forming an organization to represent the interests of independent importers and distributors of foreign films was made in N.Y. last week when 24 of the indies held a meeting at the Trans-Lux boardroom.

New setup would replace the virtually moribund Independent Motion Picture Distributors Assn. which, torn by personal frictions, never managed to get off the ground as an active and effective organization.

Effort at welding the indies into a unit is sparked by the realization on the part of the distributors that (1.) their business is growing and, via dubbing and greater penetration, is becoming steadily more important, and (2.) the area of mutual interest is widening and a variety of problems require a unified approach if they're to be solved.

Powwow last week was actually called by Jean Goldwurm of Times Film Corp. Richard Brandt of Trans-Lux was temporary chairman. Decision was to appoint two committees, one to outline the essential purposes and aims of the new org and another to tackle the organizational details, which—in such a comparatively small and

highly competitive group—take on more than ordinary importance.

Two key figures—Walter Reade and Ilya Lopert—didn't attend the meeting last week. Goldwurm and Richard Davis were present. Friction among Goldwurm, Davis and Lopert more or less wrecked the IMPDA. Several indies said an effort would be made to avoid such clashes in the new organization.

(Lopert, it developed, had not been invited to attend, Goldwurm reasoning that he is not now an "indie." Sharp palaver ensued.)

Plan is to insure adequate financing and also to appoint a paid executive secretary who'd be active in behalf of the indies' interests. IMPDA was run by Arthur L. Mayer, who was its president, but the organization never even had enough money to strike out in any direction on behalf of its members.

The indies for the most part see a new setup carrying the ball on such issues as censorship, U.S. Customs, relations with the Motion Picture Assn. of America, the Code, exhibitor relations, problems involving sub-distribution,

etc.—Asked whether art houses, such as the Paris or the Sutton theatres, would be invited in, one indie opined that this couldn't be done since the organization may, at one time or another, decide to proceed against exhibitors who falsify reports.

Indie association also might address itself to such questions as the current Academy Awards procedure for selecting the pictures which in turn are judged eligible for the foreign film Oscar.

Indies at this point appear "ripe" for some sort of joint effort, particularly in the censorship field where imports bear the brunt. While some still feel that personality differences among the top distributors are apt to preclude a really effective organization with strong backing, the vast majority leans to the view that these difficulties can be overcome in the face of the obvious need for united action on many issues. View is that, with the proper guidance, and adequate financing, an association could go a long way in raising the stature of imports in the U.S. and to become the mouthpiece for what has become an important segment of the American film business.

## German Plan for Voluntary Curbing Of Releases Seen Blow to U.S. Pix

Frankfurt, March 17. German film distributors, who have long argued that the best way to benefit the dwindling film business is to offer fewer and better productions, are negotiating now on voluntary limitations. Rule is that the major German distributors would each bring out a total of 20 releases, for the 1959-60 release calendar, each one including 14 German films and six imports. Those who do not handle imports would be allowed several more domestic products. German total of pictures would be just 100 films, down from the 109 they brought out in 1957 and 1958, they claim.

Aim of the self-limitation program, they argue, would be to control the market with a total of not more than 450 to 500 films a year, including all local and imported products. Last year saw a grand total of 570 pictures competing for playdates, with the industry noting nervously that there's been a steady yearly increase over the 500 films-per-year level that they feel would bring the greatest grosses. The 1958 total of 570 was up 41 over the previous year.

In return for their voluntary limitation, they'd like the MPEA companies and American indies to follow suit. Total of U.S. films brought in last year was 242, including 205 for MPEA (this total comprises those brought in for the Berlin Film Fest as well and the others were indies).

MPEA should restrict itself to 175 or 180, argue the Germans, allowing 20 or 25 indies to make up the 200 total of U.S. films they favor.

But, counter American film executives, now more than ever they have to contend with Common Market competition. And if they have good films, why not offer them, since this restriction is only voluntary. Many Americans feel that if they yield to German pressure, next year will see added pressure to drop the number of entrants even more.

## Yugoslavia Would Build Its Film Industry Via More Co-Prod. Deals

Frankfurt, March 17. Yugoslavia is planning to build up its film industry via more co-productions. And the country is avidly seeking foreign money and foreign producers to make deals, with some strong hopes from the U.S. as well as European lands.

Possibility of a three-way deal is looming with France and the U.S. participating on a film titled, "Madame Sans Gene," with Maleno Malenotti of Rome and the Triglav Film of Ljubljana interested. Film concerns the French Revolution of 1789 with Gina Lollobrigida in the lead.

Belgrade's Avala Film is planning a co-production with Dino de Laurentiis based on Dante's "Divine Comedy," with Alessandro Blasetti directing. Production terms of 50% have been arranged between Avala Films and Oldrich Productions for a \$3,000,000 project, "Taras Bulba," starring Anthony Quinn. Shooting begins in June in Yugoslavia, with the project looming as the biggest production ever filmed in that country.

Bosna Films of Sarajevo is working with American producer Steve Shoyer over the rights to a film based on a story by A. Bernstein concerning an American pilot in a foreign war.

## Assoc. British Buys New House

Dundee, March 24. Associated British Cinemas, leading British cinema circuit, has bought the new luxury Capitol Cinema here.

Control is effective from May 4. Transaction is part of a deal which will increase instead of reduce the strength of the J. B. Milne cinema group, which has disposed of the Capitol. Until now the Milne group had on lease from ABC the Plaza cinema here and the King's, Montrose. Now, both come completely under its control.

The Milne firm is also purchasing the Playhouse, Galashiels, from ABC.

## Latest Paris Cinema Makes 5,771 in France

Paris, March 24. Despite falling cinema attendance and the general uncertainty of film conditions here, a new first-run house opened on the Champs-Elysees March 18. It is the 500-seater Mercury. This makes 5,771 regular film theatres in France and the 343d house in Paris. It opened with "Bobosse," a French pic, backed and distributed by Paramount.

Two more new houses are in the offing with the Ambassade Gaumont, a 1,200-seater, due on the Champs-Elysees in June, and a new house, La Rotonde, in Montparnasse about the same time. This gives more first-run time to Yank majors.

## Paris Union in Strike Vs. Legit

Paris, March 24. A half-hour warning strike, causing curtains to go up that much later in nearly all theatres in Paris, was called by the prexy of the Syndicate of Actors, Gerald Philippe, last week (15) as a first move in the stalemate with the Syndicate of Theatre Directors over salary demands by the SOA.

Though Sunday is the busiest night of the week for legit, audiences were tolerant and many, forewarned by press announcements, came late. French theatres usually start 15 to 30 minutes late anyway. Intermissions were shortened to allow patrons to catch the last subway, an important consideration in the theatrical time set-up here. The SOA wants a 40% boost for minimum standards which calls for a \$5 raise per performance.

The union is still refusing and it may soon lead to a fullscale actors' strike which could darken the legit theatrical scene.

State-subsidized houses are not involved in this hassle. They are the Comedie-Francaise, Opera, Opera-Comique and the Theatre National Populaire. SOA move is in keeping with the general hike in the cost of living and lagging wage increases.

## SET 51 PERFORMANCES, OBERAMMERGAU, 1960

Oberammergau, March 17. Some details about the 1960 Passion Play have just been revealed here, with the Oberammergau business office once again already receiving requests for tickets for next year's performances.

First performance will be May 19, 1960, with the final performance for a decade on Sept. 25. Four performances will take place in May, 11 in June, 13 each for July and August, and 10 for September, with a total of 51 playings of the day-long religious drama.

Tickets are available only for a combination which includes two overnight lodgings with breakfast, three main meals and service, taxes, registration fee and admission. Prices range in five different classes, between 62 German marks (about \$15) and 108 German marks (about \$27).

Each performance begins at 8 A.M. and lasts until 6 P.M. with a two-hour break for lunch.

## Dawes Orb's Sales Chief

London, March 17. Ken Dawes has been named director of sales of Orb Productions in a series of new appointments, following the resignation of Geoffrey Bernerd as a director of the company. Ron Howden has been appointed sales chief and personal assistant to Nat Miller. Max Maxfield, for many years associated with RKO Radio as its press representative, has joined Orb as a field publicist. UK release of Orb's "Nudist Paradise," filmed anatomically in Eastman Amalgamated for coupling with "Liane."

## British Pix Prods. Want Easing of Import Curbs In Arg., Germany, Italy

London, March 17. The British Film Producers Assn. is currently making urgent representations to get import restrictions eased in Argentina, Germany and Italy. Moves result from confident realization that the market for British pix in these countries is expanding and that there are the films to supply the demand.

Argentina at present levels a \$5,600 levy on a British picture on the day of its release in Buenos Aires, but exemption is granted to 35 feature pix a year. With the year ending on March 31 and with 34 exemptions used, BFPA aims to get the figure upped to at least 50 for the ensuing year. Arthur Watkins, the associations prexy, declares that many films already are waiting to be released.

In Germany, the arrangement is that Britain's allowed to take in 30 pictures without demur, though this is loosely interpreted and the actual figure can be 33 or 34. Although this has proved adequate in the past two or three years, an increase to at least 40 is being sought.

One snag is that the Germans are hard to convince that some kind of reciprocal deal can't be arranged. They're worried about the virtual non-appearance of any of their pix on British screens and have been pressing the British Board of Trade—which, as in the case of Argentina, has been negotiating on the producers' behalf—to get the government here to act accordingly. It's been pointed out in answer that any and every German film is eligible for showing in Britain, and that it's up to the Germans themselves to provide good films, well dubbed, to attract U.K. buyers and audiences.

BFPA feels that in the case of Italy, the BOT shouldn't be involved but that an agreement to replace the existing one, expiring Aug. 31, should be negotiated in industry-to-industry fashion. Britain's other producer group, the Federation of British Film Makers, is in accord with this and the two bodies are jointly examining the whole position.

So far precisely what's wanted to follow the present licensing scheme, which has been operating for about two years, hasn't been resolved. But a trip by reps to Rome to make some kind of strenuous application is considered for the near future.

Mrs. Charles Klatt named manager of the Star Theatre, at Orange Grove, Tex., replacing Jimmy Sallee. House is operated by Paul Odell, who has also opened theatres in Bishop and Odem, Tex.

## How Lopert (Within UA) Will Handle Rank Product in U.S. Market

Lopert Films, which is owned by United Artists, nevertheless operates with full autonomy within the UA setup and arranges for its own distribution. It will handle the J. Arthur Rank films on that basis. The Lopert outfit on March 28 will take over the current Rank product and a number of as yet unreleased Rank films.

The status of Lopert Films was made clear in N.Y. last week by Robert J. Benjamin, chairman of the board of UA. He emphasized that the Lopert organization had to do its own releasing because "there just isn't any room on the UA schedule for these pictures. We couldn't handle them."

This holds true for the pictures which Lopert Films handled prior to being taken over by UA, and the new ones which it is acquiring, such as "Les Grandes Familles," "Les Spions" and now the Rank pictures. "The unit functions autonomously," Benjamin said. "It's true we own it, but that only means that we are the stockholders. We have nothing to do with the operation of the company."

Benjamin said that the status of the Lopert company, headed by Ilya Lopert and formerly associated with City Investing, made it sufficiently independent to warrant

## Despite Many Problems, Mainly Film Aid, French Pix Biz Outlook Bright

### U. S. Distribs Rush New German Season

Frankfurt, March 17. Everyone in the German film business seems to have a different idea of when the 1959-60 selling season starts, with most of the American companies taking the lead over German distributors by several months.

Warner Bros. is no. 1, starting its new season March 16. J. Arthur Rank follows with an April 1 start-of-sale date while Universal begins May 1. Metro announces "not before the first of May" as starting date. 20th-Fox plans to push sales around the end of May or early in June. Paramount hasn't set its push-off date.

German distributors are in general agreement that the new calendar for them crops up July 15.

## French-Italian Legiter for Rome

Paris, March 24. Because of the success of the Theatre of Nations, which started its third season at the Theatre Sarah Bernhardt Friday (20), the first French-Italian legit coproduction will be unveiled in Rome this week. It is Diego Fabbr's "Figli D'Arte" (Art's Children) with Paolo Stoppa and French actress Francoise Spira starring. Success of the TON led to the assumption that risk-sharing on a major theatrical property could be a wise biz venture since French audiences responded to foreign-lingued entries.

Plan is to do it in Italy first and then produce the same production here next season, with French thespes and those Italo actors proficient in French. As a cultural entry, it will get state backing from both countries as well as private funds.

## Raps Pic, Jailed

Frankfurt, March 17. West German film journalist Gero Gandert, 29, wound up with a sentence of three years and nine months in an East Berlin jail because he sharply criticized a DEFA film, "Under the Teutonic Sword."

The Potsdam court sentenced him for "baiting and spying" and it's understood that he angered the Commie authorities by giving their film such a bad review. Gandert went into East Berlin for a visit last Aug. 15, was seized by the police, and held until his trial.

Paris, March 24.

In spite of the problems facing the film industry here, such as the fate of the Film Aid Law, the exact standing of governmental film administrative bodies, and the fate of the remaining 40 Yank dubbing visas (the Centre Du Cinema wants to hand these out to Yank majors on a merit basis with the Motion Picture Export Assn. opposing it), new first-run houses are opening here, production preparation is perking and general film spirits are fairly high.

The name of Michel Plouvier keeps popping up in governmental film matters. He is now heading a special inter-ministerial commission to define the actual fields of the various ministries. This would cover concrete film powers of the Ministry of Cultural Affairs and its film body, the Centre Du Cinema, as well as a commission to give a report on economy measures that can be affected in the various governmental bodies, especially in films.

Though there is no direct head of the film setup under Andre Malraux's Ministry of Cultural Affairs yet, Plouvier's work is important and powerful, and again brings up the future of the CDC which may be streamlined. This also brings up the position of Jacques Claud, present CDC head, who has been pronounced in permanently and then out again quite often in the last few months.

However, the main problem still remains the speedy creation of a new working Film Aid, considered indispensable in some form by both the industry and the Malraux and Antoine Pinay ministries, so that production can regain its proper rhythm here.

Malraux has been presented with new Film Aid plans, to replace the one which runs out next December, by both special governmental commissions and industry reps. A plan has to be adopted by May or the present Aid will be extended to June, 1960, and then dropped.

This instability has led to a feeling that protection is necessary and that foreign film quotas should be even more rigid. Thus, Yanks will be handed the remaining 40 visas by the CDC with special merit visas going to the majors which helped French production and distrib with the penalizing of and loss to other majors who did less in this field.

By early May the exact attitude of the government and industry should be apparent.

## U. S. Fare Paces Aussie Pre-Easter Trade; 'Gigi' 'Pacific,' '80 Days' Tops

Sydney, March 17. Top Yank film product is finding little difficulty in pulling solid trade here, this despite the close approach of Easter. Solid grossers include "80 Days" (UA), in its second year; "Gigi" (M-G), 26th week; "Inn of Sixth Happiness" (20th), third month; "South Pacific" (20th), 10th week; "Cinerama" (Cinerama) 24th week; and "Cat on Hot Tin Roof" (M-G), past its fifth week.

## Melbourne's Longruns

Melbourne, March 10. "Gigi" (M-G), in 23rd week; "10 C's" (Par), 12th week; "South Pacific" (20th), fourth week; and "Cinerama" (Cine), 10th week are boxoffice toppers here.

## 'Gigi' Paces Adelaide

Adelaide, March 10. "Gigi" (M-G), third week and "Long, Hot Summer" (20th), third week—are toppers at the wicke's here.

## '89 Days' Brisbane Topper

Brisbane, March 10. "80 Days" (UA), 27th week; "Gigi" (M-G), fourth week; "Sayonara" (WB), second week; and "Wild is Wind" (Par) now in third round are best b.o. bets here in this key city.

Buck Stansel, new owner of the Star Theatre at Talco, Tex. Purchased from Roy Farrar.

RESERVED SEATS  
NOW ON SALE FOR  
NEXT 6 MONTHS

RKO PALACE

RKO PALACE

GEORGE  
STEVENS'

THE DIARY OF  
ANNE FRANK

GEORGE  
STEVENS'

THE DIARY OF  
ANNE FRANK

THE DIARY OF ANNE FRANK

NG



# Q.T. BOYCOTT OF NEGRO FILMS

## New York Sound Track

Gagwriter Jack Douglas has new book due from Dutton with this description of one segment: "Chapter Eight. Personal. Young lady with short right leg would like to meet young man with short left leg. Object: Out of the world mambo."

Merrils E. Joels who has an across-the-board on radio WEVD doing film work outside, appearing recently in "Ellery Queen" and an industrial for Sunoco... Workmen pushing to get new Loew's State ready for scheduled opening... One grateful item: those sidewalk dips in front of State boxoffice which created water-puddles after every rain will be gone... John L. Goldwater, president of Comic Magazine Assn. chides Mad Mag's publisher, William Gaines, as quoted last issue, for telling U. of Pennsylvania students that self-policing code killed comics... with 50-million copies of comics sold monthly, some death, says Goldwater.

Add new Loew Theatres prexy Gene Picker to the Alger success stories of from-theatre-usher-to-prez. That's how Joe Vogel, Barney Balaban and the Skourases started... Loew prexy Joe Vogel may hold some kind of a "celluloid poisoning" record—he sat through the full six hours' footage of "Ben Hur" twice, in black-and-white, and without soundtrack... Victor Weybright, chairman and editor of New American Library, is taking a bow that his paperback outfit has hit the jackpot in the current Academy sweepstakes, in all categories. NA paperbacks reprints include "I Want To Live," "Separate Tables," "Some Came Running," "Cat on Hot Tin Roof," all under his Signet trade name and "Auntie Mame," a Popular Library entry. The other scripts are spread among "The Defiant Ones" and "Lonelyhearts," no book; "Old Man and the Sea," Scribner's hard cover; "Teacher's Pet," and "Inn of the Sixth Happiness," both Bantam paperbacks; "The Big Country," Dell.

The Albert Hacketts (Frances Goodrich), authors of "Diary of Anne Frank," just opened at the RKO Palace, two-a-day, came east for the preem, also to research material on a play based on the Actors' Equity strike of 1919. In connection with the film, Hackett told his sister Jeanne, "At last we made the Palace!"

Bernard Charman, editor of The Daily Cinema, London, England, will chair the five-man "Charity Citation Award" committee at the upcoming 32d Variety Clubs International convention in Las Vegas March 31-April 3... Judges will consider "Heart Reports" from the individual Tents, presented April 1, for the annual Heart Award. Judges also will include H. N. Greenspun, publisher, Las Vegas Sun; William B. Shles, general manager, KLRK-TV, Las Vegas; Charles A. Allicote, of Film Daily, and Hye Bossin, of Canadian Film Weekly, Toronto.

Feather Institute of America (take Warners' word for it) has named Angie Dickinson as "the girl who tickles us most." She's in "Rio Bravo"... Allied Artists set to reissue "Friendly Persuasion"... Chikao Kano, managing editor of the Mainichi newspapers of Tokyo, will be among the guests at the Variety Clubs convention in Las Vegas. Following this he'll tour Spain-sponsored medical centers in other parts of this country... Fay Spain in from the Coast Friday (20) to help promote "Al Capone"... Paramount extended its "Tempest" campaign to include ads in the television sections of daily and Sunday papers in addition to the film-page insertions... Dean Martin set to form his own film producing company.

Orson Welles wants to film the life of Winston Churchill, with himself in title role. So Toronto Telegram reports from London. Welles says he's read everything by or about Churchill; but adds that he's not optimistic of getting the rights.

Walt Disney will film George W. Peck's classic boyhood tale, "Peck's Bad Boy," previously produced by First National in 1921 and by Sol Lesser as a Jackie Cooper starrer in 1934... Joe Pasternak set Charles Walters to direct his Metro production, "Please Don't Eat the Daisies," rolling in June as a Doris Day starrer... Arthur Sheekman will script "The Wackiest Ship in the Navy" for Fred Kohlmar's indie company at Columbia Pictures... Mirisch Co. purchased John O'Hara's 1949 novel, "A Rage to Live," for UA release.

Amber Films Inc., of New York, has changed its name to Joseph Burstyn Film Enterprises Inc., according to a certificate filed at Albany by Phillips, Nizer, Benjamin, Krim & Ballon.

Copy of "La Loi" (The Law), Franco-Italian co-production directed by Jules Dassin for Titanus-GESEI-Groupe des Quatre, has been stopped in New York customs for objectionable content... Titanus lawyer is slated to meet with customs officials to learn exact reasons for seizure.

Words From Madrid: Debbie Reynolds, courting foreign market buildup, detours on her return trip from Metro's "It Started With A Kiss" exteriors to meet press in Rome and Paris... "Kiss" star Glenn Ford next slated for "Image Makers" opposite Ava Gardner although he prefers back lot exteriors to war-torn Algeria locations... Lenser Bob Surtees guest talks at the Milan Fair and may get a jury spot at the San Sebastian Film Festival... Music for "Solomon and Sheba" being scored by Italo composer Mario Nascimbene who will also pen tune track for Mike Todd Jr.'s "Scent of Mystery"... Life photog Bob Landry, currently recuperating in London after 24 weeks of special "Solomon and Sheba" coverage, goes to Paris next month for Stanley Donen's "Once More With Feeling"... "Gulliver's Travels" will be shot live in Spain this summer and dynamited in Hollywood—a formula Morningside producer Charles Schneer successfully applied two years ago for "7th Voyage of Sinbad"... As Films, a major Spain distributor with release titles in the past six months including "East of Eden," "Prince and the Showgirl," "Moby Dick" and "Les Girls" will in the future program product of its newly-organized film-making wing, As Films—Production. Initial As project is a Vittorio De Sica starrer, "Chicos and Chicas," directed by Jose Maria Forque in coproduction with Royal Film of Rome.

Bill Britten and Doris Faye, performers in and producers of children's tv shows, are planning a feature film for theatrical release this fall—"For Children Only." Pic will be co-produced by Britten-Faye Productions and D. H. Cohen Ltd... David Wayne back in Manhattan after completing "The Last Angry Man" for Columbia. He's set for a number of tv appearances before he takes off on a vacation cruise next month... Emery Austin, Metro's exploitation chief, to Cleveland and Columbus for test dates of "The World, the Flesh and the Devil."

George Glass and Walter Seltzer huddled with Sidney Poitier on the actor taking the starring role in "Paris Blues." He was originally interested appearing in the film, which the Pennabaker duo hope to shoot in Paris in the fall.

David Niven with Doris Day in Joe Pasternak's Metro production, "Please Don't Eat the Daisies," based on Jean Kerr short pieces... Henry Blanke handed producer reins on three Warner Bros. films: "Ice Palace," originally to have been produced by Art and Jo Napoleon, "Cash McCall," and "Rachael Cade," latter two purchased from RKO... Alastair Maclean's adventure novel on contemporary Hungary, "The Secret Way," acquired by Richard Widmark's Heath Productions as a starrer for actor... Margaret Leighton set by Jerry

## MISSISSIPPI: 'NO DIXIE TRAITORS'

Jackson, Miss., March 24. Though no official will stand up and be counted there is unchallengeable evidence here that word has come down to the film theatres: don't give playdates to any motion picture dealing with racist themes.

The authoritative passers of the word are adopting the line that it doesn't matter whether the film is directly antipathetic to the Dixiecrat views. If it shows Negro actors, if it discusses blood and race, however remote from the school desegregation issue, the film is not wanted in Mississippi.

Not acceptable here are a variety of recent releases from major producer-distributors. Metro's "Night of the Quarter Moon," with its theme of a beloved wife revealed by a hateful snob mother-in-law to have fractional Negro blood, is an example of the unacceptable. United Artists has two poison-in-Mississippi items. One is "Kings Go Forth" wherein Tony Curtis makes Natalie Wood, then uses her known Negro mother to walk out on his commitment. Frank Sinatra would marry the gal, but doesn't get the chance. But here in Jackson nobody will get the chance to see the plot at all. Second UA wrongo is "The Defiant Ones," currently posed to win a possible Oscar for a Negro actor, Sidney Poitier.

Universal's remake of the Fanny Hurst tale, "Imitation of Life" stars Lana Turner but has a subplot involving an unhappy Negro girl who considers "passing over" to the whites. It's out. Less clear is the local objection to WB's "Baby Doll," since Negroes are just onlookers. However the picture of the South as lazy, shiftless and decadent is not flattering. Theatreman are like officials—unwilling to be quoted. They either fear on their own account, or have been told via grapevine, being boycotted, censured or otherwise threatened for being "traitors to the South."

## CINERAMA DEMANTLE DUE IN KANSAS CITY

Kansas City, March 24. Cinerama operation here is to conclude May 17, per Boris Bernard, manager of the Missouri Theatre. "South Seas Adventure" is currently in its 15th week and will end its showing on the mid-May Sunday.

The present operation is under a lease which Stanley Warner has for the Missouri. The agreement terminates on that date, and the Cinerama equipment is to be dismantled.

"Adventure" is going along at a moderate good pace, after beginning its engagement in early December, 1958.

Missouri formerly was an RKO first run operation for several years with well over 2,000 seating capacity. Cinerama has been operating it at 1,194 capacity.

Wald for a second role, in "The Best of Everything," at 20th-Fox, following her part in Wald's "Sound and the Fury". Hecht-Hill-Lancaster regis ord "The Life of Tchaikovsky" with MPAA.

Leslie Faber, general sales manager for British Lion in the UK, goes to the Coast April 4 for a week. He's casting around for product to pick up for UK release... The Richard Brant, and percolate Harry Brandt—set a meeting in Paris to screen new films for possible release via Trans-Lux... Joseph Maternati, head of the French Film Office in N.Y., will stay on the Coast for a couple of weeks to represent the French industry at the Academy Awards ceremonies.

Deal for Irving Shapiro to acquire the German "Das Maedchen Rosemarie" (The Girl Rosemarie) for U.S. distribution is virtually set. Emile J. Lustig agented the deal for NF Film in Munich, which is getting an unusually high guarantee from Shapiro.

Mickey Rooney's next film, "The Mud Slingers," will be based on a short story by a 21-year-old Dublin-born Canadian, Cindy Conroy, who's in Bob Hope's "Alias Jesse James." She also plans a novel on beauty contests.

John Roeburt, script editor of the NBC-TV Ellery Queen Show, wrote the biography "Al Capone," a Pyramid paperback released this week to coincide with today's (Wed.) opening of the AA film, "Al Capone." Roeburt will be represented in hardcover next month with release of "Earthquake," novel he coauthored with Milton Berle (Random House). Frontispiece credits reveal that Roeburt has the most unusual credit of all for a mystery writer—he's a Doctor of Jurisprudence.

## 'Shocking Prospect': Only 150 H'wood Features During 1959; Kerasotes on Print 'Squeeze'

### The Hides of March

Scribner's has a new guess-who-it-is novel, "The Birthday Boy" (\$3.95), of some interest to the film trade and the accounts-and-grabs boys of Madison Avenue. Mr. Heel this time runs a big public relations shop and one of his clients is Vladimir Belski, a compulsive, glandular extrovert who runs Pan-Film.

Al Hine, an ex-editor of Holiday, writes a fairly tannic acid-soaked leathery prose. Text speeds along though it is hard to think offhand of any publicity firm ever so important as Jerry McMann with a film company, or so needed. But for general purposes Hine can pass for well-informed.

His central issue could apply to many a profession other than PR—namely, the voltage character who at heart is a pathetic egomaniac demanding uncritical love and making basic choices by undiluted vanity. Land.

## Chi Pink Permit Black 'N' Blue

Chicago, March 24. Chicago picture censorship was severely jolted today (Tues.) as the Federal District Court overturned the "pink permit" restriction limiting a film to adult audiences.

Judge Philip L. Sullivan ruled the city code provision unconstitutional and void, chiefly on the ground that its language is too indefinite for intelligent judgments. Historic 10-page decision climaxed a year's litigation by Paramount to remove the "adults only" tag on "Desire Under the Elms." Pic was withdrawn after its local first-run pending settlement of the case.

It was not known early whether the city planned an appeal. Corporate counsel John Melaniphy was not immediately available for comment.

Samuel W. Bloch, Par's attorney, declined to speculate on the ruling's possible effect on the overall film censorship setup here. Immediate consequence, however, is to allow exhibition sans age discrimination. Barring a higher court reversal if an appeal is taken, the "pink permit" is dead.

Mitch Lewis is new publicity director for Hollywood Pictures of Dallas. New production firm has completed two features this year, "The Killer Shrews" and "The Gila Monster."

Kansas City, March 24. The nation's theatres "are faced with the shocking prospect" of having the major companies produce only 150 pictures during 1959, George G. Kerasotes, president of Theatre Owners of America, told the joint convention of Missouri-Illinois Theatre Owners and the Theatre Owners of the Heart of America.

He said he based his estimate on the early 1959 schedules of the film companies. Year's potential "is 25% less than 1958's sparse supply." According to an estimate by the American Congress of Exhibitors, a total of 233 pictures were supplied in 1958.

The TOA topper noted that the dwindling 1959 supply is further aggravated "by the severe reduction in the number of prints because the distributors had to make economies." He indicated that the print shortage is causing delays in the availability of product to most exhibitors.

Further complicating the product outlook, Kerasotes went on, is the new policy of the film companies in selling and renting their studios to reduce overhead and the dismissal or failure to employ writers, directors, producers and young talent on long-term contracts. He contended that these were the basic ingredients of a successful studio.

Kerasotes reiterated that the "cancerous policy," this is, the sale of pix to television, "will lead to self-annihilation." Today only 14% of the total population of 170,000,000 attend pictures two or three times a week while four times as many people are watching films on television. The industry is losing \$300,000,000 because of films on television, he declared.

It was an accumulation of these facts, Kerasotes said, that brought about "the spontaneous birth" of the American Congress of Exhibitors.

Kerasotes stated that the industry's relations with the Government "has not been good." He attributed this condition to the fact that the industry has confused the Dept. of Justice with contradicting demands and has failed to present a unified, united position. "How can we expect the Dept. of Justice to help us if we ourselves cannot state our position clearly?" he asked.

Walter Reade Jr., another speaker, told the convention that if the motion picture industry would utilize and coordinate the superabundance of associations, organizations and committees now in existence, it could make great strides toward prosperity.

## Metro Peaking in Heat

Metro's 1959-60 production schedule is being geared to reach peak activity in midsummer. Three pictures are currently before the cameras and seven films are set to start within the next 60 days. The company's present release schedule is firmed through September.

Pictures in final preparation for filming are: "The Wreck of the Mary Deare" starring Gary Cooper; "Home From the Hill," starring Robert Mitchum and Eleanor Parker; "Never So Few," starring Frank Sinatra and Gina Lollobrigida; "Bells Are Ringing," starring Judy Holiday and Dean Martin; "The House of Seven Gables," starring Robert Taylor; "Girl's Town" (Mamie Van Doren, Mel Torme and Ray Anthony); "The Last Voyage," to be produced and directed by Andrew Stone.

Currently filming are "It Started With a Kiss," starring Glenn Ford and Debbie Reynolds; "Tarzan, the Ape Man," and "Libel," starring Dirk Bogarde and Olivia de Havilland.



RIGHT: Here's  
how it's being  
advertised to  
the public.

Then you'll love  
this luscious  
love-and-laugh  
hit...

BOUNCING  
INTO THE  
MUSIC HALL, N.Y.

(Next Attraction)

WITH  
BUBBLING  
BOX-OFFICEY  
FUN!

M-G-M Presents

**Deborah  
Kerr**  
**Rossano  
Brazzi**  
**Maurice  
Chevalier**

# Count Your Blessings

with TOM HELMORE • Screen Play by KARL TUNBERG • Based On the Novel, "THE BLESSING" by NANCY MITTFORD

In CinemaScope And METROCOLOR • Directed by JEAN NEGULESCO • Produced by KARL TUNBERG • An M-G-M Picture

YOU  
CAN  
BANK  
ON  
M-G-M

# Bureau of Missing Business

## 'Exploding' An Import At The Waldorf

By GENE ARNEEL

One of the boldest promotion stunts that the trade has seen in years took place Friday (20) as Joseph Levine, out-of-Boston importer, made his bid for the showmanship hall of fame with a luncheon at New York's Waldorf-Astoria.

The inn's main ballroom was S.R.O. for Levine's wingding and all, including many top members of the nation's exhibition fraternity, were confronted with the fact that this relatively unknown film man from Boston had a picture he was marketing called "Hercules." It's an Italian import and Levine is doing it up as though he were a combination of Cecil B. DeMille and Mike Todd.

One thing was clear: Levine is spending money. His theory could be all wet—the theory apparently being that oldstyle Barnum & Bailey exploitation pays off. His approach seemed correct so far as the trade is concerned, for the existence of Levine and his "Hercules" became "momentous."

The industry's influentials were there Friday to bear witness to exploitation at its most flamboyant. With the assistance of his bally aides Sid Blumenstock and Bill Doll, Levine had the big room surrounded in 24-sheets communicating the blubs about the "herculean" picture and the ad insertions in Life, Look, American Weekly, Parade, Dell Publications, etc. There was a mammoth likeness of Hercules extending from the floor to nearly the ceiling of the vast location. Vaughn Monroe vocalized the film's theme song, Meyer Davis batoned the luncheon music and hard-sell theatre and television trailers were screened. Table decorations and specially inscribed metal wine cups for the dais v.i.p.'s also carried the "Hercules" message.

Reps of the top national publications and WRCA-TV, confined to merciful brevity, combined statistics about their circulation penetration with their "pride" in their tieups with "Hercules." Levine said little more than, "thanks for coming" and "I owe it all to my wife." He related, too, that Sam Rosen (Stanley Warner-Fabian Enterprises), upon hearing of the tub-thumping plans for the feature, commented, "You're not going to launch this picture, you're going to explode it."

Rosen, among the dais occupants, posited that he and partner Si Fabian have taken the attitude that "what this industry needs is more fellows like Joe Levine." He footnoted: "We believe in his kind of showmanship; we exhibitors are ready to stand behind him."

Sol Schwartz, RKO Theatres president, confessed he was "thoroughly impressed." The campaign for "Hercules" took "lots of courage—lots of guts." Schwartz added he was reminded of the old days when the film companies, at sales convention time, would 24-sheet an entire hall and otherwise spotlight attention on their product.

Sumner Redstone, second-generation Boston exhibitor, amped in good style and, in touching on a serious note, wondered out loud about the nature of an industry which has no beforehand knowledge of what the public will buy and much the retailer (the theatreman) will have to pay for what the manufacturer (the producer) has to offer until after the public has the chance to buy.

Levine has had his campaign going for some time and the intra-trade results were made particularly clear by Charles Boasberg, distribution v.p. for Warners. This company has taken over the "Hercules" release in the States and "it has become the easiest picture we have had to sell and book," said the WB man. In just a matter of a few days a couple of thousand dates have been locked up, Boasberg reported.

Levine topped it all with a full-page ad in the N.Y. Times Sunday (22) in which he addressed himself not to the public at all, but just to the trade. He was sorry, he said, that some industry types couldn't have joined the 1,000 who showed at his catered

affair at the Waldorf. The "Hercules" title and some detail about the national ads came out in big letters.

### Mind At Work

Ernie Emerling, Loew's Circuit veeep, engaged in a number of promotional activities, sent editors a gag chain letter with a swatch of the new carpet of the refurbished Loew's State Theatre. The chain letter suggests the receiver "include with each letter a similar square of carpet cut from your own rug at home." Within six weeks, Emerling notes, "you will receive 8,456,789 pieces of carpet. By piecing them together, you will have the maddest wall-to-wall in history."

Emerling's promotion kit for Marilyn Monroe's "Some Like It Hot" is covered with genuine asbestos "because of the inflammatory nature of its contents."

### Long Advance Notice

In what is believed to be a first, the playdate and theatre booking of picture was made known to the public, via newspaper ads, on the date that the picture went into production.

Columbia, in ads on Monday (23) revealed in seven New York and two Los Angeles dailies that Otto Preminger's "Anatomy of a Murder" has been booked into the Criterion on Broadway and the Stanley-Warner, Beverly Hills, for early July showing. A three-column ad was placed off the amusement page in all the newspapers.

"Anatomy," starring James Stewart, Ben Gazzara, Lee Remick, Arthur O'Connell, Eve Arden and Kathryn Grant, started location shooting at Ishpeming, Mich., on Monday.

### Sofas—and Amusement

Brainerd/Minn., March 24. New type of seating installed as part of a modernization at the local recently reopened Paramount theatre includes six-foot sofas.

It's pointed out by the management that if any patrons occupying the sofas or moving over to them find the part of the picture they're watching dull and desire to rest or even snooze "in luxurious surroundings" they may stretch out on the sofas.

Same house also has "love seats" for other patrons who prefer romancing while watching the screen.

All in all, the Paramount feels it now affords "advantages" equal or superior to some of those which have helped to make drive-in theatres popular.

### 400 'Go to Town' in K.C.

Kansas City, March 24. Perhaps the most intensive effort ever generated by exhibitors and affiliate lines to sell the motion picture industry and its product is the objective of Show-A-Rama II which begins a three-day session at Hotel Muehlebach today (Tues.).

The purpose of the extensive program and trade show and the material to come out of it is expected to develop a united campaign for the "group selling" of motion pictures throughout the great plains area between Easter and Labor Day, it is pointed out by M. B. Smith, advertising manager of Commonwealth Theatres, and president of the United Theatre Owners of the Heart of America, host organization.

The convention outstrips any exhibitor meeting ever held here, with upwards of 400 persons expected to attend and with a trade show of 44 exhibits. About \$20,000 is involved in preparation and operation of the convention-show, taking this well beyond the scope of any recent exhibitor meetings held here. Beverly Miller, vice president, and formerly president of Allied Theatre Owners of Kansas and Missouri, said.

The convention hits a high spot Wednesday afternoon when every exhibitor present will be given a showmanship kit with which to carry on his "group selling" campaign. The kit includes mats and

other materials developed around a series of 14 ads, each of which sells six to 12 pictures at a time.

The showmanship packets are among most expensive ever prepared for an industry-wide effort, costing the organization \$10 each. A kit will be given with each registration of \$15, and will be available to outsiders at \$10 each, Smith said.

The approach of selling the industry by presenting its great seasonal inventory of pictures follows a sampling of the plan tried out by Commonwealth in its own key towns last fall. The circuit showed substantial increases in grosses, and the industry-wide presentations are believed to have had a major part in this increase.

Program opener was the afternoon keynote address, "Something Can Be Done About It," by Walter Reade Jr., here from Jersey for the event. The afternoon session also was to include Eddie Clark, Metropolis, Ill., president of Missouri-Illinois Theatre Owners; Richard H. Orear, executive vice president Commonwealth Theatres, Kansas City; Russell Borg, Warner Brothers Kansas City branch manager; George Kerasotes of Springfield, president of the Theatre Owners of America; and H. E. Jameyson, chairman of the board of Commonwealth.

Wednesday's events find morning subjects presented by Frank Haylick, sales manager of A. V. Cramer Service Inc., and Reid H. Ray Film Industry Inc., a preview of product from seven major distributors led by Orear, and public relations for the boxoffice by Melvin Mumm, director of public relations for Group Hospital Service, Inc.

Wednesday afternoon session is to include: Gordon B. McLendon, Dallas; Dale Stewart, Commonwealth, Springfield, Mo., city manager; Pete Gloriot, Poplar Bluff, Mo., exhibitor; Harry Greene, Welworth Theatres, Minneapolis; and "Mr. Hollywood Movie Bee," the kit presentation by Smith.

Thursday business session will be devoted to a concession and equipment clinic through the morning. The finale will be the luncheon with Roger Ferri, editor of 20th-Fox's journal, "The Dynamo," and Robert L. Lippert, the producer-exhibitor.

Throughout interludes in the program and through registration and luncheon periods the equipment and trade show will be in progress. A bevy of other events are scheduled during the three days, including an all-industry luncheon on Tuesday, hospitality hours at the close of sessions Tuesday and Wednesday, and drawings for four trips to Las Vegas and a \$200 set of diamond rings.

No previous exhibitor convention has drawn attendance of over 250 here within memory. If the 1959 event reaches its goal of 400, it will justify the faith and effort put into the convention and verify officials' faith in the industry, Smith said.

Some evidence of the extent of the interest came from the fact that there were over 150 out-of-town registrants for the convention as of last weekend, before any sessions ever got under way, and representing operations from virtually the entire nation.

### 'Customer Courtesy' Days

Beaumont, Tex., March 24. A series of "customer courtesy" days has been inaugurated by the local merchants who have formed Downtown Beaumont Unlimited.

Liberty Theatre is taken over by the group on such days up until 4 p.m. to provide free kiddie shows for youngsters of the mothers lured downtown by special merchandise prices in most stores.

### Sneaks To Hypo Sunday

Minneapolis, March 24. "Desperate" measures are being resorted to in the effort to inject new life into the local loop Sunday night boxoffice which in the "good old days" usually took first place, or thereabouts, for the week, but which now generally is blah.

Last Sunday night no less than two of the downtown houses, the Lyric and Gopher, offered sneak previews of coming offerings as extra attractions, amounting to

double featuring of "A" pictures and noteworthy in that respect because this is a single feature situation.

The Lyric tossed in "The Mating Game" with "Old Man of the Sea" and the Gopher "Hey Boys! Hey Girls" with "Tarawa Beachhead." In both instances, it's reported, there was no "reinvigoration" of the Sunday night drab patronage.

Hitherto, for the most part, such sneak previewing has been confined to Friday nights, which, together with Saturdays, are almost unfailingly far and away tops for the week grosswise. On those nights the sneak previews usually bring in substantial additional business, the showhouses have found.

### A Parlor 'Gidget'

Dallas, March 24. "Gidget" got a world premiere. Living room style, here Tuesday (17), with all the Hollywood hoopla—kleig lights, searchlights roving the sky, film celebrities, tv and newsreel film coverage. Columbia Pictures staged the event at a north Dallas home for Mrs. Opal Hairston, who won the "home piecem" and \$15,000 in merchandise on NBC-TV's "The Price Is Right." Film started a week's run Thursday (19) at the Palace here and the Hollywood, Fort Worth.

Costar James Darren and featured player Joby Baker, of "Gidget," with Columbia starlet Ery Norlund, made p.a.'s at the preem and the before-and-after festivities. Some 80 guests, including Mayor R. L. Thornton, were there for the al fresco buffet and indoor 16m screening at the H. M. Walcott home. Mrs. Hairston switched the show to her sister's larger home.

Contest for "Miss Gidget of Texas" was won by Nancy Jones, 15, Houston, who gets a fortnight's trip for two to Hollywood. Other entrants in the state "Gidget" search, Lynne Muirhead, Dallas; Peggy Griswold, San Antonio and Michele Welch, Fort Worth, selected swim suits at Neiman-Marcus as consolation prizes.

Covering were Gene Waugh, Express & News, San Antonio; Paul Hochuli, Press, Mildred Stockard, Chronicle, Tom Bell, Post, Houston; Bob Bogen, Press, Margaret McDonald, Star-Telegram, Fort Worth; Don Safran, Times-Herald and William A. Payne, News, Dallas. Alice Hughes, King Features' syndicated columnist, here for a fashion expo, also attended.

Coordinating in 10 days here was Gabe Sumner, of Sumner-Friedkin Associates, New York. For Columbia there were Dick Kahn, national exploitation director, New York; Milton Young, mid-eastern promotion manager, Philadelphia; John Thompson, mid-western promotion manager, Chicago and Jack Judd, southwestern division manager, Interstate Theatres, headquartered here, had Frank Starz, ad-pub chief and Hal Cheatam, city publicity director, at the preem.

### Cat's Meow at Boxoffice

The film biz may have gone to the dogs, but Columbia has evidence that cats will bring biz back.

The film company has scrapbooks full of clips resulting from successful cat promotions on behalf of "Bell, Book and Candle." Idea was inspired by the presence of a hexed cat in the James Stewart-Kim Novak starrer. Promotion called for the setting aside of a special showing of the film on the first Saturday morning of each run. Those showing up with cats were admitted free. In city after city, the newspapers and radio-tv outlets went for the stunt in a big way. A cat food outfit was quick to join Col in the promotion.

Reaction in Dallas, where pic played the Majestic Theatre, was typical. Not only did the initial announcement get a good play in the press, but during the week prior to the cat show there were such stories as "Bell, Book Matinee for Cats Gets Approval of SPCA," worth two columns in the Times-Herald. Following the event, the same paper used four columns to tell the story under the following headline: "Catinee at

Majestic; Purr! What Fur? Kim Novak, Sir."

A similar response was received in other cities. Theatres employing the stunt emblazoned the front of the houses with a sign—"No Dogs Allowed."

### Trade-Angled Reviewing

Robert Ferguson, Columbia ad-pub director, advances the argument that trade press film reviews should not be limited to critical appraisal alone but also should draw attention to the film's campaign and the selling tools which exhibitors have to work with. Ferguson makes the point at a time when, in the opinion of a growing number of traders, the merchandising of film product is becoming almost as important as the screen values.

Ferguson is particularly concerned about "Gidget." He said the exploitation approaches available to theatre men for this entry have resulted in its landing 187 Easter season dates in key cities. This is impressive in light of the competition for the holiday playing time from all other companies with top product to offer "Gidget" is aimed mostly for the teenage market, as it is headed by Sandra Dee, Cliff Robertson, James Darren and Arthur O'Connell.

Col's pressbook and a selling kit call attention to a flock of promotion devices, including four basic radio spots, three television clips, commercial tieups, endorsements, special stills, ideas for fashion shows, and so on.

### Graduation Period Tie-Ins

Kansas City, March 24. Two periods of special drives have been designated by Commonwealth Theatres for the forthcoming spring-summer season, and with fly-away and other prizes for managers offered in each drive.

First special event will be "Graduation Month," April 26-May 30, and the annual "King of the Sup." will run June 14 through Sept. 12, it was announced last week by Richard Orear, vice president.

Winning manager of the graduation contest will be given a trip, with his wife, to Colorado Springs and a stay at the Garden of the Gods Hotel there. The later contest will offer the winning manager and wife a trip to Las Vegas.

Already embarked on a job of intensive selling of product and theatres, circuit officials expect these contests and other incentives will give the circuit its greatest season.

Prizes and contests were detailed to managers in a series of group huddles held in various locales across the circuit during the past few weeks.

### STANDOFF ON 'MAJA'

U A No' Suing Postmaster—Painting Ban 'Unofficial'

United Artists last week withdrew its suit against the U. S. Postmaster General over the "Naked Maja" ad by mutual agreement and without prejudice to any future action which may become necessary.

Seymour M. Peyser, U A v.p. and general counsel, said the Government affidavits say that the ad, containing the Goya painting of the nude, "was never banned or declared unavailable by the Post Office Department." Prior to receipt of these affidavits, U A certainly was "led to believe" that the Post Office had so ruled, he added.

"In the light of these subsequent unequivocal statements, and in the absence of any indication in the papers filed by the Government that they regard the ad . . . as obscene or otherwise unlawful, we intend to take them at their word and to proceed with our advertising campaign as originally planned," Peyser noted.

Montgomery-Norton & Indi Production Inc. has been authorized to conduct a motion pictures and theatrical productions business in New York. Capital stock is 260 shares, no par value. Directors are: Jack W. Montgomery, Benjamin Indi, Viejo, Ralph Norton, Stanley H. Borak filing attorney at Albany.

## Inside Stuff—Pictures

It is 13 years since the end of the war, and for the first time a picture directed by Veit Harlan is set to open at a New York theatre. Title of the film is "The Third Sex." It's due to bow today (Wed.) at the Plaza Theatre, N. Y.

The picture, made in West Germany, revolves around the theme of homosexuality. It was originally bought for the U. S. by Ilya Lopert, who in turn sold it to David Dietz, head of D & F Distribution Corp. The Plaza, booked by Lopert, is owned jointly by him and United Artists, where he works.

Harlan is the man who directed the infamous "Jew Süss" for the Nazis. Some years back he "symbolically" burned a copy of the picture, but prints of it keep turning up as anti-Israel propaganda in the Middle East. In a country like Switzerland, the exhibitors refuse to book any Harlan pictures.

Those who have seen "The Third Sex" say that Harlan's name has been removed from the credits. However, a screening notice sent out by Dietz identifies Harlan as the director.

Some years back, two films directed by Harlan were picked up by Republic Pictures, dubbed and released. However, they were programmers which never came into New York and received very few bookings. Harlan's connection with the films was never mentioned or publicized.

Important rulings regarding the Catholic Church's supervisory functions vis-a-vis the entertainment field have been set forth in an apostolic letter, the "Buoni Pastoris," by Pope John XXIII. Importantly, the letter makes the Pontifical Commission for Cinema, Radio & Television a permanent centralized office of the Holy See with wider and more clearly specified powers than heretofore held by the group, set up in 1948 by Pope Pius XII.

In the 1,200-word "Buoni Pastoris," which was recently delivered to Monsignor Martin J. O'Connor, chairman of the above-named committee (but whose text has only now been released), the Pontiff rules that the commission, which is to be made up of members and secretaries of the Sacred Congregations of the Holy Office, the Consistory, the Eastern Church, the Council, the Religious, the Propagation of the Faith, the Seminaries and Universities, and the Substitute for the Secretary of State, "with the aid of consultants chosen by the Holy See, shall operate as an adjunct of the Papal Secretariat of State.

Jerome Hill, producer of the Albert Schweitzer documentary, has protested a story in last week's issue of VARIETY relating to the pay-off for Schweitzer. According to Hill (who's the Great Northern R.R. heir), Schweitzer's Fellowship has obtained very substantial contributions from him (Hill) personally, and he's also been instrumental in obtaining similar contributions from others. In addition, profits from several special showings of the picture went to Schweitzer. Hill explains that the costs of the production were unusually high, and that the amount of the ultimate profits "necessarily remains undetermined."

"Schweitzer is to get all the profits from the film, according to Irving Drutman, who presaged the picture and was general consultant on it. Drutman said last week that his salary had been less than the \$450 weekly as reported here but confirmed that he was getting 5%, "to be split by the distributor and the producer." Drutman noted that, for some time, he'd been serving as producer's rep on the film without salary.

Director Vincente Minnelli, the man who made "Gigi," says American film musicals "should" do well abroad, at least going by the rules of the book. That's so, he argues, because the tuners are just about the only type of film left on which Hollywood has any exclusivity. In the instance of "Gigi," Metro is giving the picture several special assists to boost its chances abroad. Maurice Chevalier and Louis Jourdan have done their own dubbing for the French version and lyricist Alan Jay Lerner worked with his French counterpart on the French translation of the songs.

Minnelli quarrels with the general industry concept that American film musicals lack appeal abroad. It doesn't have to be that way, he holds. Yet, past experience in terms of dollars and cents would tend to bear out the impression that tuners find the sledding rough abroad. His own "Gigi" didn't set the Champs-Elysees on fire.

An allegation by James Davis, prospective Tory candidate for Britain's parliament, that the Rank Organization is seeking to increase its hold on film distribution, by negotiating for Warner Bros. interest in the Associated British Cinema circuit, immediately brought firm denials from John Davis, Rank topper, who said that there was no intention of attempting to acquire an interest in ABC, and never had had such an intention. Arthur Abeles Jr., British chief of Warner Bros., confirmed that there was no truth in the report of Rank negotiations.

Candidate Davis further blamed the Rank "octopus" for closing good cinemas. John Davis, for the Rank Organization, said that his organization had never closed down good cinemas. They were only concerned with closing houses which are unprofitable. Candidate's father owns the shortly-to-be-shuttered Davis Theatre at Croydon, Surrey.

An editorial in the Christian Science Monitor weighs the pros and cons of film classification, pointing to the trend towards adult themes in films as contrasted with the heavy patronage of films by young people. This apparent contradiction "creates a legitimate cause for concern to parents, citizens in general, legislators and the industry," the paper notes. Recalling that Britain has a classification system, the Monitor opines that "Something of the kind may be required in the United States." But it adds: "Certainly any abridgement of basic freedoms of expression must be approached with caution. Against the fact that these freedoms can be and are abused from time to time must be placed the dangers of governmental suppression."

At a time when industry elements are thinking out ways of getting the Government to relax the Paramount consent decrees, Allied States Assn. is pushing in the opposite direction. It's trying to get the Senate antitrust subcommittee, headed by Sen. Estes Kefauver (D. Tenn.), to look into the Justice Dept. handling of decree enforcement. The committee is receiving an increasing number of complaints from lawmakers on behalf of small theatre owners. Though the subcommittee has a busy agenda already, one of its staff members said there may have to be a probe. "If the pressure mounts, we may have to do something about the consent decree," he said.

Ed Wynn on being introduced at a 20th-Fox party for "Diary of Anne Frank," "I'm happy to be here. At my age, I'm happy to be any place." George Stevens introed most of the members of the cast and paid glowing tribute to Charles Einfeld, 20th ad-pub veep, for the campaign on the film. Called on to speak, Einfeld refused. Gusti Huber, who plays the mother in "Diary," may go to Germany to make p.a.s. with the picture. That's a logical choice since she used to be a well-known star here. Says she has no desire to work in Germany again. Meanwhile Otto Frank, father of Anne Frank in real life, is in N.Y.

While Wall Street investors are romancing Walt Disney Productions, at least some theatremen are resentful of the producer. They're burning, they say, because of the rental terms for "Sleeping Beauty," being released by the Disney subsidiary, Buena Vista. It's asking for a split of 90% of the gross after house expense, with the balance of

## Insider Stock Transactions

Washington, March 24.

Latest Securities and Exchange Commission report on stock transactions reveals Serge Semenenko disposed of 160,000 shares of Warner Brothers Pictures, Inc., common stock in January.

Decca Records, Inc., boosted its ownership in Universal Pictures common stock during January to 777,985 shares, acquiring 6,000 additional shares. Also, Daniel M. Sheaffer, a Universal director, bought 100 common shares making him own a total of 107.

### Re Fico

Fico Corp. increased its holdings in Columbia Pictures Corp. to 76,286 common shares in January, obtaining 25,900 more. The Charles Schwartz partnership disposed of 1,800 common shares, with holdings of 11,641 shares resulting.

The report covers period from Jan. 11 to Feb. 10, although some transactions were prior to that.

There was considerable activity with RCA common stock as a result of the firm's stock incentive program.

### RCA Execs' Shares

NBC board chairman Robert W. Sarnoff received 198 shares, giving him a total of 885. Other RCA execs, the number of shares they acquired and their resultant holdings follow:

Ewen C. Anderson, 198 boosting his total to 573; Meade Brunet, 130 (961); John Q. Cannon, 129 (442); Orrin E. Dunlap Jr., 162 (735); Elmer W. Engstrom, 195 (1,817); Frank M. Folsom, 233 (13,682); Ernest B. Gorin, 184 (767); Walter S. Holmes Jr., 130 (456); Charles B. Jolliffe, 174 (1,440); Charles M. Odorizzi, 174 (1,440); Theodore A. Smith, 188 (716); Edward M. Tuft, 183 (629); William Walter Watts, 174 (588); and Robert L. Wener, 200 (1,187). In addition, Douglas H. Ewing received 90 shares but sold 200, leaving him with only 13.

The report also reflected active acquisition of Cinerama Inc. shares. Biggest purchase was by Hazard E. Reeves Sound Syndicate Inc., which upped its holdings to 153,185 by two January acquisitions totalling 34,000 shares. John H. Hartley bought 2,000 giving him 3,125; Grant Leenhouts acquired 1,000, boosting his total to 1,625; Dolores J. Russell Sound Syndicate Inc. bought 2,000 to make a 2,262 total, and Stanley Warner Cinerama Corp. exchanged the last 33,127 shares for a like interest in Cinerama Productions Corp.

### Other transactions included:

Admiral Corp.: William S. Blatz disposed of 750 shares of capital stock, leaving him with 750. William L. Dunn sold 3,600 of same and still has 3,600.

Allied Artists Pictures: Roger W. Hurlock bought 200 more com-

mon shares, upping his holdings to 17,600.

Columbia Broadcasting System: Lewis Gordon got hold of 102 shares, giving him 895. Goddard Lieberman, 7,903, boosting his holdings to 8,115.

Emerson Radio & Phono: Dorman D. Israel acquired 4,510 for a total of 5,928. Morton P. Rome, 1,680 bought for a 1,784 total, and A. A. Vogel acquired 1,200 to become a common stockholder in the firm for the first time.

General Electric: Edwin H. Howell garnered 660 shares, making his total 1,795, while Willard H. Sahloff got rid of 1,945, leaving him with 4,229.

Loew's Inc.: Bennett Cerf bought 200 more shares giving him a 500-

10% going to the exhibitor. Furthermore, BV is asking a guarantee of at least 60% of the boxoffice take.

Such terms are not unprecedented but nonetheless are regarded as unusual.

Paramount reissuing "Shane" in April concurrent with publication by Bantam Books of a new edition of the original Jack Schaefer novel... Another re-run, out now, is Allied Artists' "Friendly Persuasion," which opened at the local Mayfair just a few days after the booking deal was set. This meant too little time for any kind of publicity campaign... Mayfair, incidentally, is on a re-lease policy... AA has a new distribution deal in Spain with Radio Films, S.A.E., of Barcelona. This local outfit has taken over the AA product on a long-term basis.

The Sutton Theatre, N.Y., a Rugoff & Becker house, should deliver \$400,000 in film rentals to Metro for "Gigi" by Decoration Day. Theatre, for the 20-week run of the musical, paid out \$320,000 in film rental and should hit \$750,000 when the run is completed. VARIETY story, in reporting these figures, put them down as theatre gross. House actually is paying out more money in film rental than any other art house in N.Y. has ever grossed with a single attraction.

Canadian taxpayers shelled out \$42,671 and United Nations an unstated amount for a National Film Board of Canada short on UN's Expeditionary Force that's never been released. United Nations refused to because "it might rub salt in the wounds of some countries involved in the Suez crisis."

For the moment, the 20th-Fox trademark is missing from the introduction of "Diary of Anne Frank." The clarion call spoiled the mood music.

RKO wants to settle the contract of Walter Branson, its top sales exec. Company is moving to 1450 Broadway from its current 1270-6th Ave. headquarters.

Late Tyrone Power got 10% of the gross for starring in "Witness for the Prosecution."

## Amusement Stock Quotations

Week Ended Tues. (24)

### N. Y. Stock Exchange

1958-'59	High	Low	*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
21 14	ABC Vending	73	19 1/2	19	19 1/2	19 1/2	...
24 1/2	Am Br-Par Th	342	24 1/2	23 1/2	24	24	+1 1/2
84 1/2	Amplex	178	82 1/2	75 1/2	75 1/2	75 1/2	-6 1/2
41 1/2	CBS	472	44 1/2	42 1/2	43 1/2	43 1/2	+1 1/2
24 1/2	Col Pix	314	24 1/2	19 1/2	22 1/2	22 1/2	+2 1/2
21 1/4	Decca	191	19 1/2	18 1/2	18 1/2	18 1/2	...
57 1/4	D'sney	150	57 1/4	53 1/4	54 1/4	54 1/4	-1 1/4
156	Eastman Kdk	118	156	152	152 1/2	152 1/2	-2 1/2
9 1/4	EMI	1562	9	8 1/2	8 1/2	8 1/2	- 1/2
13	List Ind.	812	12 1/2	11 1/2	12 1/2	12 1/2	- 1/2
37	Loew's	454	30 1/4	28 1/2	28 1/2	28 1/2	-1 1/4
12 1/4	Loew's Thea	456	12 1/4	11 1/2	11 1/2	11 1/2	- 1/2
12 1/4	Nat. Thea.	604	12 1/4	11	11 1/2	11 1/2	+ 1/2
50 1/2	Paramount	90	50 1/2	49 1/2	50	50	- 1/4
31 1/2	Philco	593	31 1/2	29 1/2	29 1/2	29 1/2	-1 1/2
131 1/4	Polaroid	358	121	113 1/4	116 1/2	116 1/2	- 1/4
60 1/2	RCA	1388	60 1/2	55 1/2	56 1/2	56 1/2	-3 1/2
9 1/2	Republic	96	9 1/2	8 1/2	9 1/2	9 1/2	+ 1/4
14 1/4	Rep. pfd.	12	14 1/4	14	14 1/2	14 1/2	- 1/2
26	Stanley War	120	24 1/2	22 1/2	22 1/2	22 1/2	-1 1/4
33	Storer	40	33	32 1/4	32 1/4	32 1/4	...
42 1/2	20th-Fox	210	39 1/2	38 1/2	38 1/2	38 1/2	-1 1/2
32 1/4	United Artists	457	32 1/4	29 1/2	31 1/4	31 1/4	+1 1/2
29 1/2	Univ. Pix	11	29 1/2	28 1/4	29 1/2	29 1/2	+ 1/2
96	Univ. pfd.	110	77	75	75	75	-1
36 1/4	Warner Bros	134	35 1/2	33 1/2	33 1/2	33 1/2	-2 1/4
278	Zenith	119	276 1/2	255 1/4	261 1/2	261 1/2	-8 1/2

### American Stock Exchange

5 1/4	2 1/2	Allied Artists	74	5 1/4	4 1/2	5 1/4	+ 1/2
11	7 1/2	All'd Art. pfd	4	11	10 1/4	11	+1
12 1/2	2 1/4	Buckeye Corp.	38	11 1/2	10	10	-1 1/2
7	1 1/2	Cinerama Inc.	629	6 1/2	5 1/2	5 1/2	- 1/4
29 1/2	21 1/4	Desilu Prods.	752	25 1/2	21 1/2	24 1/2	- 1/2
8 1/4	3	DuMont Lab.	818	9 1/2	8 1/2	9	+ 1/2
9 1/4	7 1/2	Filmways	78	8 1/4	7 1/4	7 1/4	- 1/4
41 1/2	1 1/2	Guild Films	519	2 1/2	2 1/2	2 1/2	- 1/2
10 1/4	5 1/2	Nat'l Telefilm	164	10 1/4	10	10	- 1/2
8 1/4	3 1/2	Skatiron	273	8	7	8	+1
8 1/4	3 1/2	Technicolor	984	9 1/2	8 1/2	9 1/2	+ 1/2
87 1/2	4 1/2	Tele Indus.	108	87 1/2	87 1/2	87 1/2	+ 1/2
19 1/4	9	Teleprompter	78	18 1/2	17 1/2	17 1/2	- 1/2
14	3 1/2	Trans-Lux	132	14	10 1/4	14	+ 1/2

### Over-the-Counter Securities

	Bid	Ask	
Chesapeake Industries	3 1/2	3 1/2	+ 1/2
Cinerama Prod.	3	3 1/2	- 1/2
King Bros.	1 1/2	2	-1 1/2
Magna Theatre	2 1/2	2 1/2	+ 1/2
Metropolitan Broadcasting	16 1/4	16 1/4	+1 1/2
Scranton Corp.	8 1/4	9 1/2	- 1/2
U. A. Theatres	8 1/2	8 1/2	...

\* Week Ended Monday (23).

† Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith Inc.)

share interest, and John I. Snyder Jr. acquired his first 100 shares.

National Theatres Inc.: Director E. C. Rhoden was reported to hold 26,800 common shares. Disposals listed included 9,650 by Rhoden Investment Co. and 1,200 by Precision Holding Co., leaving both firms, respectively, with 6,000 and 9,650 shares.

Philco Corp.: Profit Sharing Plan of Philco Corp. and its subsidiaries unloaded 9,325 shares, holding onto 476,670. Frederick D. Ogilby sold 100, leaving him with 5,005.

Skatiron Electronics and Television Corp.: Kurt Widder sold 400. He still has 6,500.

Teleprompter Corp.: 1,000 shares were dropped by Walter Hirshon, who still has 6,000.

Trans Lux Corp.: Purchases included 200 shares by Harry Brandt, upping his total to 167,100; 100 by Marathon Pictures Corp. for 1,000 total; 500 by Harry Brandt Foundation, making 17,280 there, and 1,400 by Gusti Brandt Foundation, for a 13,450 total.

20th Century-Fox: Robert Lehman shed 1,200 shares. He still has 23,800.

Webb & Knapp Inc.: Herbert I. Silverman sold 41,500, leaving him with 58,500. William Zerkendorf increases his holdings to 3,914,955 shares by acquiring another 3,900.

### P. T. DANA ORG SPREADS

#### United States Films In Three Eastern Cities

United States Films Inc., distribution company recently organized by former Universal sales executive P. T. Dana, has opened offices in Washington and Philadelphia. Headquarters of the company are in Pittsburgh.

W. W. (Bill) Friedman will manage the Washington office and Edward Potash the Philadelphia branch.

Company has picked up an additional picture, "Cry From the Streets," for distribution in the three territories of Pittsburgh, Washington and Philadelphia.

**"HOPE  
HILARIOUS!"**

—L. A. EXAMINER

**"Can turn into  
important cash!"**

—M. P. DAILY

*And the cash  
is important in all  
first engagements!*

**RECORD  
SMASHING  
BUSINESS in:**

LOS ANGELES—Multiple Run—19 Theatres

TACOMA—Music Box

MIAMI—Miami

MIAMI BEACH—Carib

CORAL GABLES—Miracle

SAN BERNARDINO—California

SAN DIEGO—Fox

SAN PEDRO—Strand

SANTA ANA—West Coast, Hiway 39 Drive-In

SANTA BARBARA—Arlington

SEATTLE—Coliseum

TUCSON—Fox

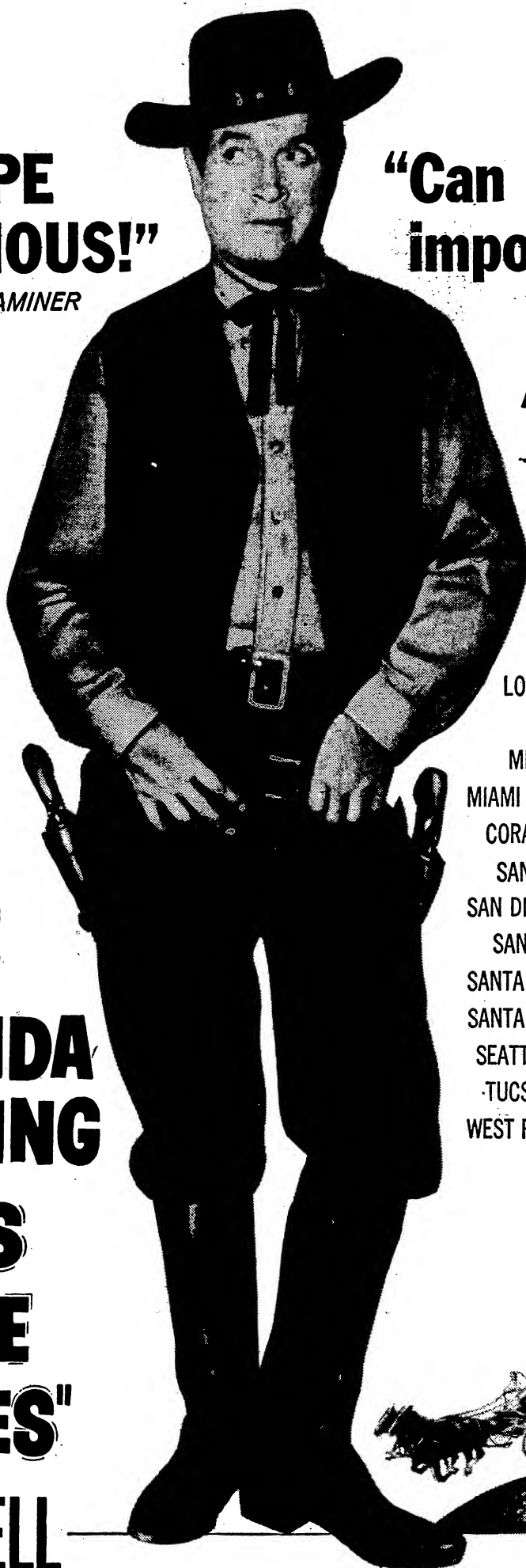
WEST PALM BEACH—Florida

**BOB  
HOPE**  
★  
**RHONDA  
FLEMING**

in  
**"ALIAS  
JESSE  
JAMES"**

co-starring

**WENDELL  
COREY**



Screenplay by WILLIAM BOWERS and DANIEL D. BEAUCHAMP • Produced by JACK HOPE

Executive Producer BOB HOPE • Directed by NORMAN Z. McLEOD

A HOPE ENTERPRISES, INC. PRODUCTION • Color by DeLuxe



40th Anniversary / 1919-1959

## Film Reviews

Continued from page 6

### Thunder In the Sun

begins to lay his calloused paw on Miss Hayward, wife of the party's leader, Carl Esmond.

He won't take "non" for an answer, a though Miss Hayward keeps reminding him, somewhat unconvinced, that she's already married. Finally, when Chandler catches her at one of those outdoor bathing scenes that apparently were staples of the Conestoga parties, Chandler again attacks her. Esmond starts to come to her rescue, is mistaken for an Indian by a nervous sentry and is shot dead. By Basque custom, Miss Hayward is then immediately beheaded to Esmond's younger brother, Jacques Bergerac. Such outlandish foreign customs cut no ice with Chandler, who continues puffing after Miss Hayward until, in the end, he gets her. Seldom has a "hero" been limned so unappealingly.

It is a small point, but the Basques are represented as speaking French, although this singular space between the French and Spaniards is unique in speaking a language unrelated to any other in Europe. It was a further mistake to impose this inaccurate accent on Miss Hayward, particularly since the rest of the cast, except for Bergerac, uses any accent handy.

There are some good points of authentic historical accuracy. The custom of the mountaineering Basques of communicating by a fearful warbling scream, for instance, and their rugged fierceness. The latter is utilized in a really good sequence at the end, largely staged by second unit director Winston Jones. Indians threaten to ambush the party at a mountain pass. Since the Basques are as handy on a craggy peak as the Indians, the Europeans decide to ambush the aborigines, instead of following the customary script. What follows is a rolling, tumbling, bloody battle-scene that is genuinely different and exciting. It is over too soon, however, and the film ends with Chandler getting Miss Hayward, as clear-cut example of vice triumphant as the screen has ever attempted.

Miss Hayward, such a good actress, founders on the role as she does on the improbable accent. Her characterization, at least as it appears on film, consists largely of eye-flashing and bosom-heaving. Chandler's character is so unpleasant that he is neither sympathetic nor interesting. Bergerac comes off pretty well, and Blanche Yurka, as a Basque matriarch, shrewdly ignores the French accent altogether, and succeeds largely by force personality in making an impression. Carl Esmond, Fortunio Bonanova and Bertrand Castellani are those most prominent in the supporting cast who appear to some advantage.

Stanley Cortes' camera work is capable, and other credits are acceptable. Cyril Mockridge's music contains some interesting orchestration, but the title song seems entirely out of key with the film, although what the title means is never explained, anyway.

### Verboten

Well-done film with shocking Nazi footage. Lends itself to exploitation.

Hollywood, March 13.  
J. Arthur Rank (Brit. UA) release of a Globe Enterprises-RKO production. Stars James Best and Susan Cummings. Screenplay by Tom Eddum. Written, produced and directed by Samuel Fuller; camera, Joseph Biroc; editor, Philip Cahn; music, Harry Sukman. Previewed March 13, '59. Running time, 84 MINS.

David ..... James Best  
Helga ..... Susan Cummings  
Bruno ..... Tom Pittman  
Capt. Harvey ..... Paul Dubov  
Harvey ..... Harry Daye  
Helmut ..... Dick Kallman  
Colonel ..... Stuart Randall  
Burgmeister ..... Steven Gory  
Fritz Schiller ..... Anna Haden  
SS Officer ..... Robert Boon  
Guenther ..... Sasha Harlan  
Sgt. Kellogg ..... Neville Morrow  
Infantryman ..... Joseph Turkel

The photographic record of Nazi atrocities which Samuel Fuller has incorporated in "Verboten" is timeless horror and piercing documentation of the low point in modern history. Grim authenticity gives this exploitability. J. Arthur Rank (since out of U.S. distribution) releases this Globe Enterprises Production, financed by RKO Radio, and, while it lacks star value, "Verboten" can be properly exploited to a profitable boxoffice.

Fuller wrote, produced and directed the film and has created an interesting picture of a German city in the first days of U.S. occupation following World War II.

The adventures, emotions and deceptions that befall its characters are strong enough and only their comparison to the most inhumanely vile acts ever to be exhibited commercially makes the storyline seem mild.

The initial scenes build a troubled romance between a warm G.I. (James Best) and a sympathetic German girl (Susan Cummings), with the latter part of the film being devoted to the thought-provoking resurgence of the Hitler youth into a "Jewwolf" band—a kind of ersatz satyagrah—which loots, kills, aids escaped war criminals and generally poses intolerable trouble to the American Military Government. Key to the band's destruction is the girl's 15-year-old brother, a member of the gang, who becomes disillusioned after attending the Nuremberg War Criminal Trials and seeing the captured German film of Nazi horrors. "I didn't know," he sobs, and it's believable he didn't. He provides the military with information on the pack, and its death follows.

Fuller's production is excellent, having the look and feel of a film more costly than it likely was. His direction is good, often excellent, and his cast responds adeptly. Best is forceful in his determination to love in the days when it, as so many things, was forbidden. Miss Cummings is very good throughout, growing steadily with the film coming across expertly in the final sequences. The late Tom Pittman has introductory billing in the film, and as the leader of the wild youth, showed fine style and sound talent. Also good are Paul Dubov as the commanding officer, Harold Daye as the boy, Sasha Harden as a young German, with Dick Kallman, as a hungry pack member, turning in an outstanding performance.

The film is put together with skill, lacing back and forth from Hollywood shots to German footage with finesse. Photographer Joseph Biroc and editor Philip Cahn rate special nods, with John Mansbridge's art direction top-notch and sound by Jean Speak and Bert Schoenfeld particularly good. Harry Sukman's musical score, while too heavy on Beethoven's Fifth, is adeptly written. As for the Sukman-Mack David title tune (sung by Paul Anka), it is a lulling love ballad that is completely out of harmony with the scene's battle and death over which it is heard.

### SOS Gletscherpilot (SOS Glacier Pilot) (SWISS)

Zurich, March 17.  
Praesens-Film release of a film (Oscar Dübey) production. Stars Annemarie Düringer, Robert Freitag, Leopold Biberi, Albert Bieri, Hans Schmidhauser, Hermann Geiger. Directed by Victor Vicas. Screenplay, Werner Wolleberg; camera, Robert Bichler; editor, Hans Heinrich Egger; music, Hans Meckel. At Scala Theatre, Zurich. Running time, 100 MINS.

Annemarie Düringer; Robert Freitag; Leopold Biberi; Albert Bieri; Hans Schmidhauser; Hermann Geiger; Robert Bichler; Zarl Carigiet; Portmann; Ettore Cella; Helmut Fornercher; Fritz Gantenheimer; Patrick Jordan; Max Knapp; Erwin Kohlund

This latest Swiss feature, brought in at a (by Swiss standards) relatively high budget of \$175,000, impresses an honest attempt at a theme long overdue for local filming. It is a story about the often mortally dangerous rescue actions of lost or wounded mountaineers in the Swiss Alps by mountain guides and glacier pilots. Three months of shooting under hazardous circumstances on location, at altitudes of 11,000 to 14,000 feet, resulted in a visually exciting film whose stark realism in the mountain scenes make it a contender for presentation abroad, including the U.S. Of the cast members, Annemarie Düringer, under contract to 20th-Fox, is not unfamiliar to Yank audiences.

Participation of real-life Swiss glacier pilot Hermann Geiger, adds to the plausibility of the rescue sequences which make up most of the film's second half. Up to this point, screenplay developments are often sketchy and sometimes unconvincing. Film's forte, therefore, lies definitely in all semi-documentary passages of which there are many.

Plot involves the personal destinies of a group of people of various backgrounds, reunited in a perilous mountain tour, and their different reasons for participating

in the undertaking. Drama sets in when they get stuck in the glaciers by accident, with some of them killed immediately and others dangerously injured. Immediate search parties over the glaciers and by air succeed in rescuing some of the victims, but not all of them.

French-U.S. director Victor Vicas, experienced in documentaries and feature pic, lead to his being chosen for this one, does a commendable job but cannot overcome the film's earlier script weaknesses. Camera work by Swiss vet cameraman Emil Berna is masterful and one of the brightest assets.

Cast is well chosen, although Miss Düringer and Robert Freitag, both satisfactory acting-wise, have been handed some especially trite dialog as the romantic interest. Anne Marie Blanc and Leopold Biberi as a married couple with the difference-in-ages problem, are convincing while Hannes Schmidhauser, usually cast in romantic leads, is excellent as a ruthless young leather-jacketeer. Among featured roles, Patrick Jordan, recruited from Britain, is standout as an English mountaineer finding death in the glaciers. Locally the pic is in Swiss-German, but Praesens also makes a German version available.

### L'He Du Bout Du Monde (Island At The End Of The World) (FRENCH)

Paris, March 24.  
Lux release of Riviera Films production. Stars Rossana Podesta, Magali Noel, Dawn Adams, Christian Marquand. Directed by Edmond Greville. Screenplay, Greville. Produced by Edmond Greville. Camera, by Crouzet; camera, Jacques Lemare; editor, Jean Ravel. At Balzac, Paris. Running time, 465 MINS.

Magali Noel; Dawn Adams; Rossana Podesta; Christian Marquand

Film's plot has three comely femmes shipwrecked on a tropical isle during the last war along with one virile male. Their adventures, and sex involvements, gives this mainly exploitation pegs on some forthright love scenes and justifiable nudity.

However, this vehicle has a tendency to be literary. Too, it spills many aphorisms on life with three women and a man. He falls for all three femmes but ends with one because she dies in trying to reach another isle for help. The second is killed by the third, who turns out to be a homicidal maniac. She, in turn, commits suicide, allowing the man to be rescued alone.

Christian Marquand fares well as the male but Magali Noel overcharges her nympho role. However, she makes up for it with plenty of heavy breathing and unveiled charms. Rossana Podesta and Dawn Adams are effective as the other two women. Pic is only intermittently effective, with characterizations uneven and the sudden twists in the plot too much telegraphed.

But this film has a good technical mounting and probably is in store for good local biz, with obvious okay hypo possibilities for abroad.

### Fangelse (Prison) (SWEDISH)

Paris, March 17.  
Telecinex release of a Terra production. With Doris Svedlund, Birger Malmsten, Eva Henning, Hasse Ekman, Stig Olin, Irma Christenson, Anders Henriksson. Written and directed by Ingmar Bergman. Camera, Goran Strandberg; editor, Lena Lennartsson; music, Ulf Grenlund. Screenplay, Birger Malmsten. Running time, 80 MINS.

Doris Svedlund; Birger Malmsten; Eva Henning; Hasse Ekman; Stig Olin; Irma Christenson; Anders Henriksson

This makes the 10th pic by Swedish writer-director Ingmar Bergman to get art house unveiling here this season. Bergman, however, is more than a faded but a definite, original film talent. But this film, an earlier one, is somewhat loaded with private symbolism and expressionistic bric-a-brac to be anything more than a limited, arty entry abroad.

The theme concerns a film director toying with the idea of doing a production with the theme of hell on earth. Then pic tells three stories, bound together with that of the director, concerning a group of people whose life is hell. Though adroitly interspersed and well noted, this lacks the breadth to make all the grim activity meaningful.

Bergman shows his versatility in the handling of actors, symbols and tensions. However, he misses out by turning this into a downbeat affair without the true revealing facets to make all this suffering and darkness a comment on human problems. Technical credits are fine.

## Hollywood Production Pulse

### ALLIED ARTISTS

Starts, This Year ..... 2  
This Date, Last Year ..... 6

### COLUMBIA

Starts, This Year ..... 5  
This Date, Last Year ..... 8

#### "ADAMSON IN AFRICA"

(Warwick Prods.)  
Dir.-Richard Thorpe  
(Shooting in Africa)  
Prods.-Irving Allen, A. R. Broccoli  
Robert Taylor, Anne Aubrey, Gregory Peck, Martin Broddy, Anthony Newley  
(Started Feb. 16)

#### "THE LEGEND OF TOM DOOLEY"

(Shpetner Prods.)  
Prod.-Stan Shpetner  
Dir.-Ted Post  
Michael Landon, Jo Morrow, Jack Hogan, Richard Rust, Ken Lynch, Dee Pollock, Ralph Moody, Howard Wright, John Cliff, Jerry Morris, Anthony Jochim, Jason Johnson, Cheerio Meredith, June Ellis, Red Morgan, Bill Hale  
(Started March 2)

#### "BATTLE OF THE CORAL SEA"

(Morningstar Pict. Corp.)  
Prod.-Charles Schner  
Dir.-Paul Wendkos  
Cliff Robertson, Gia Scala, Gene Blakeley, Patricia Cutts, Gordon Jones, Tom Laughlin, K. L. Smith, L. Q. Jones, Robin Hughes, Rian Garriek, Patrick Westcott, Teru Shimada, James Takeichi, Goto, James Forrest, Eiji Yano, Rollo Rollymova, Robert Okazaki, Logan Field, Dale Ishimoto  
(Started March 6)

### METRO

Starts, This Year ..... 4  
This Date, Last Year ..... 8

#### "IT STARTED WITH A KISS"

(Shooting in Spain)  
Prod.-Anatole de Gruunwald  
Dir.-George Marshall  
Glenn Ford, Debbie Reynolds, Eva Marie Saint, Tony Rojo, Fred Clark  
(Started March 1)

#### "LIBEL"

(Shooting in England)  
Prod.-Anatole de Gruunwald  
Dir.-Anthony Asquith  
Dick Bogarde, Olivia De Havilland, John Gielgud, Michael Carey, Ray Teal, Sam Gilman, Larry Duran, Lisa Lu, John Dierkes, Mickey Finl, William Forrest, Cleo Harvey, Henry Willis, Maria Monay, Marguerite Cordova  
(Started Dec. 2)

#### "HELLER WITH A GUN"

Prods.-Carlo Ponti, Marcello Girosi  
Dir.-George Cukor  
Sophia Loren, Steve Forrest, Margaret O'Brien, Anthony Quinn, Eileen Heckart, Edmund Lowe  
(Started Feb. 6)

#### "TARZAN'S GREATEST ADVENTURE"

(Shooting in London)  
Prods.-Sol Weintraub, Harvey Hayutin  
Dir.-John Guillermin  
Gordon Scott, Sara Shane, Anthony Quinn, Eileen McGinnis  
(Started Feb. 6)

#### "CAREER"

(Hal Wallis Prod.)  
Dir.-Hal B. Wallis  
Dir.-Joseph Anthony  
Dean Martin, Anthony Franciosa, Shirley Maerz, Carolyn Jones  
(Started Feb. 23)

### 20th CENTURY-FOX

Starts, This Year ..... 3  
This Date, Last Year ..... 9

#### "HOLIDAY FOR LOVERS"

Dir.-David Weisbart  
Dir.-Henry Levin  
Jane Wyman, Clifton Webb, Paul Henreid, Cary Crosby, Carol Lynley, John St. John, Nico Minardos, Marjorie Bennett, Nora O'Mahoney  
(Started Feb. 10)

#### "BLUE DENIM"

Prod.-Charles Brackett  
Dir.-Philip Dunne  
Maureen Carey, Carol Lynley, Brandon de Wilde, Marsha Hunt, Warren Berlinger  
(Started March 23)

### WARNER BROS.

Starts, This Year ..... 1  
This Date, Last Year ..... 2

#### "A SUMMER PLACE"

(Shooting at Monterey)  
Dir.-Delmer Daves  
Richard Egan, Dorothy McGuire, Sandra Dee, Arthur Kennedy, Troy Donahue, Constance Ford  
(Started Feb. 26)

### INDEPENDENT

Starts, This Year ..... 16  
This Date, Last Year ..... 25

#### "THE UNFORGIVEN"

(Shooting in Durango, Mex.)  
Prod.-James Hill  
Dir.-John Huston  
Burt Lancaster, Laurence Hepburn, Audie Murphy, John Saxon, Lillian Gish, Charles Bickford, Joseph Wiseman, Robert Salm, June Walker, Carlos Rivas, Kipp Hamilton, Doug McClure  
(Started Jan. 12)

#### "ON THE BEACH"

(Granat Prods. for UA)  
(Shooting in Australia)  
Prod.-Dir.-Stanley Kramer  
Gregory Peck, Anne Gardner, Fred Astaire, Anthony Perkins, Donna Anderson  
(Started Feb. 15)

#### "OPERATION PETTICOAT"

(Granat Prods.)  
(Shooting in Key West, Fla.)  
Prod.-Robert Arthur  
Dir.-Blake Edwards  
Cary Grant, Tony Curtis, Arthur O'Connell, Gene Evans, Dick Sargent, Joan O'Brien, Tina Merrill, Gavin McLeod  
(Started Jan. 19)

#### "SPARTACUS"

(Granat Prods.)  
Prod.-Edward Lewis  
Dir.-Anthony Mann  
Kirk Douglas, Laurence Olivier, Tony Curtis, Jean Simmons, Charles Laughton, Peter Ustinov, John Gavin, John Carr, Lina Foch, John Ireland, Charles McGraw  
(Started Jan. 27)

#### "ANY WAY THE WIND BLOWS"

(Arvin)  
Prods.-Ross Hunter, Martin Melcher  
Dir.-Michael Gordon  
Robert Hudson, Doris Day, Tony Randall, Thelma Ritter, Nick Adams  
(Started Feb. 10)

#### "ODDS AGAINST TOMORROW"

(Shooting in N.Y.)  
Exec. Prod.-Phil Stein  
Prod.-Dir.-Robert Wise  
Harry Belafonte, Robert Ryan, Shelley Winters, Gloria Grahame, Ed Begley  
(Started Feb. 24)

#### "THE RETURN OF THE FLY"

(Associated Producers for 20th-Fox)  
Prod.-Bernard Glasser  
Dir.-Richard Bernds  
Vincent Price, David Frankham, John Sutton, Dana Seymour, Danielle De Metz  
(Started March 3)

#### "THE MIRACLE OF THE HILLS"

(Associated Prods. for 20th-Fox)  
Prod.-Bernard Glasser  
Dir.-Richard Bernds  
Lou Gerson  
Rea Reason, Theona Bryant, Nan Leslie, Jay North, Gilbert Smith, Betty Lou Gerson  
(Started March 17)

#### "AFATONY OF A MURDER"

(Shooting in Michigan)  
Prod.-Otto Preminger  
Dir.-Otto Preminger  
James Stewart, Lee Remick, Ben Gazzara, Arthur O'Connell, Eve Arden, John H. Wood, Murray Hamilton, Emile Meyer  
(Started March 23)

## THUNDER IN THE SUN A BROOKLYN OPENER

"Thunder in the Sun," Paramount western starring Susan Hayward, Jeff Chandler and Jacques Bergerac, in Eastman Color, is skipping a Broadway showing, production bows today (Wed.) at the Brooklyn Paramount Theatre, Greene's partner, Russell Rouse, did the screenplay and directed.

## Forum Sans Beacon

Minneapolis, March 24.  
Former Hollywood film columnist Tony Beacon is out as Northwest Exhibitor, Business Building Forum executive secretary after holding the post only a few months. Harry Green, Forum head, is expected to name a successor to Beacon and decide upon the date for the body's first 1959 conclave within a fortnight.

Forum's avowed purpose is to help its members to attain the utmost possible boxoffice potential for their attractions and to induce the film companies to saturate the territory with all important releases so that every exhibitor will get them in time to capitalize on pre-selling.

During its first year, 1958, Forum held two successful meetings here, providing those in attendance with advertising and publicity ammunition that helped to stimulate the boxoffice throughout the area. It also accomplished considerable film saturation.

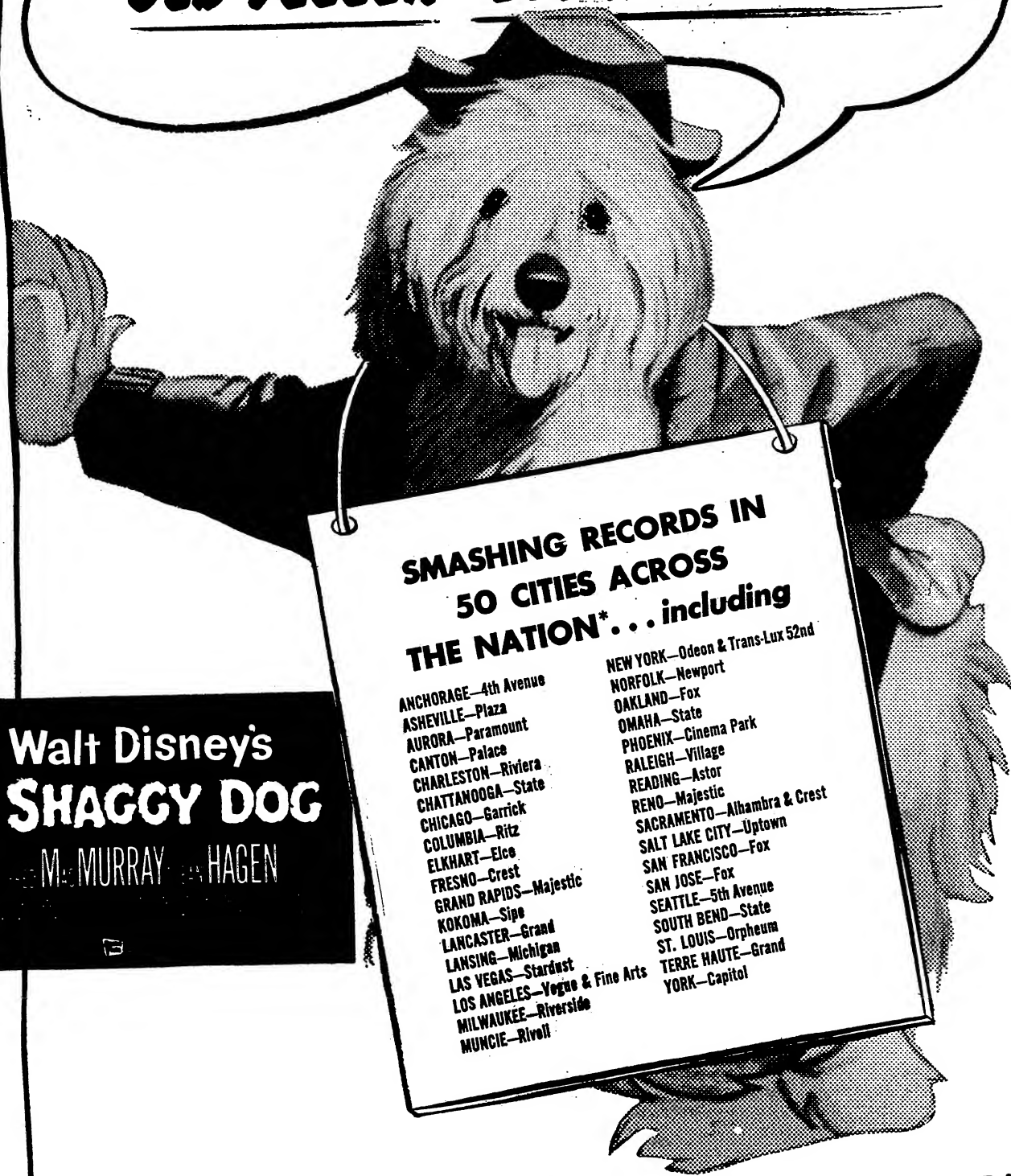
## PAR'S MEMPHIS SWITCH

Bill, Inspect From Former Exchange Point—Nicholson Says

Paramount is dropping its Memphis exchange outlet effective April 3, according to v.p. Hugh Owen. An office will be maintained in this city for purposes of inspection and shipping of film, but its major business, such as billing, accounting and collections will be handled out of New Orleans.

Howard Nicholson, Par's long-time Memphis branch manager, will continue to represent the company on the sales end of the territory. It's a "streamlining" move, says Par.

**BIGGER THAN  
"OLD YELLER" EVERYWHERE!!!**



**Walt Disney's  
THE SHAGGY DOG**

M. MURRAY HAGEN

**SMASHING RECORDS IN  
50 CITIES ACROSS  
THE NATION\*...including**

ANCHORAGE—4th Avenue  
ASHEVILLE—Plaza  
AURORA—Paramount  
CANTON—Palace  
CHARLESTON—Riviera  
CHATTANOOGA—State  
CHICAGO—Garrick  
COLUMBIA—Ritz  
ELKHART—Elco  
FRESNO—Crest  
GRAND RAPIDS—Majestic  
KOKOMA—Sipe  
LANCASTER—Grand  
LANSING—Michigan  
LAS VEGAS—Stardust  
LOS ANGELES—Vogue & Fine Arts  
MILWAUKEE—Riverside  
MUNCIE—Rivoli

NEW YORK—Odeon & Trans-Lux 52nd  
NORFOLK—Newport  
OAKLAND—Fox  
OMAHA—State  
PHOENIX—Cinema Park  
RALEIGH—Village  
READING—Astor  
RENO—Majestic  
SACRAMENTO—Alhambra & Crest  
SALT LAKE CITY—Uptown  
SAN FRANCISCO—Fox  
SAN JOSE—Fox  
SEATTLE—5th Avenue  
SOUTH BEND—State  
ST. LOUIS—Orpheum  
TERRE HAUTE—Grand  
YORK—Capitol

**...AND HOLDING OVER EVERYWHERE!!**

**\*OPENING IN 200 ADDITIONAL CITIES FOR EASTER  
HOLIDAY BOX-OFFICE BOOM...from BUENA VISTA!**

## UA Reshuffles Foreign Sales Staff; Mo Rothman Returns to N.Y. Exec Post

In a reshuffle of United Artists' top foreign sales echelon, John Lefebvre has been appointed to succeed Mo Rothman as UA continental manager with Paris headquarters. Rothman returns to N.Y. to join the foreign department exec staff.

Changes were made by Arnold Picker, UA v.p. in charge of foreign distribution. Eric Pleskow, who came from Germany to become Rothman's assistant, now becomes assistant Continental manager. He and Lefebvre will work closely with Charles Smadja, who supervises UA operations in Europe and the company's v.p. in charge of European production.

Giulio Ascarelli becomes UA director of advertising, publicity and exploitation for Europe and the Middle East. He starts May 2. Both Lefebvre and Ascarelli held the same positions for 20th-Fox. Mrs. Kato Fenton-Dormer will serve as Ascarelli's assistant in Paris.

George Ornstein, the UA rep in Spain, will assume additional duties as Smadja's assistant for production matters in Spain.

Thus UA moves in exactly the opposite direction of 20th, which has dissolved its supervisory set-up in Europe, giving branch managers autonomy and exercising supervision from New York. Lefebvre had been 20th's managing director for Continental Europe since 1957. He'd been with 20th since 1946 when he started as supervisor for Egypt and the Near East. Ascarelli also joined 20th that same year as publicity manager for Italy, becoming European publicity topper that same year.

Both Lefebvre and Ascarelli got one year's pay from 20th along with their notice.

Rothman, in joining the N.Y. foreign department exec staff, will work with Louis Lober, general manager of the foreign department, and Alfred Kaiz, division manager for Latin America, the Far East and Australia.

## National Theatres' Swap Offer to Nat'l Telefilm Holders Takes Effect

Los Angeles, March 24.

Exchange offer to National Telefilm Associates stock and warrant holders from National Theatres has become effective, NT board chairman B. Gerald Cantor and prexy John B. Bertero disclosed today (Tues.).

Pursuant to this exchange, accepting NTA stockholders will receive for each share of NTA common stock \$11 principal amount of 5 1/2% sinking fund subordinated debentures due March 1, 1974 and warrants for the purchase of one quarter of one share of National Theatres common stock. The exchange of NTA warrants is on an equivalent basis.

Up to the close of business on March 20, 75% of NTA shareholders and 39% of the warrant holders had accepted the offer. Delivery of NT debentures, stock purchase warrants and exchange warrants to NTA stockholders and warrant holders begins April 1. Trading of the debentures on the American Stock Exchange will start April 1. Interest on the debentures will accrue from March 16. The present offer to NTA stock and warrant holders expires April 6.

## Irwin Marks to Argentina In Columbia Exec Shifts

A number of shifts in Columbia Pictures International's Latin American set-up were revealed this week by prexy Lacy W. Kastner.

Irwin Marks has been named general manager in Argentina, succeeding Harry Prosdociimi. Replacing Marks in Peru, where he served until now, will be Larry Kornblith, manager in Trinidad.

Succeeding Kornblith, with the title of acting manager of the Trinidad office, will be Meer Hassan, booker there since 1944.

## Briefs From The Lots

Hollywood, March 24.

Buddy Adler is pitching to William Wyler to direct "John Brown's Body," 20th-Fox filmization of Stephen Vincent Benet's poem. Brooks West replaces James Daly in Otto Preminger's "Anatomy of a Murder," following latter's replacement of Pat Hingle in "J.B. on Broadway." The Platters, recording stars, make a guest appearance in Metro's "Girls Town." Al Zugsmith production to roll next month. Robert E. Kent launches "Three Came to Kill" March 30 under his Premium Pictures banner for United Artists release. Peter Finch joins James MacArthur in star lineup of Walt Disney's "Kidnapped," going before cameras in Britain next month. Richard Eastham, Broadway musical comedy singer, goes dramatic as star of Disney's "Toby Tyler."

Henry Hathaway, previously taken off "The Alaskans" to direct 20th-Fox "Woman Obsessed," has been returned to assignment on Mahin-Rackin production for 20th release. Sheree North into 20th "A Private's Affair" (previously "The Love Maniac") (previously "The Devil at 4 O'Clock," at Columbia. Charles Brackett cast Pat Boone as star of his 20th-Fox production, "Journey to the Center of the Earth," based on Jules Verne tale. Edward Anhalt scripting Charles Mercer novel, "Rachael Cade," at Warner Bros. Samuel Goldwyn Jr. will film his Metro production, "The Adventures of Huckleberry Finn," in Hannibal, Mo., hometown of Mark Twain.

John Wayne's Batjac Productions will do "The Fifty-Niners," based on recent trek of Midwesterners to Alaska to homestead, on next year's slate. Darryl F. Zanuck dickering with Paul Douglas for one of roles in DeLuxe Tour. Sam Katzman and Columbia Pictures protested to MPAA's title, "The Jukeboxes," as conflict to their "Juke Box Rhythm." Boris D. Kaplan takes over producer duties on pair of Columbia Pictures films previously skidded by Charles Schnee prior to his anking Col contract post: "Let No Man Write My Epitaph" and "Fear No Evil," latter to roll in July. Warner Bros. registered "A Very Precious Love," title of song used in "Majorie Morningstar," with MPAA as tab for a new feature. Brian Donlevy in Brazil starring in "Leave Me Alone," in production. Nicole Enterprises optioned Wick Thomas' story, "North from Baffin."

Robert Aldrich has postponed until at least 1960 start of "Taras Bulba," to be made in Yugoslavia in association with that nation's Avala Films and distributed globally by Metro. Paramount, which lensed "Shepherd of the Hills" in 1941 and may remake Harold Bell Wright novel, has protested Associated Producers Inc.'s registration of "The Little Shepherd." United Artists protested Warner Bros.' registration of "Scent of Danger" as too similar to Mike Todd Jr.'s upcoming production, "Scent of Mystery," produced by Douglas Fairbanks Jr., and filmed as first in the new "Small-O-Vision" press. Victor Mature signed for title role in "Hannibal," to be produced in Rome starting July 15 by Italian company, Liber Films.

## Mrs. Twyman's Sideline

Margaret G. Twyman, director of the Motion Picture Assn. of America's community relations department, will serve in an advisory capacity on the public relations committee of the United Church Women for two years through 1961.

United Church Women is part of the National Council of the Churches of Christ in the U.S. Mrs. Jesse M. Bader is national p.r. chairman of this organization.

## TO IMPORT FEATURES

### Kronenberg-Shanberg-Shlaes Into States Rights Market

Los Angeles, March 24. Inter-American Film Corp., has been formed to import foreign features, to be distributed nationally via states-rights. Associated in project are Robert I. Kronenberg, prexy of Manhattan Films International Inc., and two San Diego exhibs, Edward Shanberg and Barre Shlaes, who head Edlyn Enterprises.

First two releases will be the French "An Eye for an Eye," starring Curt Jurgens and Folco Lulli, directed by Andre Cayatte, and a Danish-American production, "Night Girls." Latter stars Lee Patterson and Hanne Borchsenius.

Deal already has been closed with Films Around the World, N.Y., to handle eastern distribution. Manhattan will take over for 11 western states.

## Porgy & Bess' To Replace C'rama At N.Y. Warner

Deal is in the works for Samuel Goldwyn's "Porgy and Bess" to open at the Warner Theatre on Broadway sometime this summer.

The theatre, a Stanley Warner house, is currently playing "Cinemasouth Seas Adventure" and has been a Cinerama house for the past five years. "Porgy and Bess" will be the first non-Cinerama film since the theatre was converted from a conventional showcase. The current Cinerama film, according to declared decision several months ago, was to be followed by a return Broadway engagement of the Cinemiracle film, "Windjammer," but this deal has been either called off or the film will run for a short time only.

It's believed Goldwyn's deal is a four-wall arrangement. Goldwyn has been dickering also with the Criterion and Rivoli Theatres, but they are said to have balked at his terms.

## PRAUGHT TO DETROIT; ALLEN TOPS DES MOINES

Woodrow R. Praught, v.p. and co-general manager (with A. Don Allen) of Tri-States Theatre Corp., Des Moines, which is a branch of United Paramount Theatres, has been appointed president of United Detroit Theatres, also a subsidiary of UPT. At the same time it was disclosed that Allen has become sole manager of the Des Moines operation.

Detroit group comprises 14 theatres in that city's metropolitan area, six in northern Ohio and one in Danville, Ky. Edward L. Hyman, v.p. of UPT, is in Detroit this week to install Praught. Latter succeeds Harold H. Brown, who died Feb. 22.

Praught had been with Minnesota Amusement Co., another UPT subsid, for 25 years, and Allen had been with Tri-States 30 years before they became joint heads of Tri-States. They shared the helm when A. H. Blank, founder of the midwest chain, retired in 1947.

## 'Drop Into Our Heated Snack Bar'

First Albany area drive-in to place newspaper copy for a spring reopening was the Marotta Brothers' Carman in Gunderland, which fixed Friday (20) for the date. The 750-car scheduled relighting on a similar Friday last year, but snow forced a five-night postponement.

The Carman's "break" copy stressed: "Heated Snack Bar" "Macadamized Ramps and Grounds—No Mud To Contend With" "Family Entertainment" "Free Gifts for Everybody." Ben Coleman buys, books and manages the automobile.

## A Protestant Liking Re 'Kid Tags'

Albany, March 24.

Strongly opposed by industry forces, the Joint Legislative Committee's film classifications bill, in its original form and as amended, won the support of the Protestants' State Council of Churches' Legislative Commission.

It thought the measure, via a memorandum filed, "a happy medium to be between the tendency to ignore motion pictures that would be truly harmful, especially to youth, on one hand, and undesirable censorship on the other."

No absolute prohibition is involved, an altogether proper and needful classification is set up affecting children, the individual is left free to choose without pre-censorship.

The amended version introduced by Assembly Rules Committee, which eliminated the authorization for Motion Picture Division, State Education Dept., to require the "unsuitable for children" classification in theatre advertising, and empowered the MPD director to release, publish and disseminate such classifications information "in such manner and at such times as directed by the Regents," was believed by the Protestant group to be one that "would probably strengthen the bill." How? By obviating "any use of the information to improperly invite those under 16 to an 'unsuitable' picture."

## TRANSPosed TITLE

### Scott Radio Freshens Up Former Fanchon-Marco House

Hollywood, March 24.

In its first move in improving the appearance of individual houses of the former Fanchon & Marco circuit which it recently purchased, the Scott Radio Laboratory Inc., has expended \$30,000 in renovating the Paramount Hollywood Theatre, flagship of chain.

Hollywood Blvd. situation has been renamed the Hollywood Paramount. Improvements include a new neon eye-catcher on the marquee, a new concession stand in lobby, which has been given greater illumination, and a lobby display of original paintings by California artists contributed by the L. A. County Art Assn. Male ushers also have been replaced by ushers.

## Colonial of N.Y. Coin Source For Amer. Int'l Pix

Deal is being firmed for Colonial Bank, of New York, to finance 10 American International Pictures productions during the next 12 months, per AIP toppers James H. Nicholson and Samuel Z. Arkoff. The Gotham bank put up coin for three AIP features last year.

With company expecting to film 24 to 30 pix in the coming year, the remaining 14 to 20 projects will be bankrolled by Pathe Laboratories, a principal source in the past.

AI Product is the only motion picture financing undertaken by Colonial, Nicholson reported, pointing out it marks further growth in status and stability of the five-year-old American International.

The company execs additionally noted that plans for upgrading of its product quality have been completed and that new sked "also reflects an expansion in the range and quality of film subject matter."

The 19 AIPix to be coined by Colonial are "Diary of a High School Bride," "Dark Race," "End of the World," "World Without Women," "Bombs Away," "Blood Hill," "Take Me To Your Leader," "She" and "Eve and the Dragon." Three of the features will be lensed in color.

## Eschelman Joins Field

Minneapolis, March 24.

James Eschelman, veteran Twin Cities' theatre manager, is joining the Harold Field circuit of Minneapolis and Iowa houses.

Eschelman has been managing the St. Paul Strand and Tower and departs with the Strand changing hands and the Tower permanently shuttering.

Prior to going to the St. Paul theatres, Eschelman was manager of Bennie Berger's loop Gopher here and before that had been manager of the theatres in Buffalo, other cities and the St. Paul Paramount.

Unigraph Corp. has been authorized to conduct a motion pictures business in New York. Capital stock is 200 shares, no par value. Jerome Miller is a director and filing attorney.

## Taplinger's Slants On Film-Trained Seekers in PR

Robert S. Taplinger is not content to see go unanswered the charges, as reported here recently, that the heads of public relations houses in the industrial field are rudely brushing off publicists who fell victim to film company economy measures and have sought jobs with the industrial p.r. outfits. Many toppers in the latter operation began in show business but they seem to have lost sight of that fact, according to the disgruntled and unemployed p.a.s.

Taplinger said he's simply been forced to politely turn down applicants. He's under no moral obligation and he just doesn't have openings, available, he rebuts.

Major point made by Taplinger is that his clients want specialists doing their p.r. work. A chemical account, for example, doesn't want to pay to break in a man unfamiliar with the chemical field. Conversely, Taplinger said he wouldn't hire a chemical man to work on his one film account, this being the "John Paul Jones" production.

He noted that competition has grown in pressagency and specialists have come into being. His organization has 15 national accounts in various industries and he'd "go crazy" unless he had specialists assigned to each different one.

How come Taplinger could segue from films to industrials? "I did this on my own," he replies, by preparing a full year's program for my prospective account and thereby landing it.

Taplinger thinks that many bally merchants in show business lack versatility. His advice to them is to become acquainted with other business enterprises so they can be prepared to make a switch. An anniversary promotion for a large company is an example of a gimmick that might be developed, but after the publicist backgrounds himself in the company's history and operation.

## Madrid, Tokyo, Mex City Staff Rallies for Metro's Promotion on 'Ben-Hur'

Loew's International has scheduled three overseas conferences to set long range plans for the global handling of "Ben-Hur."

The three meetings, to be held in Madrid, Tokyo and Mexico City, will bring together top personnel from Metro's 40 overseas branches. Portions of the meetings will also be devoted to the marketing and sales plans for other Metro productions that will be released in 1959.

The sessions, to be presided over by Loew's International topper Morton A. Spring, will kick off in Madrid on April 14 and continue through April 18. The Tokyo segment will follow from April 21 to April 18, with the Mexico City meeting set for April 26-30.

Homeoffice execs accompanying Spring to the three meetings include Maurice R. Silverstein, vice president, and Seymour R. Mayer, regional director of Latin America, the Middle East and the Far East. Spring will go to the Coast following the Mexico City meeting.

# THE HERCULEAN BLAST-OFF FOR JULY IS UNDER WAY!

**CLASS OF SERVICE**  
This is a fast message service in deferred character is indicated by the proper symbol.

## WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

**SYMBOLS**  
DL = Day Letter  
NL = Night Letter  
LT = International Letter Telegram

1201

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

JOSEPH E. LEVINE  
EMBASSY PICTURES CORP.  
1270 SIXTH AVENUE  
NEW YORK

"HERCULES" STANDS FOR TREMENDOUS STRENGTH AND THAT'S WHAT YOUR PRESENTATION "HERCULES" PROMISES OUR BOXOFFICES STOP CONGRATULATIONS FOR BRINGING IT TO US BACKED WITH YOUR UNIQUE BRAND OF EXPLOSIVE SHOWMANSHIP.

SAMUEL ROSEN, EXECUTIVE VICE-PRESIDENT  
STANLEY WARNER THEATRES

JOSEPH E. LEVINE  
PRESENTS

# HERCULES

EASTMAN COLOR by Pathé  
and  
WIDE-SCREEN DYALISCOPE



TO BE RELEASED NATIONALLY BY WARNER BROS.

## Picture Grosses

**'RIO' RAPID \$15,000,  
BUFF; 'GIANT' LEAN 6G**

Biz is very uneven here this stanza with many slow spots, the holdovers being especially lightweight. "Rio Bravo," one of few newcomers shapes bright at Paramount but "Giant Behemoth" is very lightweight at the Lafayette. "Mating Game" looks only fair in second round at the Buffalo. "Sleeping Beauty" is rated lean in fifth frame at Century.

**Estimates for This Week**  
**Buffalo** (Loew) (3,500; 70-1)—"Mating Game" (M-G) and "Machete" (UA) (2d wk). Fair \$11,000 or less. Last week, \$10,000.  
**Century** (AB-PT) (2,000; 70-1)—"Rally Round Flag" (20th) (3d wk). Fair \$5,500. Last week, \$10,000.  
**Century** (UATC) (2,700; 70-1)—"Sleeping Beauty" (BV) (5th wk). Light \$5,000. Last week, \$6,000.  
**Lafayette** (Basil) (3,600; 90-90)—"Giant Behemoth" (AA) and "Arson for Hire" (AA). Slight \$6,600. Last week, "Night to Remember" (Rank) and "Windom's War" (Rank) \$7,500.  
**Paramount** (AB-PT) (3,000; 70-1)—"Rio Bravo" (WB) and "Forbidden Island" (Indie). Bright \$15,000 or better. Last week, "Black Orchid" (Par) and "The Young Captives" (Indie), \$9,500.  
**Teck** (Loew) (1,200; 70-1)—"Journey" (M-G) (4th wk). Droopy \$2,800. Last week, \$2,500.  
**Cinema** (Martina) (450; 70-1)—"Man in White Suit" (Indie) and "All at Sea" (Indie). Residuals. Okay \$1,700. Last week, "Spanish Gardener" (Rank) and "Gentle Touch" (Rank) (5 days), \$1,000.

**'Bravo' Boff \$15,000,  
Port.; 'Game' Okay 8G**

Portland, Ore., March 24.  
 Biz continues on upbeat with city well filled with some strong new product. "Sleeping Beauty" continues smash in third round at the Broadway. "Rio Bravo" looks sockeroo at Fox. "Mating Game" is rated fast at Paramount.

**Estimates for This Week**  
**Broadway** (Parker) (1,890; \$1-\$2)—"Sleeping Beauty" (BV) (3d wk). Big \$14,000. Last week, \$15,200.  
**Fox** (Evergreen) (1,536; \$1-\$1.49)—"Rio Bravo" (WB) and "City of Fear" (Col). Smash \$15,000 or more. Last week, "New Steel Anything Small" (U) and "No Name On Bullet" (U), \$6,200.  
**Guild** (Indie) (400; \$1-\$1.50)—"Gigi" (M-G) (31st wk). Sturdy \$4,000. Last week, \$3,800.  
**Orpheum** (Evergreen) (1,600; \$1-\$1.49)—"Gidget" (Col) and "Senior Prom" (Col). Lean \$6,500. Last week, "Journey" (M-G) and "Gideon of Scotland" (Col), \$5,900.  
**Paramount** (Port-Par) (3,400; \$1-\$1.50)—"Mating Game" (M-G) and "Nowhere to Go" (M-G). Rated fast \$8,000 or close. Last week, "Separate Tables" (UA) and "Cop Hater" (UA) (3d wk), \$5,500.

## LOS ANGELES

(Continued on page 8)  
 —"Sound and Fury" (20th). Okay \$13,000. Last week, "Rally Round the Flag, Boys" (20th) (6th wk), \$7,100.  
**Hillstreet** (RKO) (2,752; 90-\$1.50)—"Seventh Voyage of Sinbad" (Col) and "Geishu Boy" (Par) (re-issue). Dim \$2,500.  
**Fox** (Beverly FWC) (1,170; \$2-\$2.40)—"Mating Game" (M-G) (3d wk). Smart \$7,500. Last week, \$8,300.  
**State, El Rey** (UATC-FWC) (2,404; 86; 90-\$1.50)—"Some Came Running" (M-G) (5th wk) and "Something of Value" (M-G) (re-issue) (4th wk). State, "Tunnel of Love" (M-G) (3d wk) (El Rey). Nifty \$5,700. Last week, \$7,500.  
**Fox Wilshire** (FWC) (2,296; \$1.50-\$2.40)—"Sleeping Beauty" (BV) (8th wk). Smash \$15,900. Last week, \$12,000.  
**Four Star** (UATC) (668; \$1-\$2.52)—"Gigi" (M-G) (9th wk). Big \$11,000. Last week, \$10,700.  
**New Fox** (FWC) (765; \$1-\$2.53)—"Windjammer" (NT) (12th wk). Hefty \$7,000. Last week, \$5,700.  
**Chinese** (FWC) (1,408; \$2-\$2.40)—"Auntie Mame" (WB) (14th wk). Beefy \$18,000. Last week, \$17,500.  
**Warner Hollywood** (SW—Cinerama) (1,389; \$1.20-\$2.65)—"South Seas Adventure" (Cinerama). Started 26th week Sunday (22) after big \$18,700 last week.  
**Egyptian** (UATC) (1,392; \$1.65-\$3.30)—"South Pacific" (Magna) (42d wk). Slick \$19,000. Last week, \$18,700.  
**Carthage** (FWC) (1,135; \$1.75-\$3.50)—"50 Days" (UA) (11R). Robust \$12,000 or over. Last week, \$10,300.

**'Dog' Rugged \$10,000,  
St. Loo; 'Inn' Loud 9G**

St. Louis, March 24.  
 It's the usual lull at the turnstiles here during Holy Week. Absence of many new pix also is hurting. "Inn of Sixth Happiness" at 3d St. Louis is big in third week. "Rally Round Flag, Boys" at Fox looks lusty in second. "The Shaggy Dog" at Orpheum paces new pix, with bangup session.

**Estimates for This Week**  
**Apollo Art** (Grace) (700; 90-\$1.25)—"Miracle of Saint Therese" (Indie). Good \$2,000. Last week, "Seventh Seal" (Indie), same.  
**Fox** (Arthur) (5,000; 60-90)—"Rally Round Flag" (20th) and "Intent to Kill" (20th) (2d wk). Lusty \$12,000. Last week, \$15,000.  
**Loew's** (Loew) (3,600; 60-90)—"The Journey" (M-G) (2d wk). Good \$8,000. Last week, \$10,000.  
**Orpheum** (Loew) (1,900; 60-90)—"Shaggy Dog" (BV) and "Gumman For Laredo" (Indie). Bangup \$10,000. Last week, "Separate Tables" (UA) (5th wk), \$6,000.  
**Pageant** (Arthur) (1,000; 50-\$1)—"Around World in 80 Days" (UA) (return date) (4th wk). Fine \$4,000. Last week, \$5,000.  
**Richmond** (Arthur) (1,000; 60-90)—"Two-Headed Spy" (Col). Slow \$1,500. Last week, "Cast Dark Shadow" (Indie), \$1,500.  
**St. Louis** (Arthur) (3,800; 60-90)—"Inn Sixth Happiness" (20th) (3d wk). Big \$9,000. Last week, \$12,000.  
**Shady Oak** (Arthur) (760; 60-90)—"Two-Headed Spy" (Col). Good \$2,500. Last week, "Plea for Passion" (Indie), \$2,000.

## BOSTON

(Continued from page 9)  
 —"Night to Remember" (Rank) (2d wk). Second week started Sunday. First week, big \$9,000.  
**Gary** (Sack) (1,240; 90-\$1.50)—"Sleeping Beauty" (BV) (6th wk). Fat \$17,500. Last week, \$19,000.  
**Kemmere** (Indie) (700; 90-\$1.50)—"Law and Disorder" (Indie) and "Truth About Women" (Indie) (2d wk). Slick \$7,700. Last week, \$9,000.  
**Fenway** (Indie) (1,376; 75-\$1.25)—"Auntie Mame" (WB) (2d run) (2d wk). Hot \$3,500. Last week, \$4,500.  
**Memorial** (RKO) (3,000; 60-90)—"Night of Quarter Moon" (M-G) and "Guns and Gangsters" (UA) (2d wk). Perky \$14,000. Last week, \$16,000.  
**Metropolitan** (NET) (4,357; 70-\$1.10)—"Dotting Game" (M-G). Good \$17,000. Last week, "Penny-packer" (20th) and "Intent to Kill" (20th), \$14,000.  
**Paramount** (NET) (2,357; 70-\$1.10)—"Silent Enemy" (U) and "No Name on Bullet" (U). Fine \$12,000. Last week, "Black Orchid" (Par) and "Young Captives" (Par) (2d wk), same.  
**Pilgrim** (ATC) (1,000; 60-\$1.10)—"Operation Dames" (AI) and "Tank Commandos" (AI). Okay \$6,500. Last week, "Two-Headed Spy" (Col) and "Good Day for Hanging" (Col), ditto.  
**Saxon** (Sack) (1,100; \$1.50-\$3.50)—"South Pacific" (Magna) (50th wk). Sturdy \$10,000. Last week, \$12,000.  
**Trans-Lux** (T-L) (730; 75-\$1.25)—"Too Bad, She's Bad" (Indie) and "Babes and Hoodlums" (Indie) (2d wk). Good \$3,000. Last week, \$4,000.  
**Orpheum** (Loew) (2,290; 90-\$1.50)—"Journey" (M-G) (3d wk). Good \$14,000. Last week, \$16,000.  
**Loew's** (Loew) (2,696; 75-\$1.25)—"Separate Tables" (UA) (5th wk). Slick \$8,000. Last week, \$9,000.

## PITTSBURGH

(Continued from page 9)  
 Solid \$16,000 or near. Last week, at \$19,000 was better than opener.  
**State** (UA) (3,300; 89-\$1.25)—"Lonelyhearts" (UA). In for only six days and won't be more than \$17,000. Last week, "Come Like It Hot" (UA) comes in Friday (7R). Last week, "Journey" (M-G), in 9 days, \$15,000.  
**Squirrel Hill** (SW) (900; 99-\$1.25)—"Doctor's Dilemma" (M-G). Looks good \$4,000 or near. Last week, "Boot Polish" (Indie), \$1,100.  
**Stanley** (SW) (3,380; 90-\$1.50)—"Rio Bravo" (WB). Should hit big \$19,000. Holds. Last week, "House on Haunted Hill" (AA), \$14,500.  
**Warner** (SW-Cinerama) (1,500; \$1.20-\$2.40)—"South Seas Adventure" (Cinerama) (12th wk). Party Biz and group sales expected to pick up to okay \$8,000. Last week, \$8,500.

**'OLD MAN' GOOD \$9,000,  
PROV.; 'GIGI' 15G, 2D**

Providence, March 24.  
 It's the State all alone at the top currently, with second week of "Gigi," still socko. Next in line is Majestic's "Old Man of the Sea," which is good. "10 Commandments" is fairly good at Strand. "The Trap" looks mild at Albee.

**Estimates for This Week**  
**Albee** (RKO) (2,200; 65-80)—"The Trap" (Par) and "The Fear-makers" (Par). Mild \$5,000. Last week, "House on Haunted Hill" (AA) and "Johnny Rocco" (AA), \$7,000.  
**Majestic** (SW) (2,200; 65-80)—"Old Man and Sea" (WB) and "Windom's Way" (WB). Good \$9,000. Last week, "Streetcar Named Desire" (WB) and "Flaming Frontier" (WB) (reissues), \$7,000.  
**State** (Loew) (3,200; 90-\$1.25)—"Gigi" (M-G) (2d wk). Sock \$15,000 expected for 8-day holdover round. First was \$19,000.  
**Strand** (National Realty) (2,200; 65-80)—"10 Commandments" (Par) (reissue). Nice \$7,000. Last week, "These 1,000 Hills" (20th) and "B Murder" (20th), \$4,500.

**Indpls. Light, 'Orchid'  
Dim \$6,000, 'Mame' 8G, 7**

Indianapolis, March 24.  
 Biz here is on the quiet side this stanza, Lent as well as week-end finals of state high school tournament, being downbeat factors. "Auntie Mame" continues to lead city with a nice seventh week at Keith's. "Black Orchid" is only mild at Circle. "Last Blitzkrieg" looms drab at the Indiana.

**Estimates for This Week**  
**Circle** (Cockrill-Dolle) (2,800; 75-90)—"Black Orchid" (Par) and "Young Captives" (Par). Mild \$6,000. Last week, "U. Periscope" (WB) and "Enchanted Island" (WB), \$9,500.  
**Indiana** (C-D) (3,200; 75-90)—"Last Blitzkrieg" (Col) and "Good Day for Hanging" (Col). Drab \$6,500. Last week, "I Mobster" (20th) and "Intent to Kill" (20th), \$4,000.  
**Keith's** (C-D) (1,300; 90-\$1.25)—"Auntie Mame" (WB) (7th wk). Nice \$8,000 in 9 days. Last week, \$8,500.  
**Loew's** (Loew) (2,427; 75-90)—"Lonelyhearts" (UA) and "Lady of Vengeance" (Indie). Poor \$3,500 in five days. Last week, "Journey" (M-G) and "Gun Runners" (M-G), \$6,500.

## PHILADELPHIA

(Continued from page 9)  
 continues fancy in second round at the Arcadia.  
**Estimates for This Week**  
**Arcadia** (S&S) (536; 99-\$1.80)—"Journey" (M-G) (2d wk). Fast \$10,000 after \$13,000 opener.  
**Boyd** (SW-Cinerama) (1,480; \$1.10-\$2.60)—"South Seas Adventure" (Cinerama) (5th wk). Loud \$17,500. Last week, \$17,000.  
**Fox** (National) (2,250; \$1.10-\$1.80)—"Rally Round Flag, Boys" (20th) (3d wk). Sock \$12,000. Last week, \$13,000.  
**Goldman** (Goldman) (1,200; 99-\$1.80)—"Sleeping Beauty" (BV). Lousing \$32,000. Last week, shuttered for changeover to Technirama.  
**Midtown** (Goldman) (1,000; 99-\$1.80)—"Separate Tables" (UA) (5th wk). Trim \$8,000. Last week, \$13,000.  
**Randolph** (Goldman) (1,250; 94-\$1.80)—"Some Came Running" (M-G) (7th wk). Big \$9,500. Last week, \$13,000.  
**Stanley** (SW) (2,900; 99-\$1.80)—"Some Like It Hot" (UA). Smash \$37,000 for Monroe starrer. Last week, "Stranger in Arms" (U) (2d wk), \$3,000 in three days.  
**Sirion** (SW) (1,463; 90-\$1.40)—"Rio Bravo" (WB). Lusty \$20,000. Last week, "Anna Lucasta" (UA) (3d wk), \$6,000.  
**Studio** (Goldberg) (385; 95-\$1.80)—"Third Sex" (20th) (2d wk). Neat \$5,800. Last week, \$7,500.  
**Trans-Lux** (T-L) (500; 99-\$1.80)—"Tosca" (Indie) (4th wk). So-so \$3,800. Last week, \$4,500.  
**Viking** (Sley) (1,600; 90-\$1.80)—"Mating Game" (M-G). Trim \$11,000 or over. Last week, "Never Steal Small" (U) (2d wk), \$6,000.  
**World** (Pathe) (604; 94-\$1.80)—"Seventh Seal" (Indie) (3d wk). Fair \$2,000. Last week, \$2,500.

**Reagan's Texas Luncheon Date**  
 Longview, Tex., March 24.  
 Screen actor Ronald Reagan, will be the headline attraction at the East Texas Chamber of Commerce convention meeting in Lufkin, April 9-10.  
 He will address the noon luncheon on Friday.

## MINNEAPOLIS

(Continued from page 9)  
 week, "Separate Tables" (UA) (2d wk), \$6,000.  
**RKO** (RKO) (1,600; 85-\$1)—"Black Orchid" (Par) (2d wk). Good \$5,000. Last week, \$8,000.  
**State** (Par) (2,200; 85-\$1.25)—"Rio Bravo" (WB). Heavily advertised and exploited. Giant \$19,000. Last week, "The Trap" (Par) \$6,000 in 6 days.  
**Suburban World** (Mann) (800; 85)—"Lovers of Paris" (Indie). Modest \$1,500. Last week, "My Uncle" (Col) (7th wk), \$1,900.  
**World** (Mann) (400; 85-\$1.49)—"Journey" (M-G). No apology necessary for tilting the top from \$1.25 to \$1.49 for this one. Lefty \$6,000. Last week, "Night to Remember" (Rank) (2d wk), \$4,000 at 85c-\$1.25 scale.

**Mantzke Sees Reason For  
Cheery Allied Convention;  
Product Running Big**

Minneapolis, March 24.  
 "Because present signs point to 1959 as the biggest recent year for exhibition in this territory," declares North Central Allied president Frank Mantzke, plans are being made to have the forthcoming annual convention here the greatest in the organization's long history.

The convention will be held in June at a date to be decided upon by Mantzke within the next few weeks, he announces.

"The quality of the product coming out of Hollywood and the manner in which the boxoffice is responding to it, on the whole, are engendering much enthusiasm and confidence in exhibition circles," asserts Mantzke. "Our members are being inspired to pitch in on their selling of attractions with more vigor than ever with resultant stimulation of grosses."

"Feelers already sent out by my office make it certain that the coming convention will set a new high mark in attendance and we're determined, too, to make it the most helpful for members."

**CONGRESS OF EXHIBS  
NOT CHARGING DUES**

Little Rock, March 24.  
 American Congress of Exhibitors does not expect to charge dues. At the same time, it is not shutting the door to the possibility. This was indicated here today (Tues.) by George Roscoe, director of exhibitor relations for Theatre Owners of America.

A speaker at the annual convention of the Independent Theatre Owners of Arkansas, Roscoe said C. of E. believes it can get the coin for operating expenses by other means—such as distributing shorts or showing advertising reels. "But we are all practical men," he cautioned, "and know that we can't get something for nothing. To attain some of its major objectives, ACE will need money—big money—but you can be sure that as plans go forward, C. of E. will submit no plan unless it is practical and as fair as possible to all concerned."

Roscoe also told the convention delegates that the prospects are good for the passage of the bill, introduced by Rep. Oren Harris, Dem., Ark., outlawing both broadcast and cable pay-tv.

**Kansas No Like 'It Hot'**

Kansas City, March 24.  
 UA's "Some Like It Hot" is a box office smash at the Midland Theatre here but it is in the deepfreeze in all of Kansas. The Board of Review last week refused to okay the picture for showing in Kansas, and as yet United Artists is still mulling whether to accede to the demanded cuts.

Hence, Kansas City, Kansas, which usually opens a major release day and date with its Midland neighbor, is without "Hot" at least for the time being. The scene between Tony Curtis and Marilyn Monroe on the yacht has drawn the ire of the three woman Kansas censor group.

"Hot" is the first major release to run afoul of the Kansas group in many months. Last one was "The Case of Dr. Laurent" which is still under ban.

UA film opened at the Midland Thursday (19) and by week-end appeared well on the way to a gross in the \$16,000-\$17,000 bracket, about three times the usual house average, with a \$1.25 top against a usual \$1 top.

## Indie Producers

**Oughta Be MPAA:  
Glass & Seltzer**

Independent producers, now contributing so much to the overall output of the industry, should be represented on the board of the Motion Picture Assn. of America, George Glass and Walter Seltzer, executive producers of Pennebaker Inc., declared in N. Y. last week.

Noting that the Society of Independent Motion Picture Producers was still in existence but not very active, the duo opined that the independents, though most of them release through the major companies, should have a greater voice in the affairs of the industry. One of the ways in which this could be accomplished, they felt, was to have a place in the MPAA councils.

Glass and Seltzer, who made and now have delivered to United Artists "Shake Hands With The Devil," which they produced for Pennebaker in Ireland, reported they were close to signing a new deal with UA for Pennebaker to deliver three pictures in two years. One would star Marion Brando, who's associated with them in the company, and two would not.

The two producers split 50-50 with Pennebaker, i.e., Brando on the non-Brando films. They also get a percentage of the Brando starrers and the overall Pennebaker profits. Brando's next film for the outfit will be "Orpheus Descending." Brando owes a total of six pictures to Pennebaker.

Lack of new stars, if it continues, will cause the business to dry up, Glass and Seltzer said. "We'll be glad to pay \$1,000,000 to top stars to do pictures. The trick is to find them," Seltzer commented. "We need stars who're big enough so you can borrow money on them from the banks. The people who finance naturally want stars who will draw. In our opinion the stars don't cost too much. The real trouble is that there aren't enough of them to spend money on."

The producers expressed themselves in favor of the proposed talent pool. "We should take options on new players and then pass them around so that they get used and are seen," Glass said.

Both men opined that there was an insufficient use of television in the promotion of films. Eventually, Glass predicted, every film shooting will prepare special tv material. He didn't think that footage showing the making of pictures would spoil the final illusion at the theatres.

**MINNESOTA AMUSEMENT  
DOWN TO 38, FROM 80**

Minneapolis, March 24.  
 Minnesota Amusement Co. (United Paramount) is relinquishing its local neighborhood 1,000-set Uptown Theatre will be dropped with the expiration of lease next Oct. 31 at which time it will be taken over by Harold Field, owner of the deluxe uptown St. Louis Park, about a mile and a half distant, plus a large chain of Iowa small-town theatres.

Abandonment of the Uptown leaves MAC with only one remaining Twin Cities' neighborhood theatre, the local Rialto, and that house is being offered for sale.  
 At one time chain operated in Minneapolis five downtown and six neighborhood theatres and in St. Paul four loop and the same number of uptown houses. All that now remains are three downtown theatres here (one of these sublet to Stanley-Warner for Cinerama), two St. Paul loop houses and the single local neighborhood Rialto which it's trying to sell.

Circuit currently covers Minnesota, western Wisconsin and North and South Dakota. It numbered as many as 80 houses prior to television and the consent decree. Its present number is 32. Most of the relinquishments have occurred during the past five years and, of course, have been far in excess of what the Paramount consent decree required.

Explaining the MAC action in withdrawing from Minneapolis neighborhood exhibition on the heels of the same St. Paul procedure,

# Distribs Must Pay Lee Loevenger

**Lawyer Wants \$51,000 Fee—Film Companies Suggest \$13,750—Judge Now Ponders**

Minneapolis, March 24.

Lee Loevenger, counsel for former circuit owners Rubenstein & Kaplan, victors in their antitrust conspiracy suit against major distributors, wants the federal court to fix his attorney's fees for winning a \$170,000 triple damages judgment at \$51,000, he told Judge G. H. Nordbye.

Defendant film companies, which will have to pay the fee as well as the judgment unless they appeal and wind up with a reversal, asked the court to set the remuneration at \$13,750.

Judge Nordbye called the film companies' figure as "unrealistic," but, at the time, decided to take the matter under advisement. It's expected he'll decide on the amount within the next month.

The losing film companies also are obligated to pay the costs of the action which will run into a steep figure, but which haven't been determined yet.

In their victorious suit, R. & K. alleged clearance discrimination against one of their local neighborhood theatres in favor of another house that was a Paramount affiliate at the time.

## LEGAL NOTICE

### ANNOUNCEMENT

Pursuant to an order of the United States District Court for the Southern District of New York, National Theatres, Inc. advises that it may not exhibit in a theatre operated by it or its subsidiaries any motion picture distributed by National Telefilm Associates, Inc. unless and until (i) there has been an offer for the licensing of such picture or program in their theatres; provided, however, that National Telefilm Associates, Inc. need not offer more than one such license on any run among such independent exhibitors; and (ii) no substantial offer for such picture or program has been made by any such independent exhibitor for the run so offered.

## Fate: Skates & Chairs

Albany, March 24.

Former Orvis Theatre in Massena is being converted into a roller skating rink, while the Rialto Theatre in Potsdam is slated to become a furniture store. John Billa had conducted the Orvis, one of three motion picture houses in Massena, on lease for several years. He may lease the smaller Rialto, now closed. Schine's Massena is the top spot there.

James Papayanakos, who has conducted North Country film theatres for years, will continue to operate the Roxy, a newer house, in Potsdam.

## GEORGE M. MANN CHIDES CONGRESS OF EXHIBS

A California circuit operator has taken exception to requests made by the American Congress of Exhibitors to furnish the organization with complaints on the trade practices of the distributors so that the complaints can be discussed with the distribution chiefs. At the same time, it appears that C. of E. is having some difficulty in getting exhibitors to register trade practice beefs.

In a letter addressed to Merlin Lewis, executive secretary of C. of E., George M. Mann, head of San Francisco's Theatre Management Inc., stated that "do-gooders" like you have caused more difficulty for the motion picture business than any other factor. Mann apparently is unaware that Lewis is only a paid employee carrying out the policies established by the executive committee. Lewis' letter to Mann contained a message from C. of E. committeeman Irving Dolinger who asked exhibitors to reply to an earlier request for trade practices information made by Horace Adams, chairman of the producer-exhibitor-distributor relations committee.

Although Mann's letter is addressed to Lewis, he apparently is opposed to the activities of the Congress noting that he doesn't believe this is the proper time to "create difficulties for the studios." He added that he thinks that "every exhibitor should take into consideration that production and distribution have their problems, too" and that theatremen should do "everything possible to assist those who are making our product." Mann contends that "this is no time to upset any branch of our business" but that it is the time to offer "production-distribution 'every assistance' in the belief 'that they are honest and are exerting maximum well-qualified effort to do the best thing for the industry.'"

The letter which disturbed Mann mildly berates exhibitors for not forwarding the necessary trade practices information. "About 90 letters went out," the message says, "and only a few exhibitors thought enough of their businesses and the efforts being made to aid them to write and supply the information requested."

It adds that the Congress is attempting to obtain the relief that the theatres require, but only if it obtains the necessary data can it present "a case of such proportion that distributors will have to listen and will have to change at least some of their approaches to exhibition."

## Carol Reed Now in N.Y.

Producer-director Sir Carol Reed, accompanied by cinematographer Oswald Morris and assistant director Gerry O'Hara, arrived in New York from London yesterday (Tues.). He will discuss the start of production of "Our Man in Havana" with Columbia executives before moving on to Havana.

Shooting on the film is set to begin in the Cuban capital on April 13, with a cast headed by Sir Alec Guinness, Burl Ives, Ernie Kovacs, Noel Coward and Sir Ralph Richardson.

## Building the Author

Washington, March 24.

Metro stirred up two senators of Indiana, the author's home state, to salute Gen. Lew Wallace on his 122d birthday. (General died 50 years ago.)

Metro interest lies in Wallace as author of "Ben-Hur" but he's hailed now as the military commander who saved the capital in the Civil War when the Reds got pretty close up the Maryland side.

## OKAY LOEW'S CHAIN BUY OF 2 INDIANA OZONERS

Loew's Theatres has received permission from the N.Y. Federal Court to acquire two drive-ins in Indiana—the Moonlight in South Bend and the Starlight in Osceola.

In giving the theatre chain the greenlight after a hearing, Judge Edmund L. Palmieri declared that on the basis of the evidence the acquisition of the theatres by Loew's will not "unduly" restrain competition in the area. All the formerly-affiliated theatre circuits require Court permission before adding to their present theatre holdings.

Addition of the two Indiana ozoners gives Loew's a total of six, five of which it will be actively operating. Besides the two Indiana theatres, it is running twin drive-ins in Chicago and Jacksonville, Fla., and a single ozoner in New Jersey. A drive-in it recently constructed in Houston has been turned over to Claude Ezell on a five-year lease.

## Remodel Frisco's UA House

San Francisco, March 24.

The 1,207-seat downtown United Artists, one of Sherrill Corwin's North Coast Theatres, closed last week for a \$250,000 remodeling job which will include a new 50-foot screen, new seats, new carpets and general cleanup.

House reopens April 22 with "Some Like It Hot."

## 'Naked Venus' in Dallas

Dallas, March 24.

"The Naked Venus," romantic drama produced by Gaston Hakim of France will have its Dixie premiere beginning April 2 at the Coronet Theatre and Twin Drive In Theatre.

In the import are Patricia Conelle, Don Roberts and Arianne Arden. Dubbed in English.

# Apathy, Exhibs' Chronic Ailment, Already Growing at New C. of E.

## Herman Levy's AA Post

Herman Levy has been named Allied Artists advertising manager, succeeding Sanford Abrahams. Latter recently was promoted to ad-pub director.

Levy headed the ad department at the Universal studio and ends a 14-year association with that company to join AA.

## HAROLD FIELD SUES UA OVER BIDDING

Minneapolis, March 24.

Circuit owner Harold Field has filed suit to enjoin United Artists from calling for competitive bids on its pictures between his St. Louis Park and Ted Mann's Suburban World, two of the city's leading uptown subsequent-run houses in the earliest clearance slot, 28 days, and located about a mile apart.

Field several years ago settled out of court a million dollar antitrust damage suit against major distributors and United Paramount circuit here, alleging clearance discrimination against the St. Louis Park.

Under the settlement terms the St. Louis Park received 28-day availability. Prior to the suit, the Paramount's Uptown, a block away from the Suburban World, had that slot, but the 35-day St. Louis Park had the privilege to bid competitively against the Uptown when it so demanded. The suit's settlement pushed the Uptown back into 35 days availability.

Recently the Suburban World, an art house playing mostly firstruns of foreign pictures, applied for the 28-day run so that it can intersperse its bookings. And this is what led to the present competitive bidding situation.

Field alleges that the United Artists' action constitutes a breaking of his suit settlement agreement.

Hearing on the application for the temporary injunction is scheduled for this week.

On subsequent-runs here there hitherto has been very little competitive bidding.

Industry observers are beginning to wonder if the new American Congress of Exhibitors is already on the flounder. Organized with considerable fanfare only four months ago and busily engaged in the formation of a program for the past two months, the umbrella exhibitor organization, however, has yet to offer a single concrete accomplishment—despite the state of urgency which appeared to govern its gestation.

There are audible rumbles within the ranks of exhibitors. In addition, the apathy that has killed previous exhibitor efforts, as per the abortive business building campaign, appears to be showing again. An effort by C. of E. to obtain a list of exhibitor complaints about the trade practices of the film companies has elicited only a handful of replies, causing an SOS to its constituents.

C. of E. is wrestling with the problem of how far to go in combatting alleged trade practice abuses. A first test is the question of whether it will intervene in attempting to halt United Artists in introducing its "no look" policy.

The Congress is also finding it difficult to get a new chairman. The term of Si Fabian has expired, but no one appears anxious to accept the mantle. Thus it seems that Fabian, who undertook the post temporarily, will have to continue.

The Congress has set down a far-reaching program covering all aspects of the problems faced by exhibition. Its aim is to hold a meeting with the company presidents to discuss beefs and also plans on how the industry as a whole can be aided out of the doldrums. There have been some behind-the-scenes talks to set up a meeting or meetings, if the company toppers refuse to meet as a group, but as far as is known no official session has taken place.

Meanwhile, the industry is faced with a new Congressional investigation. Allied States Assn., which is a member of C. of E., although some of its leaders disagree, is continuing to press for such a probe and appears to be making some progress in that direction. What new body's position will be on the subject of a Washington probe is still uncertain.

## WHEN IN HOLLYWOOD

Stay on Famed Sunset Strip

## SUNSET TOWER WEST

8400 SUNSET BLVD.

### Complete Hotel Facilities

Heated Pool & Private Patios  
Daily—Weekly— & Monthly Rates  
OL. 6-0733 Mrs. Raiston, Mgr.  
Brochure on Request

## SWAMP ME! STORIES WANTED

For low budget filming. Must have gimmicks, girls, or guns. Here's your chance . . . we can't afford "name" writers. Manuscripts returned immediately.

Send to Box V-8, VARIETY,  
154 W. 46th St., New York 36

### For Rent

## FILM STUDIO FULLY EQUIPPED

Opportunity for User

Cor. Plot 100x120

4-story fireproof, soundproof 100% sprinklered, 2 elevators.

Write OWNER, Mrs. Wallace,  
125 East 57th St., New York 22

## New York Theatre

### RADIO CITY MUSIC HALL

Rockefeller Center • CI 6-4600

AUDREY HEPBURN • ANTHONY PERKINS

In "GREEN MANSIONS"

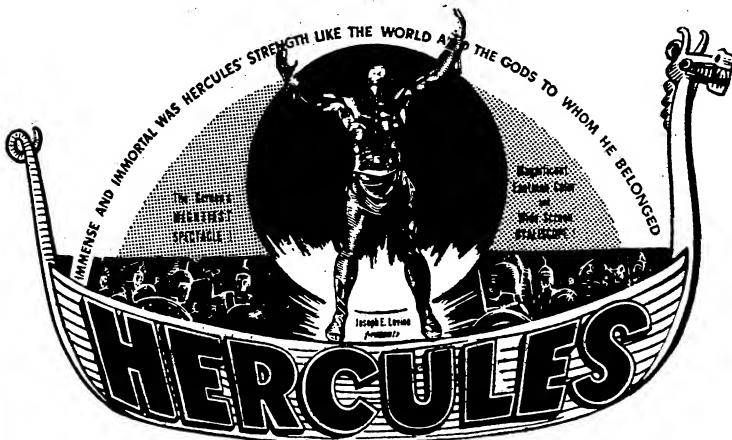
Co-starring LEE J. COBB

SESSUE HAYAKAWA • HENRY SILVA

In METROCOLOR and CinemaScope

An M-G-M Picture

and THE MUSIC HALL'S GREATEST EASTERN SHOW



February 27, 1959

Mr. David Horne  
Titra Sound Corp.  
1600 Broadway  
New York, New York

Dear Dave:

Congratulations to you and everybody at Titra Sound Corp. for a fabulous job done on the recording of HERCULES.

I particularly would like to thank Lee Kresel, Salvatore Billitteri and Murray Rosenblum.

Kindest personal regards.

Sincerely,  
EMBASSY PICTURES CORP.

Joseph E. Levine, President

EMBASSY PICTURES CORP.

1270 Avenue Of The Americas  
New York 20, New York  
Judson 2-4358

# South Of The Border, Down Mexico Way, Industry Intrigue Mounts

Mexico City, March 24.

The on-again off-again convention of AIR (The Inter-American Radio Broadcasting Assn.) is all up in the air again. Meeting was to have been held here in April, after cancelling out of proposed meeting in Guatemala.

A laconic message from Chilean broadcaster Julio Menardier Carrasco, head of AIR, requested that convention not be held here after all because of the "diplomatic tension between Mexico and Guatemala" (over shooting of Mexican fishermen in a piracy dispute). Guatemala is a member of the regional broadcasting organization and AIR does not want to hurt anybody's feelings.

But they have succeeded in making a lot of Mexicans hot headed, among them Fernando Sanchez Ayala, head of the National Chamber of the Mexican Broadcasting Industry. Other broadcasters here are also seeing red for organization of meeting had been far advanced.

In all the confusion, and even talk of Mexico's withdrawal from AIR, the "discourtesy" to Mexico is apparently the outcome of a series of intrigues in the field of international broadcasting.

Mexico is a known leader in the drive for freedom of the press and speech, and the maneuvers to wreck the meetings may have been engineered by Latin American governments who fear freedom of expression. Broadcasting circles here also know that Abel Mestre, of the Federation of Cuban Radio Broadcasters, wanted the industry meeting to be held in Cuba, coincident with the "freedom revolt" of Fidel Castro Ruz.

Mestre had approached Ayala, head of the Mexican Broadcasting Chamber, asking that site of convention be transferred to Cuba. Ayala said this could not be done because of heavy expenditures and plans made by the Mexican industry.

When it seemed as though everything was settled, AIR first sought a postponement and now the abandonment of the convention in Mexico altogether.

Reason given being that since there is a solidarity of Central American republics with Guatemala there would be the risk of not having a quorum if meetings would be held in Mexico. And a number of countries might elect to be "absent." This does not hold water since at the fifth assembly held in Punte de Este there was no quorum and a number of countries abstained from sending delegates, including Panama and three or four Central American nations.

In the charges and counter-charges and hints at cloak and dagger intrigue, only one thing remains certain: unless there is a last minute switch, the AIR meeting will not be held in Mexico.

## Murrow Special On Montgomery

Edward R. Murrow left over the weekend for a 10-day trip to Europe (London, Paris and Berlin). During his stay in London he's overseeing the filming of an upcoming special he's doing on Field Marshal Montgomery.

Whether it will be done as a full hour or 30-minute presentation has yet to be determined, but it will be the final in-depth TV portrait (a la "See It Now") before Murrow takes off in July for his year's sabbatical.

Murrow and co-producer Fred Friendly will edit the footage upon the former's return to N.Y. next week.

Sitting in for Murrow this Friday on his "Person to Person" will be Audrey Meadows.

Commenting on his year's absence for travel, study, reading and leisure, Murrow says: "It'll be the first time in 13 years I'll be seeing the first act of a play." (His CBS Radio cross-the-board news show is on 7:45 to 8 p.m.).

### But One's Got A Mole

The old Rockwell Kent-Norman Rockwell, Upton Sinclair-Sinclair Lewis similarity in names are nothing compared with the Bob Allison who toil in the CBS vineyard. Confusion among the Allison is plenty.

To add to the mixup, both have the middle initial "F" and both are employed in the CBS News Dept. Both, to make matters more perplexing, are producer-writers and they each get their broadcast credit as Bob Allison.

One is now working on an Ed Murrow documentary on women's education for CBS Radio. The other is prepping the "Saturday News With Robert Trout" on CBS-TV. They are constantly in telephone mixups and mail snafus and one even got a job offer on the strength of the other's work.

Inevitable explosion, however, will come this week when CBS Radio's Bob Allison moves into a cubicle at 15 Vanderbilt Avenue where the other Bob Allison now operates.

## ABC Affils Want 60-Sec. Cutaway On Hour Shows

Chicago, March 24.

ABC-TV is attempting to work out a compromise with its affiliated stations, which last week at the NAB convention asked the network for a 60-second cutaway for local commercial insertions in the middle of every hourlong showcase next season.

Network informed stations last week that it couldn't promise the 60-second break but that it would try to work out (with sponsor permission) either a 30-second break during each 60-minute program or substitute a 40-second break at the end.

ABC-TV says it asked for—and got—the 10:30-11 p.m. option time from stations for next season. But a random sampling of ABC affils who attended the convention indicated that there is still resistance to relinquishing the 10:30 slot at ABC-TV. It is expected, however, that opposition will be overcome if the web can lock up programs and network sponsors for the period.

Other major point discussed, upon which total agreement was reportedly reached, is ABC's intention of setting up a co-operative print advertising in conjunction with affils. Scheme is similar to one NBC-TV is now using with its affiliates. Plan calls for network to meet 50% of local program promotional advertising, with affils matching the network cash outlay. Naturally, the net wants to dictate the top amount of co-op advertising done in each affiliated market.

Network also said that if the program sponsors are interested in going along with this ad-promotion plan, the divvy would become an even three-way split among bankroller, network and station.

### 'Maverick's' Whooper

An alltime Trendex rating was achieved by "Maverick" on Sunday (22) against Jack Benny and Steve Allen.

The ABC-TV power-packed Western scored a 34.6 in the first half hour, starting at 7:30 p.m. against an 11.2 for Benny on CBS-TV and a 14.5 for Steve Allen on NBC-TV. "Maverick" also overwhelmed its opposition in the second half hour when it drew a 35.8 against Ed Sullivan's 14.0 and 14.5 for Allen.

In the 8:30 to 9 p.m. slot, ABC-TV's "Lawman" posted a 25.0 against a 19.4 for Sullivan and 17.1 for Allen.

### CBS to Stockholders: 'We're Still World's Largest Adv. Medium'

CBS stockholders were told this week that the web was maintaining its position as the "world's largest advertising medium for the fifth consecutive year" and that consolidated profits for 1958 totaled \$24,428,812, as compared with \$22,193,367 in 1957.

Annual stockholders report also revealed that the CBS Radio Division profits from CBS Owned radio stations and related activities more than offset losses from radio network operations. CBS-Hytron Division, despite increased sales, operated at a slight loss while CBS International Division obtained the highest sales in its history.

Stockholders were alerted to the annual meeting on Wednesday, April 15, for purposes of electing directors and to consider proposals to amend by-law provision regarding indemnification of directors and officers as well as other biz.

Notice of annual meeting also contained bio matters on directors revealing that Frank Stanton, prexy, owns 148,727 shares of stock; Arthur Hull Hayes, prexy of CBS Radio, and Mrs. Hayes, as joint tenants, own 131 shares; Goddard Lieberman, prexy of Columbia Records, owns 8,115 shares and Louis G. Cowan, prexy of CBS-TV, owns 927 shares. William S. Paley, chairman of the board, owns 855,997 shares.

Present directors (14) of the corporation own 1,269,222 of the shares of common stock. As of Jan. 23, 1959, 39,156 shares of common stock were under option to certain of the directors who are officers of the corporation as follows: Henry C. Bonfig, veep, 8,065 shares; Arthur L. Chapman, prexy of CBS-Hytron, 7,956 shares; Cowan, 6,901 shares; Hayes, 8,278 shares; and Merle S. Jones, prexy of CBS-TV Stations, 7,956 shares.

Stockholders were told that Stanton's remuneration was \$327,884.86; Paley's, \$327,884.86; Cowan's, \$111,825.42 and Jones', \$107,669.65.

## ABC-TV Envisions Gen. Mills Bundle

General Mills is on the verge of bunching nearly all its TV cabbage in the ABC basket. Sponsor, handled out of Dancer-Fitzgerald-Sample, already has about \$5,000,000 in time and talent running on ABC this season and is shaping up a contract with the network to add a like amount in 1959-'60, so that the total GM commitment should be worth \$10,000,000 spread across eight shows.

GM, currently running with "Wyatt Earp," "Lawman" and "Lone Ranger" on skip-weeks, is closing for half and quarter-sponsorships on five, other shows, all of them half-hours and some of them in daytime. Added to the P&G biz which is coming to ABC-TV, the network is confronted by two of the largest hunks of biz it ever got from just two bankrollers.

### 'Bullets' Durgom Severs Jackie Gleason Tie

A liaison lasting more than a decade was ended this week with the split of Jackie Gleason and his personal manager George "Bullets" Durgom. Parting was amicable. Contract between them had been in effect for 10 years, the first term being for seven years with a renewal for a three-year period.

Durgom said the reason for the split was the pending opening of a Coast office by Durgom and his partner Ray Katz. Because of that they would not be able to give Gleason as much time as was necessary to adequately service him.

Despite the split, Durgom will continue to share in the 15-year deal that was signed about a year ago between Gleason and CBS. Pact still has 14 years to go.

## This Year's Picked-to-Win: 'Dobie'

Each year there's a hot property that 'kicks around the tv networks and the Madison Ave. agency precincts. Whether or not it makes it, once it's on the air, is something else again. But the pre-airtime enthusiasm engendered by a gander at the initial pilot creates a particular climate of bullishness. (Last season it was the "Ann Sothern Show.") It wasn't a smash, but has done respectably by itself.

This year it's "Dobie Gillis," out of the Martin Manulis 20th-Fox and General Artists Corp. shops. Within the first two days of its being officially peddled two weeks ago, four advertisers were guaranteeing alternate-week half-hours. It finally narrowed down to Leo Burnett agency grabbing off the Tuesday 8:30 CBS-TV period as an every-week customer for Marlboro and Wm. Esty agency on behalf of R. J. Reynolds moving it into Saturday night 8:30 on NBC-TV as alternate-week client (with the network guaranteeing the other half). Marlboro got the nod. The rest is up to "Dobie Gillis."

## San Quentin Station Exec 'Ousted'

### Prison 'Keeper of the Kilocycles' Found Piping In Horse Race Results

San Quentin, Cal., March 24.

The manager of San Quentin Prison's radio station has been fired, though not off the premises. The State prison's 5,000 inmates have a radio piped into their cells, where they can listen on earphones to certain selected programs like foreign news analyses.

But the other day a guard picked up a set of earphones for a routine monitoring check—and was astonished to hear a re-creation of the fourth race at Tanforan racetrack.

A check at the prison radio's console disclosed that manager Brucks Randall was piping the recreation in from a Frisco station. And a further check showed that Randall had been running his piped-in programming more than an hour over the 11:15 p.m. curfew.

Associate Warden Walter Achuff said the station manager got no pay, but there was plenty of speculation that inmate contributions were sifting toward Randall.

The fired station manager was president of Atlantic Productions Co., Hollywood, and in 1955 was convicted in Los Angeles on charges of violating the California corporate securities laws and of grand theft. He was sentenced to consecutive terms of six months to three years and six months to 10 years.

## 'Peck's Bad Girl' Gets Benny Slot

Jack Benny will be back with his alternate-week show on CBS-TV next season, but he will no longer have the Sunday 7:30 period. That slot has been turned over to the new "Peck's Bad Girl" situation comedy series, which Kimberly-Clark is sponsoring. Ralston also put in an order for the other half of "Peck" but at the moment this is still iffy, depending on whether the food client wants to live with a toilet tissue commercial. Originally "Peck's Bad Girl" had been assigned the Tuesday 8:30 period, but this has been handed over to Marlboro for "Dobie Gillis."

Benny will alternate with George Gobel, with Lever Bros., picking up the full tab.

## 'LAUGH' LINE' BOUGHT FOR SUMMER RIDE

"Laugh Line," panel comedy show by the new SRO package outfit, has been bought by American Home Products, via Ted Bates for NBC's Thursday 9 p.m. slot, for a nine-week run starting April 16.

Frank Wayne and Mace Neufeld, partners in SRO, are one of the first freshmen packagers to wrap up a web deal in many semesters. Field has been a virtual closed shop with access to agencies and networks limited to a select few such as Goodson-Todman, Barry-Enright, Frank Cooper, EPI, Talent Associates or a handful of individuals of the type of Pat Weaver and Robert Saudek.

"Laugh Line" will have a panel of young comics ad-libbing captions for "living cartoons" enacted by a group of actors. Permanent panelists are Mike Nichols, Elaine May and Dorothy Louden. Fourth panelist will be a rotating spot. SRO also has two more game shows in the hopper, "Name Your Partners" and "Touch and Go."

## Dicker 'Staccato' To Replace 'Trackdown'

American Tobacco is eyeing a teflim detective skein called "Johnny Staccato" as the replacement next season in the CBS-TV Wednesday-8:30 time period for "Trackdown."

"Staccato" is an MCA package.

## Ike Takes Hand In Equal Time Mess; 'It's Ridiculous'

Washington, March 24.

On orders from President Eisenhower, Attorney General William P. Rogers is looking into the equal time ruckus which blew up after the Lar Daly decision.

The President assailed the effect of the Federal Communications Commission ruling as "ridiculous" and directed Rogers to study possible legislation to overcome it.

The White House action followed a wave of protests from broadcasting spokesmen who contended that application of the decision will lead to virtual television news blackouts during political campaigns.

Press Secretary Jim Hagerty said the President wasn't criticizing the FCC because it was only doing what it thought was dictated by the Communications Act.

## HEARING ON RATINGS NOW OFF TILL MAY

Washington, March 24.

Those often postponed Senate hearings on television ratings won't bloom until May, if then.

But Sen. Mike Monroney (D-Okla.), who rates ratings very low and is the one-man pusher for such a probe by the Senate Communications Subcommittee, says hearings "definitely" will be held. A new development makes the timing even more indefinite, however.

Monroney has decided to go to Europe March 29 to attend a session of the Interparliamentary Union's executive committee. He won't return until mid-April.

Everyone understands that more preparation is required before the hearings can get off to a start, and that work is being deferred until Monroney returns.

### ABC-TV Bumps Hayes

Instead of keeping 30 minutes a day of Peter Lind Hayes, as was originally planned, ABC-TV is cancelling the entire midday strip early next month, when "Operation Daybreak" goes into its 26-week cycle. Live variety stanza will be replaced in all probability by a live musical show from Baltimore.

Revised lineup will read: Buddy Dean, from Baltimore, noon-to-1 p.m.; "Musical Bingo," 1:30-2; "Day In Court," 2:30-3 with rest of lineup remaining the same, except for probable loss of "Mickey Mouse Club" (next season) in the 5:30-6 zone.

# INCEPTING TV'S 'TRUE IMAGE'

## Nielsen's Newest Top 10

(Second Feb. Report)

Biggest news of the newest Nielsen Top 10 (average audience) listings is that "Wanted, Dead or Alive," the CBS-TV Saturday night opposition to Perry Como, has moved into the charmed circle. All told, CBS cops six positions; ABC three and NBC one.

On the half-hour wins (7:30 to 10:30 p.m.) seven nights a week, CBS has a commanding lead of 28, with ABC and NBC tied at 11 apiece. However, on the multi-network tallies (where all three webs collide head-on) ABC claims supremacy with 18 "wins" as against 12 each for CBS and NBC. On "evening wins," it's also Columbia's story—with a five-night leadership. ABC has one (Tuesday) and NBC one (Wednesday).

Here's the Top 10 breakdown:

Gunsmoke (CBS)	40.1
Wagon Train (NBC)	38.3
Have Gun Will Travel (CBS)	35.7
Lucille Ball-Desi Arnaz (CBS)	34.9
Danny Thomas Show (CBS)	34.5
The Rifleman (ABC)	34.0
Maverick (ABC)	32.9
Wyatt Earp (ABC)	31.8
Zane Grey Theatre (CBS)	31.1
Wanted, Dead or Alive (CBS)	30.6

## British Comic's Summer Kraft Slot

### Sesame to \$1,500,000 in Five Years

London, March 24.

In a deal that represents possibly the biggest U. S. break in yet by a British vaude and tv artist, comedian Dave King is to get around \$90,000 for a summer series of 13 weekly live shows on NBC-TV. Mutual options in the deal, pulled off for King by agent Leslie Grade, involve a further \$1,500,000 covering the artist's appearances in America for the next five years.

The kickoff 13 programs, being "Kraft Music Hall" half hours at 9 p.m. on Wednesdays, are scheduled to start May 20. It's already been arranged that he shall be released from his contract with Associated Television to make the N. Y. trip, and that he will be free to appear on ATV shows in between his American commitments.

Perry Como's Roncom Productions will produce the 13 Kraft programs, first ever to give a British tv personality his own skin on the American air. Roncom plans to build shows similar to King's British Saturday jobs on ATV and, at the comic's request, has signed his scriptwriters, S. C. Green and R. M. Hills. It has been agreed, too, that should King want supporting artists from Britain, that could probably be done too.

Dave King is unknown in the States and was sold by Grade on the strength of two tele recordings which the agent took with him to New York in January. The artist will be introduced to American viewers on April 14 by Perry Como in the latter's Sat. night program.

## 'Law Breakers' As Hour CBS Entry

"The Law Breakers," a one-hour series based on some of America's most infamous crimes, is being prepped by CBS-TV, with vet tv and legit producer John Houseman at the helm.

Pilot for the project will be produced in N. Y. within the next couple of months. Series, based on an idea by seasoned crime reporter and tv film writer George Ellis, and Lester Gottlieb, director of program development, will use true stories.

For its daytime schedule, CBS-TV has come up with a new half-hour show, "On the Go," with Jack Linkletter as host. Stripped show, which debuts at 10 a.m. Monday, April 27, will be keyed to young Linkletter travelling throughout the country. He will travel with a mobile video tape unit. Show is a John Guedel production in association with CBS-TV. Irvin Atkins is exec producer; William Kayden is producer, and Dolph Nelson is associate producer.

## MOVE PRONTO ON PUBLIC RELATIONS

By GEORGE ROSEN

The nine-man committee appointed at last week's NAB convention in Chicago to implement, with widespread industry support, the plea of NBC board chairman Robert W. Sarnoff for the creation of a "true tv image" to counteract the medium's downbeat, will meet for the first time this Friday (27). The fact that the committee is getting down to business pronto, while enthusiasm for a highly-skilled and professional public relations job still runs high, is indeed a healthy omen.

The very structure of the committee, comprising as it does key people with an awareness of the stakes involved under a sweeping campaign is inept to combat the growing anti-tv feeling in practically all facets of American life, suggests that the medium this time is playing it "for real."

If for no other reason than that last week's NAB confab lost no time in embracing the Sarnoff bid for a united industry front to sell the "true image" of tv to the Government and the American people, the 37th annual conclave of the parent industry organization will go down as perhaps one of the most constructive in the past decade. The rest, of course, is now up to the committee and the blueprint it evolves.

Friday's session is merely to "talk things over" and lay the groundwork for an operational pattern. Nothing definite has been crystallized in anyone's mind, although it's anticipated that the committee will accelerate its work so that the actual campaign can get rolling in the next couple of months. What is the utmost importance at the moment is the realization, not only within the committee but by key industry spokesmen, that there can be no room for failure; if the campaign to upgrade a regard and respect for tv in the eyes of the U.S. populace fails, the industry will be infinitely worse off than before.

The fact that CBS was quick to respond to that "join us" invitation by making available to the all-industry campaign its own recently-completed exhaustive study which had been designed initially as a strictly CBS effort, is being hailed generally. For it represents one of the few times in the era of bigtime competitive tv that the networks have agreed to lay aside inter-needle grievances for the broader cause.

No sooner had word leaked out that the industry would soon be on the prowl for a public relations topper than the p.r. boys responded in full force. It's recognized, of course, that this is one of the more vital areas on which the whole future of the campaign may well rest. For it's agreed that, just as the film industry has its Eric Johnston, it's precisely with that type of window-dressing and statesmanship that the tv industry must go. Unofficially, a few names have been tossed into the hopper. Some key broadcasters feel that a Jim (Continued on page 52)

## ABC-TV, Once Off-Limits for P & G, May Benefit to Tune of \$20,000,000 In Soap Billings in Fancy Dickers

### Of Things to Come

The "smart money" at last week's Chi NAB meet was being placed this way:

CBS prexy Frank Stanton figured as a shoo-in for a Cabinet post if a Democratic president is elected in '60; also Ed Murrow goes into politics when he winds up his year's sabbatical.

Procter & Gamble, which for years resisted any and all program buys on ABC-TV, now has an ABC-TV gleam in its eyes that bodes to make the soap company the largest advertiser on the very network it once so strongly opposed. Besides three half-hour programs in which it already has an equity, P&G is dickering for half of the Monday hourlong "Cheyenne" series, half of the 60-minute "Alaskans" Sunday, at 9, all of the 10-10:30 p.m. Friday slot (not programmed) and possibly still another half-hour every week.

Extent of the buy for 1959-'60 could give the soap house a timetable outlay on ABC-TV in excess of \$20,000,000, depending on whether the massive bankroller takes that fourth new program slot next season. Tom McDermott, radio-tv boss of Benton & Bowles, several other P&G agency men and brass from P&G proper have been on the Coast trying to find programming for that 10 Friday anchorage and also working on details of the overall ABC-TV buy.

Until the beginning of the 1957-'58 season in tv, P&G was most conspicuous by its absence from ABC-TV. Then B&B broke down and bought a new ABC-TV program, "The Rifleman." It was the first time in recent history that P&G took an untried ABC entry. (Sponsor, via Compton agency, another large P&G ad house, has, however, bought into two programs, which had previously established top 10 track records. They are "Wyatt Earp" and "Real McCoys," the latter being one in which P&G added to its initial half-buy and now owns the whole kaboodle.)

## NBC's Upgraded Nielsen Status On Daytime TV

Latest Nielsen National Report reveals NBC-TV daytime in a virtual tie with CBS-TV in average audience rating, putting the 30 Rock programmers in their best competitive position since July, 1958.

NBC currently leads CBS by 1% and ABC by 11% in share of audience. In average rating, NBC is only 1% behind CBS and 93% ahead of ABC. Figures are based on all sponsored network programs, Monday through Friday, from 19 to 1 and 2 to 5 p.m.

Trendex's March Report shows NBC first in daytime both in rating and share of audience. For the fourth consecutive Trendex report, NBC has improved its competitive advantage over CBS. Currently, NBC is leading CBS by 10% in average audience rating and ABC by 41%. In share of audience, NBC is leading CBS by 9% and ABC by 59%.

Saturday daytime picture also continues a bright one for NBC. NEC-TV's k'd shows dominate Saturday morning time period with 43% share of audience based on latest Nielsen report.

## Ford Deal Cold On 'Fabulous 40'

Ford Motor Co. is out of the picture insofar as sponsorship goes on the new and ambitious "Fabulous 40" series blueprinted by CBS-TV for next season. This is the series of 60-minute, 90-minute and 120-minute weekly programs (tentatively earmarked for Friday night) which will rotate dramas, comedy, musicals, etc., and utilizing the network's roster of creative staffers.

Apparently Ford wanted too many compromises and CBS, rather than destroy the original concept of the program, has decided to look elsewhere for sponsorship, even though it may now entail a two or three-way underwriter collaboration.

Ford, it's understood, wanted it virtually made into a regular weekly hour show, whereas CBS contended some of the specials projected for the series necessitated 90-minute or even two-hour showcasing.

## GREENER TRENDX

### PASTURES 2D TIME

Monday's (23) repeat of Hallmark Hall of Fame's production of "Green Pastures" over NBC-TV nearly doubled its rating over the first presentation on Oct. 17, 1957.

It drew a Trendex of 24.0 as compared with a 12.5 for the 90-minute offering when it tried to buck the Mike Todd Party on CBS "Playhouse 90" in '57.

"Green Pastures" on Monday was topped only in the first half hour from 9:30 to 10 p.m. when Ann Sothern on CBS-TV pulled a 23.6 to a 22.9 for the Hallmark production. Thereafter the Marc Connelly play had smooth sailing (topping "Desilu") on CBS-TV and smothering the ABC-TV local, "Desilu" average rating from 10 to 11 p.m. was 20.6.

## Du Pont's '59-'60 Return

Du Pont has indicated that it will be back next season on CBS-TV with another series of 90-minute dramas.

Currently ending its second year, Du Pont plans another nine shows during the fall and winter season. First of the fall productions will be telecast in September.

Several originals and adaptations from theatre and literature will make up the roster for coming season.

## Ford Co. Balks At Tennessee Ernie's 2-Yr. Pact Demand

There's hesitation by Ford Motor Co. to renew Tennessee Ernie Ford because of the contractual demands being asked by his agent, MCA. Since the NBC personality is running at something of a rating peak, MCA figures the time is ripe to ask for a firm two-year deal at about \$5,500,000 for the half-hour package which the singer fronts.

J. Walter Thompson, agency for Ford cars, would like to settle for the old one-year deal, with options to renew if he remains a hot property. Principal alternative, and at the moment NBC-TV hasn't acted upon it, is for JWC to take the first year and NBC to take the second.

Option for 1959-60 renewal must be picked up by May. Current contract, which was for two years but renewable each year, was made directly with NBC-TV.

## PLYMOUTH WEIGHING 'PARADISE' OR ALLEN

Plymouth still hasn't made a decision whether to take ABC-TV's "Adventures in Paradise" Mondays at 8:30 or NBC-TV's Steve Allen Monday 10-11 show. Automotive brass met earlier this week in Detroit with reps from N. W. Ayer, the Plymouth agency.

Money comes from Plymouth's former Lawrence Welk buy on ABC-TV. Since the budget was ample to buy the inexpensive Welk hour but isn't extensive enough to carry either "Paradise" or Allen for the full hour over 52 weeks, agency is trying to work out a satisfactory budgetary arrangement with either network so that they could buy ABC or NBC for less than a full season and still be able to own the entire hour of one of the shows.

## Zeckendorf Providence Buy Totals \$12,000,000; He'll Sell Dept. Store

Washington, March 24. Outlet Co. has filed application with Federal Communications Commission to sell its Providence, R.I., radio-tv facilities and department store to newly-formed 91065 Corp., headed by William Zeckendorf.

Total purchase price was set at nearly \$12,000,000. But 91065 plans to dispose of the department store for a \$6,000,000 return, including a \$2,000,000 tax break on the transaction. The net outlay for the broadcast stations (WJAR-AM-TV) will therefore be around \$6,000,000.

91065 Corp. is wholly owned by Webb & Knapp subsidiary TV Denver, Inc., which operates KBTB, Denver.

## Noise Annoys Noyes; Audio-Video Ousted From 5th Ave. Hqs.

Charles F. Noyes, realty agent for 730 Fifth Ave. in N. Y. C., lowered the boom for real on Audio-Video Recording studios for making too much noise. Noyes, exercising an obscure clause in the A-V lease about keeping the noise down and acting on the frequent complaints of A-V's new upstairs tenants, the Monteil perfumery, is giving A-V until March 31 to get out.

A-V is a subsidiary of Coastal Recording, which will continue to maintain studios at 52d St. and at 40th St. Arthur Shaer, Coastal exec veepee, said that A-V is looking for new space and, in the meantime, will continue doing business out of the existing and undisturbed Coastal plants.

For eight years—since 1951—A-V has held down floor space at 730 Fifth. Coastal, which bought A-V two years ago, says that neither it nor the previous owners had any trouble with complaints until Monteil moved in about three (Continued on page 46)

## DAVE TAYLOR MULLS U. OF P. TV BERTH

New Radio-TV Communications Center at the Univ. of Pennsylvania which is being endowed by the Annenberg (Triangle stations) interests, may be headed by David Taylor.

Taylor, former NBC exec, is currently weighing the offer but has not made up his mind as yet.

# Tollvision Tests at Promoters' Cost; Only Present TV Licensees Qualify

Washington, March 24. At long last the tollvision picture is blending into focus. It looks like trial runs of pay-see on a one-system-per market basis.

Federal Communications Commission revealed Monday (23) it will receive applications from present tv station licensees for single testing in single areas over a three-year period.

Regulations are trickily detailed. No one station may have a local monopoly of the testing of, say, Skiatron. Zenith's Phonovision or Paramount's Telemeter. If all seven N. Y. channels wished to join the one test service, they have the right. But — all testing stations must agree among themselves on hours since only one tollvision event at any given moment may be on the air, to protect maintenance of the regular advertising (free) programs.

Tollvision tests are limited to the 20 U.S. market areas possessing four or more tv licenses. There is no limit, however, on how many metered sets may be created in homes, but no charge for installation. The qualifying markets are New York, Chicago, Los Angeles, San Francisco, Washington, Philadelphia, Dallas, Denver, Fresno, Harrisburg, Hartford, Miami, Milwaukee, Phoenix, Portland-Tacoma, Seattle, Wilkes-Barre, San Antonio, and St. Louis.

The action obviously was with the approval of Rep. Oren Harris (D-Ark.), author of such feeble legislation, who told VARIETY he is calling a meeting of his House Commerce Committee (he's chairman) for Wednesday (25) to consider a committee resolution approving the step FCC took.

Harris and FCC were unable to agree on only one key issue: whether FCC has authority over intrastate wire pay-tv systems, as where Skiatron's plans to telecast for a fee the games of professional baseball and football games in California. FCC held there is a constitutional issue involved in whether it has authority over such one-state situations. Harris, who thinks FCC has (or should have) control over intrastate tollvision, said he will introduce a bill "to clear up the matter."

"This issue will have to be handled separately," Harris said.

Harris pointed out that the present FCC order (in the form of its "third report" on pay-tv) stays within the legal framework he considers accurate. His position is that FCC has no right under the Federal Communications Act to license tollvision, but he says FCC does have authority to authorize limited tests of metered pay-tv service.

Under the FCC order, there is no limit to the number of tollvision systems tested, as long as there is only one in each market and they are granted through applications filed with FCC by existing tv station licensee.

The tv station licensee involved must continue to provide the minimum amount of free programming required under FCC rules as well.

(Continued on page 46)

## 'Barbary Coast' As CBS-TV Hr. Entry

Hollywood, March 24. Sam Goldwyn Productions is partnered with CBS-TV in a new hourlong series based on the Goldwyn 1937 pic, "Barbary Coast." Goldwyn will have no hand in the production, but will share in ownership and profits, in lieu of right payment for rights to property.

Production is slated to start at Goldwyn Studio late in April, with Bill Self as exec producer. Deal marks first time Goldwyn sold a pic property rights to tv and it's the first time television is accounting for any part of his income, other than studio rentals. Feature, based on Herbert Asbury book, starred Miriam Hopkins, Edward G. Robinson, Joel McCrea and Walter Brennan, with screenplay by Ben Hecht and Charles MacArthur. Web hopes for a fall start for series.

## Whitney-Stone Stations Latch On to Some Fancy Madison Ave. Call Letters

When VIP Radio Inc., which owns four AM outlets in the metropolitan and surrounding sectors, gets through it will have rounded up a prime collection of Madison Avenue-like call-letter identifications.

Outfit, owned by Martin Stone and John Hay Whitney, got an okay from the FCC to change call letters of WSKN, its Saugerties outlet in Hudson Valley area, to WGHQ (standing for General Headquarters, natch). Its Mt. Kisco property, WVIP ("Very Important People") is now linked with WVOX ("Voice of the People") in New Rochelle and WKIT, Mineola, which it hopes to convert to WFYI ("For Your Information," of course) with FCC approval.

Whitney, ambassador to Great Britain, planned in last week for Prime Minister Macmillan's conference with President Eisenhower.

(Continued on page 54)

## Smith Exercises Option, Buys MBS For \$1,000,000

Ownership of Mutual Broadcasting System has passed from Scranton Corp. to a N. Y. business group, headed by Malcolm E. Smith Jr., prez of Harrison Home Products, an import-export firm.

Deal is being kept under wraps since Smith exercised his option, but the major coin involved is the assuming of the Smith group of MBS' sizable liabilities, which run about \$1,000,000.

Smith, who heads a number of record companies, has become the new board chairman of MBS. Richard H. Davimos, an associate of Smith, was named president; Robert F. Hurlough, vice-chairman of the new MBS board of directors; and Blair Walliser remains as exec v.p.

Elected as new board members were Theodore Granik, tv and radio producer, Enoch Light, musical director for Smith-owned recording companies; and three top members of Mutua's Affiliates Advisory Committee, George C. Hatch, Victor C. Diehm, and Carter C. Patterson.

Smith's disk firms are Grand Award Record Co. and Waldorf Record Co.

Meanwhile, claims and counterclaims over the network affiliation of the Intermountain regional network were straightened out by Intermountain prez Lynn Meyer.

Said Meyer: KALL, Salt Lake City, and 44 Intermountain stations have affiliated with the ABC Radio network. The ABC Radio deal is a full two-year affiliate agreement.

Meyer added that Intermountain has dropped Mutual as its web. In a new non-affiliation agreement.

(Continued on page 54)

## 38TH ANNI HOOPLA FOR PHILLY WFIL

Philadelphia, March 24. WFIL radio marked beginning of its 38th anni last week, with special programs on all programs including both radio and WFIL-TV. Harold Simonds, account exec, has been with the station the whole stretch, an industry record.

Other longtime members of the staff include Jack Schantz, assistant chief engineer, 32 years; WFIL-TV account exec Max E. Solomon, 27 years; Roger W. Clipp, general manager of stations, 24 years; Fred Webber, WFIL announcer supervisor, 24 years; Frank Kern, engineering staff, 24 years, and Jack Steck, director of radio operations, 23 years.

## GIELGUD SET FOR 'BROWNING VERSION'

David Susskind has signed Sir John Gielgud for his American tv preem in the 90-minute production of Terence Rattigan's "The Browning Version" on Du Pont "Show of the Month" Thursday, April 23 over CBS-TV from 8 to 9:30 p.m.

Susskind also hired Margaret Leighton to play Gielgud's wife and Robert Stevens as her boy friend. John Frankheimer, who just polished off the three-hour, two-part directorial chores on the "Playhouse 90" version of "For Whom the Bell Tolls," has been signed to direct "Browning Version."

Gielgud is expected in Gotham April 4 to begin rehearsals next day on the Rattigan play.

## Tape Offers Way Out on Collegiate Grid Restrictions

Video tape is likely to bring on more televised college football next season than either the NCAA rules presently allow or that telecasters heretofore envisioned. Working on the basis that tape will allow games to be lensed on Saturday and then exposed on Sunday so that they do not interfere with NCAA Saturday tv restrictions, WNDU-TV, the station owned by Notre Dame U. in South Bend, Ind., last week ordered two new RCA video tape machines at the Chicago NAB conclave.

Buying the tape machines gives the university-controlled station the opportunity to sell the highly-coveted ND grid games to either NBC-TV or ABC-TV for Sabbath commercial replay (in entire and unedited sequence). It's not likely that CBS-TV could find time for the unedited ND games because it is already committed to Sunday pro gridcasts.

ND has always sought a way to beat the NCAA restrictions against unlimited college tv exposure on Saturday, a ruling made so as to eliminate gratuitous pressures on stadium attendance, and this seems to be the way out. Other colleges are expected to follow suit in tie-ups with local tv operations. Later games could go into the bidding for national sponsorship, but most of them are likely to end up as regional or local tv stanzas, filling forthcoming Sundays' check full of football.

## 'It's Like We Said': Hayes

Editor, VARIETY: New York.

In a recent issue of VARIETY you had an interesting piece on "Radio and Corporate Ego," in which you discussed the whole business of radio networks. It was a thorough job of analysis of the problems and attitudes toward these problems by the people who are running the radio networks.

I was very surprised, in reading the piece, to note which is either an amazing "type" or a Freudian piece of wish fulfillment when the writer made the statement, "Little more than a month ago, CBS eliminated the much loved radio soap operas." If this were so (and it very patently is not), then the 29.4% average increase in audience for the seven daytime serials which are carried as a solid block in our network schedule from 12:30 to 2:15 represents an electronic-computing miracle.

The fact is that the daytime serials continue to represent an exceedingly important part of our schedule—both quantitatively and from an audience viewpoint. Under PCP they are doing even better than ever.

On an overall basis (using Nielsen second January ratings compared with the pre-PCP ratings) our schedule shows an average 27% audience increase and a 30% gain in share of audience.

It's just like we said—better mood sequencing and improved clearances—now upward of 97%—have made our program schedule even stronger than before PCP.

Arthur Hull Hayes, President CBS Radio

## TV-Radio Production Centres

### IN NEW YORK CITY . . .

Charles Steinberg upped from director to veep in charge of information services of CBS-TV. First time in history that stripes have been bestowed on dept. head . . . Emmy ballots driving Academy members nuts. Say they can't make 'em out . . . Anram Nowak, producer of META's St. Johns' Univ. course in Russian on WPX, to discuss tv and foreign language study at meeting of American Assn. of Teachers of Slavic Languages at Columbia Univ. May 15 . . . Art Settel, META's publicity director, spoke at workshop of Publicity Club of N. Y. on impact of tv on education.

Ellen McCrae into featured running role on CBS Radio's "Right to Happiness" serial . . . Peggy Cass tapes new panel show "Wish I Could" for producer Joe Cates this week. Miss Cass, regular on "Keep Talking" and "Jack Paar Show," made two commuter trips to Coast to keep up with her assignments . . . David Brinkley Was Here, originally set for April 9 on NBC-TV, will be heard instead May 7 from 5 to 6 p.m. Original date was preempted for a General Motors special from Las Vegas . . . Jim Osborn and Don Brown, ex-WXIX, Milwaukee, joining WCBS-TV salesmen . . . Peggy Walters, office manager of Rogers and Cowan, has ankled to join Joe Wolhandler Associates . . . Virginia Payne of CBS Radio's "Ma Perkins" appearing in Chapel Players Easter performances this week at Broadway Congregational Church . . . Don Morrow chosen by Blatz Beer as its new radio-tv commercial announcer . . . Grace Keddy doing character portrayal on CBS Radio's "Second Mrs. Burton" sequence . . . Shell Oil expanded its sponsorship of Gabe Pressman news program on WRCA-TV . . . Joel Azerrad named art director of CBS-TV Spot Sales . . . Eric Seavard, CBS News chief Washington correspondent, named a Fellow of Sigma Delta Chi, professional journalism fraternity . . . George A. Heinemann, director of programs for WRCA-TV, appointed manager of pubaffairs for NBC, reporting to Edward Stanley, pubaffairs director . . . NBC prez Bob Kintner off to Jamaica for brief vacation.

CBS Radio press info chief Sid Garfield, who was forced to cancel Coast trip when felled by illness at NAB City meet, back on feet and behind desk . . . NBC exploitation chief Al Rylander on Puerto Rico vacation . . . Leon Luxenberg, former presentation writer in ad-promotion dept., named director of sales presentations for CBS Radio, replacing Henry R. Poster upped to manager of sales promotion for CBS Radio Spot Sales . . . Sig Mickelson, CBS veep and general manager of CBS News, addressed St. Augustine, Fla., Rotary Club Monday (23) via "beeper" set up from his Gotham desk . . . Norman Frank elected veep in charge of radio-tv of Lynn Baker, Inc. . . . Fred Robbins plays host to Larry Kert, Phyllis Kirk, Tony Franciosa, Keely Smith and Tony Bennett on next week's "Assignment Hollywood" over MBS . . . Mort Lichter featured in April 5th taped "Look Up and Live" on CBS-TV . . . Upcoming issue (March 28) of Saturday Evening Post has feature spread on Mary Martin with considerable space on her Easter telecasts over NBC-TV which she describes as "a musicography." . . . Music Makers' Mitch Leigh doing the music for General Foods commercials for Mary Martin spec. Total length of commercial time will be eight minutes of original score penned especially for specific show, with seven taped and one filmed . . . Abby Rand joined the recently organized pubrelations outfit of Joe Wolhandler Associates. Wolhandler was previously veep of Gotham office of Rogers and Cowan . . . Peter Flynn, production assistant on NBC Radio's "Nightline," upped to associate producer of program . . . Charles N. Hill, director of CBS-TV "Person to Person," has taken an option on Mt. Kisco Summer Theatre, formerly known as Westchester Playhouse.

Edward Bleier has quit Tex McCrary slackery where he was veepee to rejoin ABC-TV as an account exec . . . Lineup for WMGM's "American-Jewish Caravan of Stars" Sunday (29) includes singer Menasha Oppenheim, comedian Jennie Goldstein, in skits penned by Bernice Kerman . . . Larry Lowenstein, CBS-TV director of special services, vacationing till the end of the month on the Coast . . . Murry Salberg replaces the resigning Morris Wattenberg as WABC-TV director of advertising and sales promotion . . . Charles K. L. Davis makes his second Jack Paar singing stand tonight (Wed.) . . . Wick Cridler becomes radio-tv veepee at Young & Rubicam . . . Phil Ford and Mimi Hines into Ed Sullivan show May 3 . . . Franklin Konigsberg switches from CBS Radio legal staff to similar assignment with CBS-TV . . . Arthur Anderson returned from tour of "Auntie Mame" and "Romanoff and Juliet" and landed shot on "Oldsmobile Music Theatre" tomorrow (Thurs.) . . . Michael Sklar, producer of CBS-TV's "Conquest" series to Berkeley, Calif., for confabs with Univ. of California officials on upcoming stanzas . . . Joseph Michaels, NBC Newsmen in Rome, got his Soviet visit this week and arrives in Moscow April 1 to take over Irving R. Levine's job as Moscow correspondent. Levine takes over Michaels' post in Rome . . . Elaine Ellis set for March 26 to April 6 segment of "The Verdict Is Yours" on CBS-TV.

Doretta Morrow to appear with Lee Phillips in April 3 "Ellery Queen" on NBC-TV . . . Gisele MacKenzie and Elsa Lanchester will do guest shots with Tennessee Ernie Ford during April . . . Robert Dale Martin, CBS casting chief, has two plays making rounds, "Bring Me A Warm Body" and "Be Sure You Spell the Name Right" . . . "Howdy Doody" exec producer Roger Muir conferring with Air Force Special Services to fly show to Alaska July 4 to entertain servicemen's youngsters . . . "Today" reporter Dick McCutchen back from Berlin with material for two-part report on German capital for "Today" telecast April 2 and 3.

### IN HOLLYWOOD . . .

Ed Cashman, veep of Foote, Cone & Belding in Hollywood, got a nice mention from "Millie," Alberg, producer of Hallmark Hall of Fame, in her Satevepost article on "Our Fight Against TV Taboos." She credits him with saving the two-hour "Hamlet" spec after everyone else vetoed it. Said she, "Cashman is a fast talker so Joyce Hall (Hallmark prexy) bought the show." . . . Jim Jordan, who created "Fiber and Molly," would have been happier had NBC chosen Bob Sweeney and Pat Carroll for the rejuvenated televersion. "Molly" will be played by Cathy Lewis . . . Bob Barker, emcee of tv's five-timer, "Truth or Consequences," has not lost touch with radio. His Saturday ayem show, moved from KTHJ to KNX, has been on the air seven years and completely sponsored by So. Cal. Edison . . . John Loveton may team up again with Bernie Schubert for a tv revival of "Mr. and Mrs. North." Just now, however, he's banking his all on "Cloud 9," a fantasy edged in comedy.

### IN CHICAGO . . .

Don McNeill cited by Broadcast Pioneers last week . . . WBBM-TV pubaffairs director Harriet (Sis) Atlas and commentator Lee Phillip touring Greece this week with CBS cameraman Morris Bleckman to make films of Greek recovery program . . . Jerry Mielant signed on with WLS as announcer . . . Jim Fleming and Dick Siemanowski, both ex-Chicagoans, in from Gotham to produce film here for CBS-TV's upcoming daytime spec, "Woman!" . . . WBBK p.r. chief Eli Henry heading a seminar next Thursday (2) for Publicity Club of Chicago . . . Frank Atlas appraising program ideas at a Chi Television Academy session on Wednesday (1) . . . Anita Bryant, last year's "Miss Oklahoma," named regular femme vocalist on "Don McNeill's Breakfast Club" . . . Evanston station WNMP feeling out its audience anent clas-

(Continued on page 50)

# COLGATE-FIGHTS TV DECAY

## All Because Stanton's a Porsche Grad

Frank Stanton, prexy of CBS Inc. and a Porsche man, Class of '52, when informed that his radio web was planning to cover the Florida International 12-Hour Grand Prix of Endurance (Sebring sports car race) last Saturday (21) pleaded with his announcers that they pronounce the name of the car correctly. He pointed out that in some of the web's news broadcasts in past years, there was a tendency to drop the final "e" in Porsche.

Stanton's request was ultimately directed to Arthur G. Peck, manager of CBS Radio Network Operations, who hastened to assure his boss that he deplored "the one-syllable pronunciation of the good Doctor's name" and that "in an attempt to improve our broadcasts this year, we have asked Professor Greet to issue a pronunciation guide for some of what-we-think-will be the prominent names this year."

Sure enuf, Prof. Cabell Greet, who corrects the CBS announcers, prepared a detailed "Recommended pronunciations" chart for the Sebring sports car race.

Prof. Greet performed a similar assignment last year when he came up with a handy announcers' pronouncing chart of the names of dignitaries at the coronation of Pope John XXIII.

## Petrillo Wows 'Em, Wins Standing Ovation at B'cast Pioneers Dinner

Chicago, March 24.

Those angry industry elders who stayed away from last week's Broadcast Pioneers dinner, in protest to the organization's honoring ex-musician's union prexy James C. Petrillo, were not conspicuous by their absence. The event had a capacity turnout in spite of the dissidents, and if there were some who came unwilling to praise Caesar that evening, they must have undergone a change of heart.

Some 40 minutes after he was asked to say a few words, Petrillo quit the rostrum to a standing ovation, but it should be said that by this time it was probably Petrillo the comic rather than Petrillo the pioneer they were applauding. The tooter's boss came on like a disciple of Lou Costello and Irwin Corey with such a dandy ad lib monologue that anyone holding a grudge presently forgot it in his convulsiveness.

"How the hell I got here I don't know," his acceptance speech began. "I'm sure happy to be honored here, but I don't know for what."

The citation presented him bore this explanation: "For inspired leadership brought to musicians in all the years of broadcasting."

Petrillo eventually submitted his own reasons why he deserved an award from the Broadcast Pioneers. "In those early days," he said, "radio needed help—plenty of help—and we gave 'em help. We let 'em use our musicians in the studios, for nothing. Later on we began asking for money, and that's when I became a bad, bad man."

"Nobody makes a product to put himself out of business. Nobody but musicians. They created the phonograph record."

Not even this much of his speech was prepared in advance. It came out digressively in the course of a long tale of no particular relevance.

(Continued on page 54)

## NBC's \$2,000,000 Daytime TV Biz

NBC-TV garnered approximately \$2,000,000 in gross billings this week from daytime orders from three advertisers.

New order came from Nestle Co. for sponsorship of an alternate-Wednesday quarter-hour segment of "It Could Be You" starting April 22 and an alternate-Thursday quarter-hour segment of "Concentration" starting April 23.

Standard Brands renewed sponsorship of alternate-Friday quarter-hour segment of "Price Is Right" and an alternate-Friday quarter-hour segment of "It Could Be You."

New Dixie Cup order calls for sponsorship of alternate-Wednesday quarter-hour segment of "Price Is Right" starting April 1 and sponsorship of alternate-Friday quarter-hour period of "County Fair" starting April 3.

## SULLIVAN SHOW, 'MASON' BENEFIT

Colgate has won out in the four-way sponsor bid to grab off next season's half sponsorship of Ed Sullivan on CBS-TV. Along with this \$6,000,000 order, Colgate is also throwing another \$5,000,000 CBS' way with an additional half sponsorship of the Saturday night "Perry Mason" show. All told, the \$11,000,000 pledge of allegiance to Columbia programming adds up to one of the largest new orders for the '59-'60 season.

But behind the Colgate move-in on Sullivan is one of the more fascinating stories in the past decade's tv maelstrom. It is, in fact, a story that goes back to '48 with the emergence of bigtime-television when Colgate initially staked its claim as one of NBC's major advertisers. Through the intervening years Colgate remained a staunch NBC supporter. During the Pat Weaver regime, it was Colgate that poured millions and more millions into the Sunday night 8 to 9 fight, with its "Colgate Comedy Hour," in a vain attempt to knock Ed Sullivan out of the Sabbath box.

Eventually Colgate found the going too rough and "Comedy Hour" faded into oblivion. The sponsor embraced the half-hour from. This season it is riding with two doomed entries, the "George Burns Show" and "Thin Man." Burns has been cancelled. "Thin Man" third in the three-way competition for Friday 9:30 to 10 supremacy, will get the Colgate axe at the end of the season.

Now Colgate, in one of those "if-you-can't-lick-'em-join-'em" switcheroos, is now going over to the selfsame Sullivan entry that it tried so desperately and over so long a period to vanquish. And for the first time since '48 NBC may go to the post without any Colgate coin when the fall curtain goes up.

There's still an ironic "shoe on the other foot" postscript to the competitive Sunday 8 to 9 race. With Steve Allen moving out of his Sunday time slot next season (he's slated for Monday night 10 to 11), NBC has been giving some thought to installing its proposed hour series of rotating comics in the same Sabbath period where by "Colgate Comedy Hour" was trying to best Sullivan. This time Colgate will be riding as the competition.

Colgate replaces Mercury as co-sponsor of the Sullivan entry (with Eastman Kodak continuing). Aside from Colgate, major contender for the show was Revlon, and for a while it looked as though the latter client would be given the nod. Had it materialized, Sullivan, so they say, would have been on the receiving end of a fat chunk of TV Revlon stock.

Colgate flash play was handled on a top executive level involving CBS prexy Frank Stanton and board chairman Ed Little.

## CBS-TV PICKS UP SHORTTERM COIN

Cash register at CBS-TV this week rang merrily with both aye and evening shows shortterm profiting. General Time Corp., Westlox Division, signed for alternate-week sponsorship of "Name That Tune" starting April 11 (Mondays, 7:30 to 8 p.m.). They'll share the tab on musical quiz with American Home Products Corp.

Phillips-Van Heusen Corp. signed for one-third, alternate-week sponsorship of "Perry Mason" and "Playhouse 90" picked up additional biz when Anso Division of General Airmail and Film Corp. signed for alternate-week sponsorship starting April 2.

Arnold Schwinn Bicycles bought Saturday segments of "Captain Kangaroo" starting April 2 and Midas Muffler will sponsor the 15-minute Kentucky Derby Preview on May 2.

## 60-Min. Entries to Hit an Alltime Peak on TV Next Season; 7:30-8:30

## As Web's Favorite Stamping Ground

### 'Eddie' Loves Emmy

Hollywood, March 24. Screen Gems is doing some electioneering work on behalf of its early-in-the-season Mickey Rooney starrer, "Eddie." It's scheduled a repeat of the drama on the "Alcoa-Goodyear Theatre" for April 6, breaking into an all-first-run pattern on the show.

Occasion is the fact that Emmy time is approaching, with nominations to be announced the following day and final balloting to start on April 17.

All three television networks next season will be meeting head-on in a 60-minute collision.

ABC-TV, CBS-TV and NBC-TV are all virtually certain to open up their Tuesday, Wednesday, Friday and Saturday nighttime schedules with hourlong stanzas. Most of these programs will be either new to tv or new to the time slot in which they've been placed. Since everybody is beginning from scratch, it bodes a wild clash by the networks programming for supremacy.

On the other three nights, there is evidence the networks are racing madly to clear away obstacles that exist (in the form of half-hour program commitments between 7:30 and 8:30 p.m.) so as not to lose ground where hour-longers are already penned in by the competition.

The hour shows which are already in the air at 7:30 have had, with the exception of Lawrence Welk Wednesdays on ABC-TV (versus the established "Wagon Train" on NBC-TV), notable success, both in terms of ratings and sponsorships. The consequent hunger for 60-minute has ABC, CBS and NBC spotting these longer stanzas all over the spectrum, so that at last count there were no less than 34 (some old, some new, some live, some on film) definitely or tentatively fixed to 1959-'60 time slots with at least six other such shows under option to one network or another and looking for a time period. Hours should take up approximately half of the prime time lineup.

The three-way competition for 7:30 to 8:30, by which each of the webs hopes to get a headstart on the full night's programming, figures this way:

**Sundays:** "Maverick" is assured the same 7:30-8:30 berth on ABC-TV in which it was so successful this season, and it is reported that NBC-TV is planting "tracemaster" at 7-8, to get a head-start on the western.

**Mondays:** ABC-TV, long since having cleared away obstacles, is set to go with a new edition of "Cheyenne" (with Clint Walker in the lead once more). NBC is contemplating making "Bat Master" a half-hour program this season, the hourlong sparring partner to "Cheyenne." CBS-TV, on the other hand, estimates that nothing yet can be done to clear away its two half-hour programs at that time, but for a brief period the word went around that the network was considering shifting the hourlong "Desilu - Westinghouse" (Continued on page 52)

## Garroway's Paris Shows on Again As Technicians Settle

It's on again for the Dave Garroway "Today" originations from Paris via videotape mobile unit pickups to be seen on NBC-TV over a five-day period starting Monday, April 27. Previous stumbling block to the overseas project reportedly stemmed from NABET's engineers at NBC-TV who claimed global jurisdiction as regards videotaping. Solution was apparently solved, at least on a temporary basis, by NBC agreeing to take along seven NBC technicians belonging to NABET.

Actual taping of Paris originations of the "Today" programs will be done by a crew of the recently-created Intercontinental Television which last week shipped extensive mobile videotaping equipment overseas from here. It's overseas technicians, all dues-paying members of NABET, will have plenty of standby "technical assistance" from the "Today" technicians as well as a flock of French "cable carriers" apparently insisted upon by French labor union chiefs.

In addition to the seven NBC technicians on the overseas assignment, Robert Bendick, producer of "Today," said he figured on some 22 NBC production staffers on hand to help put over the French-based shows which would feature Garroway, Charles Van Doren, Jack Lescault and considerable French talent on the Champs Elysees, in front of the towers of Notre Dame, Sainte Chaelette, the center of Montmartre, Eiffel Tower, the Seine as well as pickups of jazz sessions, views of the food markets, art classes, etc. Programs will be beefed up with acts from Paris inns and fashion shows from leading clothing establishments. Emphasis, however, will be on exterior shots. Attempt also will be made to have a Eurovision show from say, 16 originating points on the continent picked up off a Paris tv receiver by NBC cameras and integrated into the "Today" show.

Bendick plans to have each day's tapes rushed by jet for next day's telecasting over NBC-TV. Frank (Continued on page 48)

## GEO. SCHAEFER SETS OWN PRODUCING CO.

George Schaefer sets up his own producing outfit starting May 1. He plans to produce tv plays, legit theatre productions and films.

Schaefer, who produced and directed the live repeat performance on Monday (23) of "Green Pastures" wraps up his season's video directing chores on April 26 with the two-hour musical special, "Meet Me in St. Louis," marking his seventh production assignment this season.

## \$1,300,000 Ampex Sales at NAB Meet

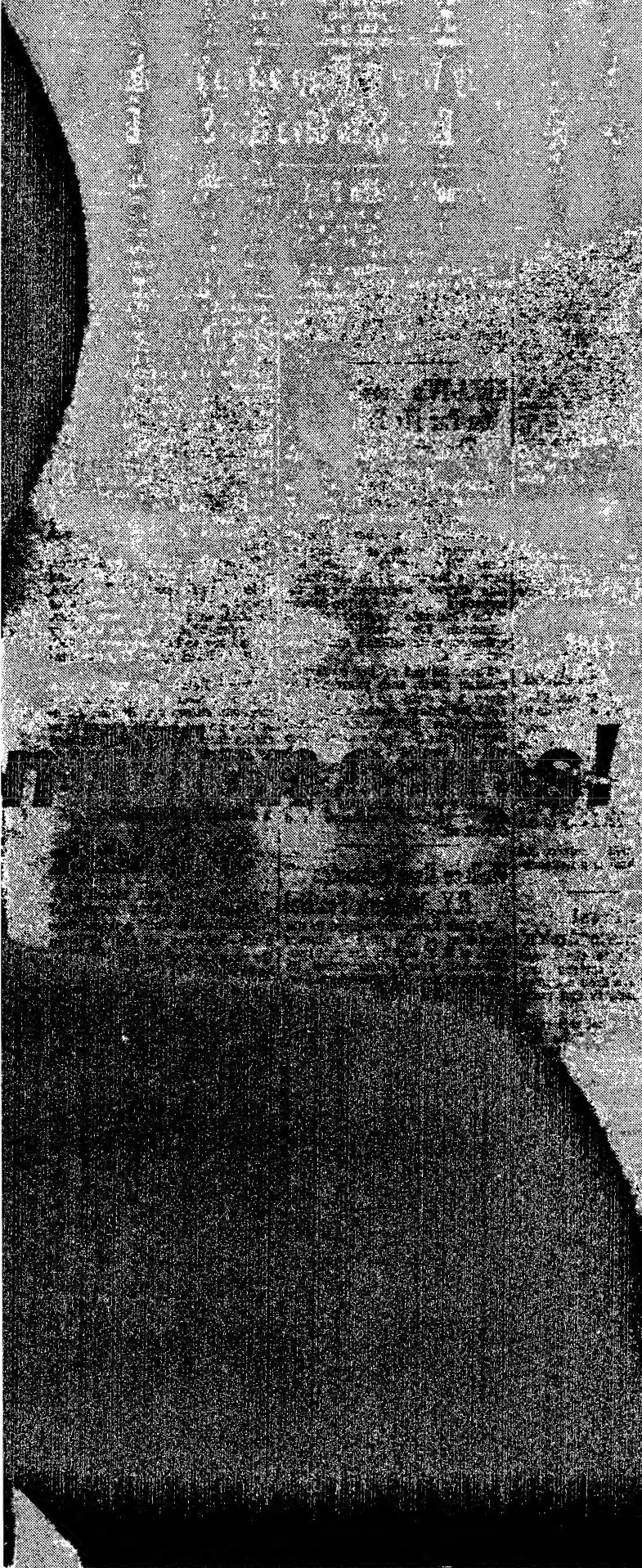
Chicago, March 24. Ampex sold 23 video tape recorders by the time last week's NAB conclave here ended. Total sales volume, according to the company, was about \$1,300,000.

Ampex named 19 of the V-R 1,000 buyers at the end of the four-day meet at the Conrad Hilton. Remaining quartet will make individual announcements later, the manufacturer said.

Last sales before the NAB convention ended were to WITL-TV, Milwaukee; WMT-TV, Cedar Rapids; KTRK-TV, Houston; Termini Tape, N. Y., and Intercontinental Productions, also of N. Y.

In a separate order, Meridian Film Studios, of Toronto, took an Ampex installation. By June, Meridian will have set up a fully equipped television studio. Company says its total live conversion will hit \$500,000.





In millions of homes, this smiling face means business—big business for **OLYMPIA BEER** in 47 west coast markets. It's a million dollar smile for sales-minded advertisers everywhere—advertisers such as **BLUE PLATE FOODS, HOLSUM BAKERIES** and **FISHER FOODS SUPERMARKETS**. It's Thomas Mitchell, Academy Award winner, "Tony" Award winner, "Emmy" Award winner, Thomas Mitchell as

## GLENCANNON

Now he brings all his winning ways into full play for you as he turns his brilliant talents towards high comedy on the high seas in an hilarious half-hour series. Author-critic Barnaby Conrad described **GLENCANNON** as one of the most widely known and beloved rogues in fiction. Almost a billion reader impressions via 67 **GLENCANNON** stories in the Saturday Evening Post describe this great character as beloved, indeed—more important, pre-accepted. It adds up to an ideal selling climate for you—a selling climate unique to situation comedy, according to the recent Schwerin report in *Television Magazine*. And what's more, Thomas Mitchell is on deck to sell for you personally. Just say the word—**GLENCANNON!** For details, phone, wire or write

### NTA Program Sales

Member of National Television Associates, Inc.  
 10 Columbus Circle, N.Y. 19, JUDSON 2-7300

## Telefilmmers on Chi Sales At NAB Convention: 'Who Needs It?'

There was some business "written" by syndicators at the NAB Chicago convention last week, but telefilmmers who have returned to their N.Y. bases since then say retrospectively that they did not sign anymore contracts than they estimate they would have done through the usual sales channels.

Even Screen Gems, which reports it did something akin to land-office business from its Conrad Hilton "hospitality suite," figures it would have done the same amount via the regular field force. Sales for the Columbia Pictures subsidiary were due essentially to the fact that it came prepared to peddle to tv stations 140 fresh two-reelers—40 "Three Stooges" and all of the slapstick variety. Sales came easily as the result of near-sensational track record accomplished by SG's original "Three Stooges" tv releases.

Despite the failure to come away, in most cases, with enough new telefilm coin to pay for the cost of the convention suites they maintained, there are indications at this point that the tv filmmers will go back again to the next NAB convention. The morient the first moderately big syndicator breaks down and renews its limited membership in NAB, they all claim they'll have to follow, and where the breakdown is concerned, CBS Films already suggests strongly that it will sign on for another NAB ride again a year from now, even though they all agree "who needs it?"

## ABC Films' Lack Of '59-'60 Product

Is ABC Films heading for a scarcity of product? Change in command in midseason hasn't helped the situation, either.

Henry Plitt, new ABC Films president, has been busy disengaging himself from his Gulf State Theatre post, that subsid chain of theatres belonging to American Broadcasting-Paramount Theatres. He's had time for one quickie visit to the Coast and has another scheduled. But at this stage, most other telefilmmers are busy tooling up with fresh product for the spring selling season, some of which will be channeled to syndication. Nothing new at ABC Films is scheduled to come down the pike at this date, a situation which may result in a real product lack next season if not corrected. (Plitt replaced George Shupert who moved over to head up MGM-TV).

Meanwhile, syndication sales on previously set properties continue. On "26 Men," California Spray bought the skein for KRON-TV, San Francisco; Rust Oleum, WKCT, Miami, and WDSU, New Orleans. They headed a list of sales on the oater last week.

In the foreign division "Meet McGraw" has been signed for telecasting at HSV, Melbourne, and TCN, Sydney. "People's Choice" has been sold to Fuji Telecasting, for playing in Tokyo, Osaka, Nagoya and Fukuoka.

## CBS Films Rolls Pilot On 'House on K Street'

Hollywood, March 24. Pilot of CBS Films' "The House on K Street" rolled on location here yesterday (Tues.) under the Gallu Productions banner. Pilot is being produced and directed by Sam Gallu from script by Allen Sloane, and stars Dean Jagger and Sarah Hayden.

Gallu is also currently filming "Border Patrol" and is due to produce "The Man from Antibes" for CBS Films.

**WPX's A&C Tribute**  
WPX, N.Y., will mark a "Tribute to Lou Costello" tomorrow evening (Thurs.). Half-hour show will be made up of "Abbott and Costello" shorts, including the "Who's-on-First" and the famed "money-changing-will-you-lend-me-\$50" routines.  
Show will be seen at 9 p.m.

## Canada Loves 'Em

Toronto, March 24. The "second-class citizen" treatment given to syndicators at the National Assn. of Broadcasters in the U.S. isn't duplicated north of the border.

Syndicators attending the current meeting of the Canadian Assn. of Broadcasters here are not barred from exhibiting, as in the case in the U.S. with the NAB. National Telefilm Associates, for one, had a colorful display, spotlighting its series and features.

## KTTV's 'Divorce Court' Hits Coin Jackpot as A Tape Syndication Entry

Chicago, March 24. Los Angeles station KTTV has now realized a six-figure profit on its video tape-syndicated series, "Divorce Court," after only five months in 17 markets. Such was the testimony of Robert Breckner, v.p. of the station, at an Ampex-sponsored seminar last week during the National Assn. of Broadcasters convention.

On KING, Seattle, "Court" is beating Perry Como, and on KRON-TV, San Francisco, it has overtaken "Perry Mason." Breckner said. The KTTV show, Ampex reps held, has been doing groundwork for the intense tape syndication activity to come.

Breckner stated that KTTV, now off the hook with "Divorce Court," can continue to turn out fresh product without concern for residuals. Show is sold to stations by a formula that asks a half-hour rate for a full hour show.

Two of KTTV's series, "Divorce Court" and "Juke Box Jury," are being distributed by Guild Films. Station, however, will handle the sales and distribution of its newest tape property, "Paul Coates Show," which will be made available for stripping five nights a week.

## 'Crusader Rabbit' Series Fetches \$1,450,000

Hollywood, March 24. Sales on the new "Crusader Rabbit" series were said to be over \$1,450,000, according to Lee Orgel, v.p. in charge of sales for Regis Films.

New markets purchasing the show include WRCA, New York; KRCA, Los Angeles; WGAL, Lancaster, Pa.; and WTVD. In addition, the Japanese tv web bought the series for telecasting on each of their six stations.

**'Sea Hunt's' N. Y. Shift**  
Co-sponsors Sunoco and Bristol-Myers will keep Saturday night at 10:30 for the N.Y. exposure of "Sea Hunt," the Ziv-made half-hour telefilm skein. They move the program from WCBS-TV to rival WABC-TV as of May 2.

Local advertisers are being bumped from the CBS-TV Gotham key to make way for the network's new Ray Milland show.

Rerun operations of telefilm houses have grown to such proportions that in case after case, the rerun division spells the difference between profit and loss for the syndicator.

Growth of the importance of the rerun operation is graphically illustrated by Ziv, whose Economee division is one of the pioneers in the field. In its first year in '58, Economee accounted for 6% of Ziv's total gross. Currently, Economee accounts for over 27% of Ziv's total gross.

What has happened in the five-year period has been a minor revolution. First, as to product, there are some 300 series now making the rerun rounds from all sources; second, the wide, and proven, ability of good rerun product to draw ratings; third, the growth of the stripping operation; and fourth, the multiplicity of one-minute spot

## Vidpix Chatter

**John Howell, CBS Films sales v.p., on Coast...** Two more licenses have been added to the list of manufacturers making Steve Canyon products. Contracts were issued to Sackman Bros., Telford, Pa., manufacturers of children's playthings and to Golden Press for the publication of "Interceptor Station" activity book... "Lassie" has won the American Humane Assn.'s PATSY trophy as the performing animal tv star of the year.

**Al Martigan** has anked ABC Films as N.Y. account exec and joined Independent Television Corp.... Phil Williams, ABC Films sales v.p., to Toronto for Canadian broadcasters assn. meeting. Ditto **Harold Goldman**, NTA international prexy, and other NTA execs.... United Air Lines has picked up sponsorship of "Mackenzie's Raiders," on KHVH-TV, Honolulu.... **Richard P. Brandt**, Trans-Lux Distributing prez, sailed to Europe today (Wed.) to negotiate tv sales of "Felix the Cat"... Sterling Television new sales on "Abbott and Costello" include WICC, Pittsburgh; WFMY, Greensboro; KTR, Phoenix; WMAL, Washington; WKCT, Miami; CKNX, Wingham, Ont.... WPX, N.Y., has bought "Adventures of Hiram Holiday" from California National Productions.... KDKA-TV, Pittsburgh, has bought the Paramount library from MCA TV.... "Tactic," anticancer series, will be telecast on WRCA-TV, N.Y., starting May 2.... Bishop Fulton J. Sheen makes his second annual Good Friday appearance on WPX, N.Y., (27) to narrate a one-hour religious program... NTA has added 100 "home movie" new titles to its library of 16m and 8 m short subjects and cartoons.

**Charles Hoffman**, vet producer, signed by Warner Bros. as a telefilm producer... **Walt Plant** and **Les Norins**, both formerly with TPA, now on the NTA sales staff here... Playhouse Pictures doing these Ford animated blubs kidnapping the Viceroy "Thinking man's filter" commercials.

**KEY ROLES SET FOR NBC-TV 'BONANZA'**  
Hollywood, March 24. NBC-TV will film the pilot of its hour-long color western, "Bonanza," at Paramount Studios, with the show set to roll April 6. Lorne Greene, Pernell Roberts, Dan Blocker and Michael Landon have been assigned the key roles of a family of ranchers fighting the miners around Virginia City in the 1860's.

**Dave Dortort** will produce, Ed Ludwig direct. Show is a network-owned package.

## Ted Lloyd on Prowl For Teenage 'Archie'

Television rights to the comic book-newspaper strip cartoon character "Archie" have been acquired by Ted Lloyds, Inc., tv and radio producers.

Pilot film will be shot this summer under the title of "The Adventures of Archie Andrews." Plans are underway in newspapers and comic books to find a "real life" teenager to play the title role. Deal with John Goldwater, prez of Archie Comic Publications, involved radio and motion picture rights, too.

**Wallace Ross**, who helped in the formation of the Film Producers Assn. of N. Y. and for the past two-and-a-half years spearheaded its administration, has formed his own international film-tv relations outfit to promote video blurb festival and forum in N. Y. next March.

He leaves April 9 to rep the indie producers of business, documentary and tv advertising films at five festivals this summer, ranging from one in Harrogate, England, beginning April 21 to ones in Venice in July and Edinburgh in September. He's also got a trip to the USSR on his agenda.

**Ziv's Economee** operation, which now has 13 properties, is headed by general manager Pierre Weiss. ITC's rerun division, Arrow Productions, is topped by Alvin Ungar. ITC has 12 properties in its Arrow division. NTA program sales division, headed by Michael Sillerman, has reactivated its Famous Films rerun division. Reruns figure importantly for CBS Films and NBC's California National Productions, the latter outfit represented by Victory Program Sales.

Many series do not earn a profit the first time around in syndication. Bailing out such series is the rerun division. No matter how it's sliced, the Economees of the biz loom importantly.

Also characteristic of the times is that the time span between first-run and rerun handling of a

## Actor Residuals at Alltime Peak

Hollywood, March 24. Telefilm residuals are now accruing to actors at an annual rate of \$3,500,000, an alltime high, according to Screen Actors Guild exec secretary Jack Dales. Current payments are running 33% ahead of last year, when a total of \$2,711,134 was collected for the 12-month period ended Oct. 31, 1958.

Since that date, for the four months ended Feb. 28 of this year, Dales disclosed, the Guild has collected and disbursed to members the record sum of \$1,189,904. Latest disbursement brings the total amount distributed thus far in residuals to \$8,691,657. Figure does not include use payments for tv commercials or residuals paid on post-'48 features, but is confined to entertainment telefilms.

## Only Way to Keep a Top Telefilm Exec Is to Give Him Stock Interest

### Reynolds' Berlin Pilot

Sheldon Reynolds has sold to the Free Berlin tv station a one-shot showing of his pilot, "Appointment With Fear."

Reynolds will produce and direct the series, based on adventures of an insurance investigator and starring John Dehner. Ray Allan scripted the pilot. The Free Berlin outlet will air the pilot in May.

## KDKA-TV's Hoopla On Par Pix Preem; Theatre Screening, Etc.

Pittsburgh, March 24. KDKA-TV, which announced the purchase last week of 700 pre-1949 Paramount pictures for \$1,300,000, is planning quite a bash on April 2 to officially baptize the acquisition. Westinghouse station will throw a block party in the Shadyside district, beginning with the screening of one of the top movies at the Shadyside Theatre in the late afternoon for advertising men, sponsors, civic officials and newspapermen.

Then, instead of the customary cocktail party, each guest will be given a certain amount of scrip good for drinks at one of the many bars which line Walnut Street in the Shadyside area. There will also be a flock of other stunts.

The Par buy was made by KDKA-TV only and does not include any of the other four Westinghouse tv properties, in Boston, San Francisco, Baltimore and Cleveland.

## Wallace Ross Promotes N.Y. Vidblurb Festival

Wallace Ross, who helped in the formation of the Film Producers Assn. of N. Y. and for the past two-and-a-half years spearheaded its administration, has formed his own international film-tv relations outfit to promote video blurb festival and forum in N. Y. next March.

He leaves April 9 to rep the indie producers of business, documentary and tv advertising films at five festivals this summer, ranging from one in Harrogate, England, beginning April 21 to ones in Venice in July and Edinburgh in September. He's also got a trip to the USSR on his agenda.

**Ziv's Economee** operation, which now has 13 properties, is headed by general manager Pierre Weiss. ITC's rerun division, Arrow Productions, is topped by Alvin Ungar. ITC has 12 properties in its Arrow division. NTA program sales division, headed by Michael Sillerman, has reactivated its Famous Films rerun division. Reruns figure importantly for CBS Films and NBC's California National Productions, the latter outfit represented by Victory Program Sales.

Many series do not earn a profit the first time around in syndication. Bailing out such series is the rerun division. No matter how it's sliced, the Economees of the biz loom importantly.

Also characteristic of the times is that the time span between first-run and rerun handling of a

Key to obtaining or retaining top telefilm distribution execs appears to be in granting them a stock interest in the company. The equity in the biz may be in the form of a stock option, or an outright piece of the company's stock.

Recent case in point is that of Maurice (Bud) Rifkin, third in command at Ziv, and longtime v.p. in charge of sales. Understanding is that Rifkin had received a number of bids from other telefilmmers, the latest being from the Jack Wrather Organization which formed Independent Television Corp. Rifkin was said to have been offered the job of being in overall charge of all Wrather telefilm interests including ITC. Understanding is that Ziv, in order to retain Rifkin, counteroffered with a stock offer and kept him. Also understood to have a long-standing stock interest in the privately held company, chairman of which is Frederic W. Ziv, is prez John Sinn.

Reportedly, Charles (Bud) Barry, prez of NTA Film Network, and Michael Sillerman, prez of NTA program sales, were weaned over to NTA with stock option offers. It's assumed that Walter Kinsley, anked Ziv to become prez of ITC, partially lured by an ITC stock interest.

Manny Reiner left ITC to join Milton Gordon in the Galaxy Attractions enterprise. Reiner, former foreign v.p. of ITC, has an ownership interest in Galaxy, helmed by Gordon.

## Prime Summer Slot for Golf Pix

Chicago, March 24. ABC-TV is giving reruns of "Championship Golf" a prime time berth—Mondays at 9:30 p.m.—in the summer semester this year, feeding it to 92 stations on a co-op basis under the rerun title of "Top Pro Golf." It's the first time the golf show will be shown in golf season. Firstruns for the past two years have been a Saturday afternoon entry on the net in fall, winter and spring.

Next fall, the fresh skein of firstruns go back into their 5-6 p.m. clock time slot, having already sewed up renewals from Miller Brewing Co. and Reynolds Aluminum, each sponsoring a regular half hour. It's the third time aboard for Miller's and the second for Reynolds.

Show is produced by Glen Films and is distributed by Walter Schwimmer Inc.

## 'Peter Chambers' As Philly Vidpic Entry

Philadelphia, March 24. Louis W. Kellman, with studios here, is again using a Philly locale for his planned tv series, "The Affairs of Peter Chambers." He also filmed his first pic, "The Burglar" locally, with Martha Vickers as star and the then little known Jayne Mansfield featured.

If the pilot, which the producer started shooting (23), proves successful all the planned 39 segments will be lensed here. Kellman has inked John Dutra for the title role and Shirley Ballard for his counterfoil. Stories will be scripted by David Goodis.

## Reruns Ring Cash Registers

Rerun operations of telefilm houses have grown to such proportions that in case after case, the rerun division spells the difference between profit and loss for the syndicator.

Growth of the importance of the rerun operation is graphically illustrated by Ziv, whose Economee division is one of the pioneers in the field. In its first year in '58, Economee accounted for 6% of Ziv's total gross. Currently, Economee accounts for over 27% of Ziv's total gross.

What has happened in the five-year period has been a minor revolution. First, as to product, there are some 300 series now making the rerun rounds from all sources; second, the wide, and proven, ability of good rerun product to draw ratings; third, the growth of the stripping operation; and fourth, the multiplicity of one-minute spot

buys on stations with reruns being utilized as a spot vehicle.

It's not all a positive picture, not by a long shot. The quantity of shows in many cases has acted to depress the prices in market after market. If over-loaded, reruns, while they may be commercial, hardly enhance the showmanship image of a station—built to a large extent by freshly produced properties, whether it be live, tape or film.

Then, it's an axiom in the biz that the properties which were turkeys the first time around in syndication or on the nets hardly command respect in the rerun whirl. With that in mind, the estimated 300 properties now on the rerun mill can be whittled down quite a bit to get the significant number.

Also characteristic of the times is that the time span between first-run and rerun handling of a

syndicated property has been narrowed. That's true today of Ziv, Independent Television Corp., National Telefilm Associates and others.

Ziv's Economee operation, which now has 13 properties, is headed by general manager Pierre Weiss. ITC's rerun division, Arrow Productions, is topped by Alvin Ungar. ITC has 12 properties in its Arrow division. NTA program sales division, headed by Michael Sillerman, has reactivated its Famous Films rerun division. Reruns figure importantly for CBS Films and NBC's California National Productions, the latter outfit represented by Victory Program Sales.

Many series do not earn a profit the first time around in syndication. Bailing out such series is the rerun division. No matter how it's sliced, the Economees of the biz loom importantly.

# 40 FIRST-RUNS FOR '59 MARTS

## All Majors Accounted For

Hollywood, March 24.

For the first time, the five top motion picture majors will all be represented on network tv next fall, with the only active holdout among all other major companies being Allied Artists, which nonetheless is in the telefilm field via its Interstate TV syndication subsid.

Entry of Paramount into tele production and its sale of "Conquest of Space" to CBS-TV (hourlong entry is tentatively slotted Tuesdays at 7:30) makes it unanimous among the big five. Par has at least one more pilot in the works as well. Lineup otherwise reads this way:

Metro is a sure bet for one series, "Jeopardy," with NBC financing the pilot of the hourlong suspense series; it's got six more pilots to peddle; has a 50-50 chance on a "Thin Man" renewal and a slim prospect of an order for 13 new "Northwest Passage" segs. 20th-Fox, via Martin Manulish, has sold "Adventures in Paradise" to ABC and "Dobie Gillis" to CBS (with Marlboro picking up the tab), has another 10 pilots in work. Warners and Columbia, latter through Screen Gems, are hardened and successful tv veterans, figure to have at least eight series each on the air in fall. There's Walt Disney, too, with "Walt Disney Presents" and "Zorro" on ABC.

As to the rest of the "majors," U-I has sold its studio, Republic is out of the production business and RKO has folded. Even UA, not a producing company, is in the act, with Marlboro bankrolling its "Troubleshooters" on ABC and "The Vikings" a hot web prospect.

## 4 Star, WB Eschew Syndication Yet Ride Tall Profit Gravy Train

Interestingly, two of the four major telefilmeries riding network berths have no syndication arm. The two are Four Star and Warner Bros. The other two are Screen Gems and MCA-TV's Bevue, both well represented in the syndication field.

All told, the Four Star, Warner Bros., SG and Bevue quartet account for a total of 32 shows among them, or 48% of current telefilm production for network nighttime use, and 27% of all nighttime programming, regardless of whether live, taped or filmed.

The seeming anomaly of Four Star and Warner Bros. skirting the market-by-market field is partially explained at this date by the highly-specialized talents needed to setup and run a syndication company. Four Star's Dick Powell many times has publicly stated his desire to get into the syndication biz, but translating that desire into reality has proven unfruitful to date.

Apparently blocking Warner Bros. entry into the syndication fold is the film company's big romance with ABC-TV, with the net (Continued on page 46)

## Ziv's Int'l Topper Bullish on Future

A vast expansion of the foreign market, based on current trends, was foreseen by Ed Stern, Ziv's international topper.

Five factors were listed by Stern for his belief: the spread of commercial tv to countries now excluding advertising; rising levels of set ownership in Latin America and Europe; addition of new tv stations in many countries; launching of tv in countries not now having service; and increased use of American film programming by all stations.

Ziv's foreign topper forecast that the resounding success of commercial tv in Britain will spur the adoption of commercial tv outlets in other countries. West Germany, for example, will have commercial tv in another two years.

Purchase of tv receivers has been going up in many foreign countries, especially Germany and Italy. "Just as American stations discovered that they could not support, economically or creatively, an extended broadcast day on live programming, telecasters in other countries will swing to increased use of film," Stern forecast. "There will be more emphasis on entertainment rather than 'uplift' programming," he added.

Currently, 22 Ziv shows are being aired in 37 countries.

## 'Lassie' Set for '59-'60

Campbell Soup, which has had "Lassie" since its '53 bow, has renewed for the show next season on CBS-TV.

Sherman A. Harris, exec producer for the Jack Wrather Organization, will be in charge of production of the new series, with Robert Golden as producer and Hugh McCollum as production supervisor. Shooting on the new series is slated to begin on the Coast in May.

## British ABC In \$850,000 Aussie Deal; 9 Series

London, March 24.

Biggest export deal yet has been struck by Britain's ABC Television with the handing over to Australian businessmen Rupert Murdoch and Ewan Waterman of nine series for distribution throughout the Commonwealth. Bringing in a sterling advance equivalent to around \$250,000, the contract's expected to yield a total \$850,000.

Murdoch and Waterman will handle the programs through a recently-formed setup. They're also controlling shareholders of Australia's Southern Television Corp., Adelaide. Under the agreement just struck, they will take forthcoming product from ABC-TV including Harry Alan Towers' currently-shooting "Tales From Dickens" and his "History Of The English Speaking Peoples." Showings (Continued on page 46)

## HAL GERSON EXITS DESILU WORKSHOP

Hollywood, March 24.

Hal Gerson, brought here from New York six months ago to head Desilu Workshop Theatre, exits that post the end of this month and will set up his own permanent repertory group here. He's now dickering for a theatre.

It's understood Gerson has become dissatisfied with the post when it began to develop into a training school rather than a professional little theatre, as he'd expected.

Gerson, production associate to Garson Kanin on "Diary of Anne Frank," believes the current legit boom here could stand a professional hand, and this is believed triggering his Desilu exit.

## TAPE ADDS PLUS TO SYNDICATION

By MURRAY HOROWITZ

Telefilm-product supply for syndication in 1959 looks good, with at least 40 new fresh first-runners seen for the year.

That lineup will be augmented by the many tape shows now heading for the market-by-market route and the off-network entries. Skeins in latter category, while they may be reruns in the realm of all tv, are fresh for the syndication marts. And such off-network shows as "Burns and Allen," "Honeymooners" and "Jeff's Colie" (Lassie) stack up better than many fresh syndication series.

Forecast of at least 4 first-runners this year in syndication about parallels the number of fresh properties made for syndication in '58. New element this year is the growing number of taped entries, with National Telefilm Associates and Guild Films heavily represented in that category. Whether tape has grown to become a competitive force of telefilms remains to be seen. (Count now is 87 stations equipped with video tape machinery, representing 45 markets).

Lineup at the first quarter of the new year finds telefilm houses prepping new entries. In many instances, there's a holdup on tabbing properties for syndication. Reason is that the properties in question are being or will be pitched nationally. If a network deal isn't made, then those properties are slated for the market-by-market route.

### Ziv: 'Bold' Plus 5

Ziv, which paces the field with a new syndication entry virtually every two months, should have six first-runners this year. "Bold Venture" is Ziv's newest entry, with another upcoming in the spring.

### CBS Films: 4 Minimum

CBS Films' newest ones include "U.S. Border Patrol" and "Rendezvous." It also has given the greenlight on third year production of "Whirlybirds." CBS subsid is set to introduce four fresh new properties in '59, with an extra one or two as a possibility.

### ITC: 4

Independent Television Corp. has just begun selling its off-network "Fury," ("Black Stallion" in syndication), and should account for at least four fresh properties in syndication this year.

### NTA: 2 Plus Tape

National Telefilm Associates has two properties out in the field now, "Glencannon" and "William Tell." It also has a roster of taped shows, all but one fed by its New York-N.Y. station, WNTA-TV. Taped shows include "Mike Wallace Interviews," "Alexander King," "Juke Box Jury," "Bishop Fulton J. Sheen," and wrestling. Peter Potter's "Juke Box Jury," picked up from a Coast station, is the only one not out of the WNTA-TV (Continued on page 46)

## NTA TARGET: BIGGER FOREIGN REVENUES

In further meetings aimed at boosting foreign revenues, Vernon Burns and Leo Lax came in from abroad for conferences with Harold Goldman, NTA International prez, and other NTA execs. Burns, headquartered in London, is in charge of all NTA European operations. Lax, with offices in Paris, supervises NTA operations on the Continent.

NTA's target is to boost its foreign from 5% of its total take to 25%. As part of its expansion program, outfit plans to open offices this year in Munich, London, Paris, Rome, Brussels and Australia. NTA also plans to stepup its co-production activities.

Also attending the N.Y. confabs were Sidney Kramer, foreign distribution director, and Samuel Gang, foreign sales manager.

## NTA 'Tape Network's' Guarantee Of 20 Hours a Week; Unveiled at Chi

### Ziv Stars See Double

Ziv is now using double-decker deals for the talent it employs. Operating under a "get-'em-hold-'em policy," the packaging house has four of its stars working on their second series. Macdonald Carey is currently doing "Lock Up" for Ziv, his first series being Dr. Christian.

Other thespes doing their second skeins are Kent Taylor, whose original role was "Boston Blackie," and is now co-starred in "Rough Riders." Richard Carlson has followed "I Led Three Lives" with this year's "Mackenzie Raiders," Adolphe Menjou, who hosted the "Favorite Story" series, now dittoes on "Target."

The NTA Film Network comes the fall may be a misnomer—for there may be a heavy accent on taped shows, most of which would be off the WNTA-TV, Newark-N.Y., beltline.

Indie station operators in 12 markets got some insight into tentative fall plans of the NTA web. The initial approach was to the indies, for with them as a base, the programming outlets could be expanded. Plans were unveiled in Chicago at an informal meeting of the indies addressed by Ely Landau, NTA board chairman, and Charles (Bud) Barry, NTA Film Network prez.

Tossed in the hopper were the following WNTA-TV taped shows: "Mike Wallace Interviews," "Alex in Wonderland" (Alexander King) "Henry Morgan Show," the stripped "Richard Willis Show" (a woman's beauty program), among others. Landau spoke about the possibility of feeding affiliates spectaculars.

In toto, NTA exes held out the possibility of guaranteeing 20 hours of programming per week to the assembled indie station operators. NTA's Newark-N.Y. flagship, under the enunciated concept, would become the guinea pig for testing possible web entries. Newark station is going to run a show fronted by Gypsy Rose Lee, which may also become a web entry.

How deeply the NTA web embarks on the programming venture depends on the acceptance by indie operators throughout the country. Current plan is to give the NTA web a certain allotted time to sell the programming nationally or to large regionals. In the case of web failure on the national or regional level, stations would have the option to sell the programming locally, with the web and stations sharing the revenues in a given ratio. Another key to the plan is to have the indies program web shows at the same local time throughout the country.

Encompassed in the plan are indies in the following cities, other than N. Y. and Minneapolis-St. Paul, where NTA has o's: Chicago, Los Angeles, San Francisco, Washington, Phoenix, Dallas, Denver, Seattle, Indianapolis, and St. Louis.

Stressed in the presentation was the drying up of the feature backlogs for tv, a prime source of programming for indies, and the need for indies to look for new sources of programming to fill the heralded vacuum.

## N.Y.-to-Europe: A Commonplace

For many telefilm execs, the N. Y. to London to Hollywood shuttle has become as commonplace as their daily suburban commutation trip.

Leslie Harris, CBS Films production v.p., is off to London following a trip to Hollywood. In London, he will set up the pilot production unit on "Man from Antibes," with producer Sam Gallu set to begin filming April 17. He also will confer with Edwin Knopf on the remaining 13 episodes of "Rendezvous," a British co-production.

Returning from Europe was Bruce Eells, exec v.p. of United Artists Television. While there, he had conferences on "Tales of the Vikings," being filmed in Germany. Soon after his return he left for the Coast for confabs on UAT's four other projects.

There isn't a vidpix enterprise around that doesn't book those N. Y.-to-Europe tix virtually every week.

## UA Puts Brake On Features-for-TV; Profitable to Wait

United Artists, which has released 163 feature films to tv over a three-year span, is in no hurry to come out with a fresh package.

As a UA exec put it, "features to tv are not a depreciating asset. We got more money for cinematics the second year, as opposed to the first year, and more the third year compared to the second. The longer we wait, the more we'll get in future years."

Another factor putting the brake on UA is its acquisition of Associated Artists Productions, which holds the Warner library among other cinematics. New title of firm is United Artists Associates, created independently of United Artists Television, the latter a division of UA handling telefilm product.

UA contends to have the tv rights to over 800 features, all of which fall in the post-'48 product. Many of the 163 cinematics released to tv up to this point have been produced abroad. Those made in Hollywood and coming under talent guild jurisdiction have been the subject of residual negotiations. Talent guilds are demanding a share in the tv earnings on all pictures produced after August, '48.

UA, because it has no studio of its own, has no direct contract with the guilds. Individual producers whose pictures have been released to tv by UA in some cases have reached some settlement with the guilds. In other cases, UA has built a reserve fund from tv revenues, to be allocated when and if, the industry agrees on a residual formula.

But in any case, there won't be any immediate fresh pix from UA immediately, with a slight possibility that a new package may be fashioned the latter part of the year.

## 'TERROR HOUSE' AS AIP TELEFILM ENTRY

Hollywood, March 24.

American International Pictures, the most prolific of Hollywood's motion picture exploitation film producers, is planning to enter the telefilm field. AIP toppers Samuel Arkoff and James Nicholson said they're readying "Terror House," half-hour anthology series covering horror, suspense and sci-fi subjects, for the fall.

AIP, most closely associated with the teenage and science-fiction field, said it's begun preliminary discussions with National Telefilm Associates on a distribution deal, but NTA indicated discussions have not reached the serious stage.

# ZIV SHOWS

## SEA HUNT

Starring **LLOYD BRIDGES**



**JAN. '59**

MIAMI  
WTVJ

**40.1**

**RATING**  
67.8%  
Share of  
Audience

BEATS Wagon Train, Garry Moore, Red Skelton, Perry Como, Rifleman, Jack Benny and many others.

ARB

**DEC. '58**

NEW ORLEANS  
WDSU-TV

**33.6**

**RATING**  
56.1%  
Share of  
Audience

BEATS Have Gun Will Travel, Rifleman, Danny Thomas, Wyatt Earp, Phil Silvers, Ed Sullivan and many others.

ARB

**NOV. '58**

DETROIT  
WJBK-TV

**30.9**

**RATING**  
72.7%  
Share of  
Audience

BEATS Danny Thomas, Loretta Young, Peter Gunn, Ernie Ford, Groucho Marx, Ed Sullivan and many others.

ARB

**OCT. '58**

DES MOINES  
KRNT-TV

**43.5**

**RATING**  
72.5%  
Share of  
Audience

BEATS Desilu Playhouse, I've Got A Secret, GE Theatre, Ed Sullivan, Phil Silvers, Perry Como and many others.

ARB

**SEPT. '58**

SACRAMENTO  
KCRA-TV

**40.1**

**RATING**  
72.5%  
Share of  
Audience

BEATS Restless Gun, Gunsmoke, Wagon Train, Perry Como, Steve Allen, Groucho Marx and many others.

ARB

## TARGET

With **ADOLPHE MENJOU**



DETROIT  
WJBK-TV

**22.8**

**RATING**  
49.1%  
Share of  
Audience

BEATS What's My Line, Alfred Hitchcock, Groucho Marx, Ed Sullivan, Phil Silvers, Bob Cummings and many others.

ARB

WICHITA FALLS  
KSYD-TV

**41.7**

**RATING**  
70.8%  
Share of  
Audience

BEATS People Are Funny, Wells Fargo, Ed Sullivan, Danny Thomas, Groucho Marx, Perry Como and many others.

ARB

BUFFALO  
WBEN-TV

**39.2**

**RATING**  
62.9%  
Share of  
Audience

BEATS Wyatt Earp, Wagon Train, I Love Lucy, Maverick, Ed Sullivan, GE Theatre and many others.

ARB

BATON ROUGE  
WBRL-TV

**41.1**

**RATING**  
68.0%  
Share of  
Audience

BEATS Danny Thomas, People Are Funny, Jerry Lewis, Gunsmoke, Phil Silvers, Ed Sullivan and many others.

ARB

DENVER  
KLZ-TV

**23.8**

**RATING**  
46.5%  
Share of  
Audience

BEATS Bob Cummings, Ozzie and Harriet, Dragnet, Wells Fargo, Jack Benny, Groucho Marx and many others.

ARB

## HIGHWAY PATROL

Starring **BRODERICK CRAWFORD**



SEATTLE-TACOMA  
KOMO-TV

**32.2**

**RATING**  
38.5%  
Share of  
Audience

BEATS Chevy Chase, Loretta Young, Restless Gun, Desilu Playhouse, Red Skelton, Have Gun Will Travel and many others.

ARB

CHARLESTON S. C.  
WUSN-TV

**33.1**

**RATING**  
64.3%  
Share of  
Audience

BEATS Steve Allen, Maverick, Danny Thomas, Walt Disney, Desilu Playhouse, Red Skelton and many others.

ARB

CHICAGO  
WGN-TV

**22.9**

**RATING**  
36.1%  
Share of  
Audience

BEATS The Lawman, Ed Sullivan, Pat Boone, Ernie Ford, Jackie Gleason, People Are Funny and many others.

ARB

GREENSBORO-WINSTON-SALEM  
WSJS-TV

**31.7**

**RATING**  
79.3%  
Share of  
Audience

BEATS Alfred Hitchcock, Real McCoys, George Burns, Steve Allen, Perry Como, Groucho Marx and many others.

ARB

ATLANTA  
WAGA-TV

**23.6**

**RATING**  
55.4%  
Share of  
Audience

BEATS Ed Sullivan, Bob Cummings, Suspicion, Ozzie and Harriet, Steve Allen, Buckskin and many others.

ARB

# RATE GREAT!

Look at these

**CONSISTENTLY  
FABULOUS RATINGS!**



New tools of research are constantly being developed by the rating services. Here, Jack Gross, vice president of American Research Bureau, explains Arbitron, ARB's new instantaneous electronic measurement device used to provide some of the rating data given here. ARB's home diary reports are the reliable source of many other Ziv show ratings.

The Ziv man in your market can show you how to profit from using one of America's GREAT selling forces — a Ziv show!



AUG. '58

JACKSON-VILLE  
WMBR-TV

**34.7**

RATING  
57.1%  
Share of  
Audience

BEATS Phil  
Sillers, Wyatt  
Earp, Dragnet,  
Zorro, Bob  
Cummings,  
Burns & Allen  
and many  
others. ARB

JULY '58

NEW YORK  
CITY  
WCBS-TV

**37.5**

RATING  
72.8%  
Share of  
Audience

BEATS What's  
My Line, Ed  
Sullivan, Wyatt  
Earp, Phil Sil-  
vers, I Love  
Lucy, \$64,000  
Challenge and  
many others. ARB

JUNE '58

EUREKA, CAL.  
KIEM-TV

**47.1**

RATING  
82.5%  
Share of  
Audience

BEATS God-  
frey's Talent  
Scouts, Burns  
& Allen, Jack  
Benny, Phil  
Sillers, Dis-  
neyland, Mav-  
erick and  
many others. ARB

MAY '58

BILLINGS  
KGHL-TV

**42.4**

RATING  
74.1%  
Share of  
Audience

BEATS Gun-  
smoke, Phil  
Sillers, Zorro,  
Danny Thomas,  
Maverick, Ed  
Sullivan and  
many others. ARB

APR. '58

BATON  
ROUGE  
WBRZ-TV

**40.9**

RATING  
56.6%  
Share of  
Audience

BEATS Disney-  
land, Life of  
Riley, Groucho  
Marx, Pat  
Boone, Wells  
Fargo, Dinah  
Shore and  
many others. ARB

JACKSON-VILLE  
WFGA-TV

**18.6**

RATING  
66.0%  
Share of  
Audience

BEATS Wagon  
Train, Suspi-  
cion, Life of  
Riley, People  
Are Funny,  
Goodyear  
Theatre,  
Groucho Marx,  
and many  
others. Pulse

NEW  
ORLEANS  
WDSU-TV

**23.5**

RATING  
56.2%  
Share of  
Audience

BEATS Phil  
Sillers, Per-  
son To Person,  
Perry Mason,  
Cheyenne,  
Lawrence  
Welk, Mav-  
erick and  
many others. Pulse

EUREKA,  
CAL.  
KIEM-TV

**35.3**

RATING  
61.4%  
Share of  
Audience

BEATS Phil  
Sillers, This Is  
Your Life,  
Ernie Ford,  
Maverick,  
Welk's Top  
Tunes, Pat  
Boone and  
many others. ARB

BILLINGS  
KGHL-TV

**33.2**

RATING  
59.8%  
Share of  
Audience

BEATS People  
Are Funny, Ed  
Sullivan,  
\$64,000 Chal-  
lenge, Jack  
Benny, I Love  
Lucy, Dinah  
Shore and  
many others. ARB

LAS VEGAS  
KLAS-TV

**23.5**

RATING  
42.2%  
Share of  
Audience

BEATS Thin  
Man, Schlitz  
Playhouse,  
Studio One,  
U. S. Steel  
Hour, Welk's  
Top Tunes,  
Pat Boone and  
many others. ARB

BIRMING-  
HAM  
WBRC-TV

**33.3**

RATING  
64.9%  
Share of  
Audience

BEATS Phil  
Sillers, Rest-  
less Gun,  
Wells Fargo,  
What's My  
Line, Groucho  
Marx, Bob  
Cummings and  
many others. Pulse

MEMPHIS  
WREC-TV

**36.9**

RATING  
72.7%  
Share of  
Audience

BEATS Have  
Gun, Will  
Travel, Wyatt  
Earp, Suspi-  
cion, Alfred  
Hitchcock, I  
Love Lucy, Ed  
Sullivan and  
many others. ARB

DAYTON  
WHIO-TV

**39.7**

RATING  
59.2%  
Share of  
Audience

BEATS Ed Sul-  
livan, Wells  
Fargo, Rest-  
less Gun, Phil  
Sillers, Mav-  
erick, \$64,000  
Question and  
many others. ARB

SHREVEPORT  
KTBS-TV

**36.1**

RATING  
64.2%  
Share of  
Audience

BEATS Climax,  
Cheyenne,  
Welk's Top  
Tunes, \$64,000  
Question, Mav-  
erick, Perry  
Como and  
many others. ARB

BOISE  
KBOI-TV

**44.2**

RATING  
60.8%  
Share of  
Audience

BEATS Law-  
rence Welk,  
Bob Hope,  
This Is Your  
Life, Gun-  
smoke, Rest-  
less Gun, Mav-  
erick and  
many others. ARB

# VARIETY-PULSE FEATURE CHART

VARIETY's weekly chart, based on ratings furnished by Pulse's latest reports on feature films and their competition covers 155 markets. Each week, two different features will be listed, with the 10 top rated features tabulated. The tabulation excludes features, and their ratings, telecast up to 6 p.m. during the midweek. Their exclusion is dictated by Pulse's method of reflecting daytime midweek rating data.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid

to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained. Under Time Slot, S. O. stands for Sign-Off.

## CLEVELAND

Stations: KYW, WEWS, WJW. TV Homes: 484,100. Survey Dates: February 1-8, 1959.

TOP 10 FEATURE FILMS	RUN	TIME SLOT	PULSE AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	AV. RATINGS
1. "TARZAN, THE APE MAN"— Johnny Weissmueller, Maureen O'Sullivan; MGM; 1932	Repeat	Early Show Tues. Feb. 3 5:45-7:20 p.m. KYW	22.4	24.0	19.3	51	Adventure Time..... 3 Stooges..... Highlights of the News..... News—Tom Field, Weather..... City Camera, Sports.....	WEWS WEWS WEWS WEWS WJW	11.5 13.9 12.7 12.3 12.3
2. "ALLEGHENY UPRISING"— John Wayne, Claire Trevor; RKO; 1951; C&C	Repeat	Early Show Mon. Feb. 2 5:45-7:20 p.m. KYW	21.3	22.7	19.3	50	Mickey Mouse Club..... 3 Stooges..... Highlights of the News..... News—Tom Field, Weather..... City Camera, Sports.....	WEWS WEWS WEWS WEWS WJW	14.2 14.5 13.3 13.0 11.3
3. "ASSIGNMENT IN BRITANNY"— Jean Pierre Aumont, Susan Peters; MGM; 1943; MGM-TV	Repeat	Early Show Fri. Feb. 6 5:45-7:20 p.m. KYW	20.5	21.7	19.3	48	Mickey Mouse Club..... 3 Stooges..... Highlights of the News..... News—Tom Field, Weather..... City Camera, Sports.....	WEWS WEWS WEWS WEWS WJW	14.2 14.5 12.7 13.0 13.7
4. "BLOOD ON THE MOON"— Robert Mitchum, Robert Preston, Barbara Bel Geddes; RKO; 1948; C&C	Repeat	Early Show Wed. Feb. 4 5:45-7:20 p.m. KYW	19.9	20.7	19.3	46	Mickey Mouse Club..... 3 Stooges..... Highlights of the News..... News—Tom Field, Weather..... City Camera, Sports.....	WEWS WEWS WEWS WEWS WJW	14.2 15.2 13.7 13.3 14.0
5. "GUNGA DIN"— Cary Grant, Victor McLaglen, Douglas Fairbanks Jr.; RKO; 1939; C&C	Repeat	Early Show Thurs. Feb. 5 5:45-7:20 p.m. KYW	19.5	20.3	18.7	46	Adventure Time..... 3 Stooges..... Highlights of the News..... News—Tom Field, Weather..... William Tell.....	WEWS WEWS WEWS WEWS WEWS	11.5 16.2 14.3 14.0 14.7
6. "THE CHAMP"— Wallace Beery, Jackie Cooper, Irene Rich; MGM; 1931; MGM-TV	1st Run	Academy Award Theatre Sun. Feb. 1 10:30 p.m.-S.O. KYW	17.1	18.7	15.3	46	What's My Line..... Sunday News Final..... Regal Theatre—"Drums Along the Mohawk" (Repeat).....	WJW WJW WJW	24.5 14.7 7.7
7. "WAGON MASTER"— Ward Bond, Ben Johnson, Joanne Dru; RKO; 1940; C&C	Repeat	Sunday Playhouse Sun. Feb. 8 1:00-2:30 p.m. KYW	14.3	15.0	14.0	52	Frank Yankovic..... Championship Bowling.....	WEWS WEWS	7.7 8.2
8. "CAPTAIN BLOOD"— Errol Flynn, Olivia De Havilland, Basil Rathbone; Warner Bros.; 1935; UAA	1st Run	Premiere Theatre Sat. Feb. 7 11:20 p.m.-S.O. WJW	13.2	14.0	12.3	44	Best of Hollywood—"The Earl of Chicago" (Repeat).....	KYW	9.7
9. "WEST OF THE PECOS"— Robert Mitchum, Barbara Hale, Bill Williams; RKO; 1954; C&C	Repeat	Sunday Playhouse Sun. Feb. 8 2:30-3:30 p.m. KYW	12.4	13.0	11.7	51	Championship Bowling..... Joe Partaro.....	WEWS WEWS	7.9 8.9
10. "DR. EHRLICH'S MAGIC BULLET"— Edward G. Robinson, Ruth Gordon, Otto Kruger; Warner Bros.; 1940; UAA	1st Run	Masterpiece Theatre Sun. Feb. 1 5:30-7:15 p.m. WJW	11.5	12.7	10.3	27	Lone Ranger..... 26 Men..... Roy Rogers..... Lassie.....	WEWS WEWS WEWS WEWS	17.5 20.2 22.5 27.7

## BALTIMORE

Stations: WBAL, WJZ, WMAR. TV Homes: 431,500. Survey Dates: February 1-8, 1959.

1. "LOST IN A HAREM"— Bud Abbott, Lou Costello, Marilyn Maxwell; MGM; 1944; MGM-TV	Repeat	Early Show Sun. Feb. 1 6:00-7:20 p.m. WJZ	29.2	29.5	29.0	57	Small World..... Promote Goodwill..... Lassie.....	WMAR WBAL WMAR	7.0 6.8 12.5
2. "TYCOON"—PART II John Wayne, Laraine Day; RKO; 1947; C&C	1st Run	Early Show Tues. Feb. 3 6:00-7:40 p.m. WJZ	25.3	27.5	23.5	59	Amos 'n' Andy..... Follow That Man..... 7 O'Clock Final.....	WMAR WMAR WMAR	10.3 13.3 14.5
3. "TYCOON"—PART I John Wayne, Laraine Day; RKO; 1947; C&C	1st Run	Early Show Mon. Feb. 2 6:00-7:20 p.m. WJZ	22.2	23.5	21.0	52	Amos 'n' Andy..... Badge 714..... 7 O'Clock Final.....	WMAR WMAR WMAR	13.3 12.5 17.5
4. "SABRE JET"— Robert Stack, Coleen Gray; United Artists; 1953; UAA	Repeat	Early Show Thurs. Feb. 5 6:00-7:20 p.m. WJZ	21.3	22.5	20.0	50	Amos 'n' Andy..... Badge 714..... 7 O'Clock Final.....	WMAR WMAR WMAR	11.8 15.8 15.0
5. "ABE LINCOLN IN ILLINOIS"— Raymond Massey, Ruth Gordon; RKO; 1940; C&C	1st Run	American Theatre Fri. Feb. 6 10:40 p.m.-S.O. WJZ	20.3	22.5	19.0	56	Person to Person..... 11th Hour Final..... Jack Paar Show.....	WMAR WBAL WBAL	15.0 8.0 7.7
6. "BODYGUARD"— Lawrence Tierney, Steve Brodie, Priscilla Lane; RKO; 1948; C&C	Repeat	Big Sunday Movie Sun. Feb. 8 3:00-4:00 p.m. WJZ	20.0	21.0	19.0	56	Sunday Double Feature— "Flying Fortress"..... Saber of London.....	WBAL WBAL	10.3 9.0
7. "GOD IS MY CO-PILOT"— Dennis Morgan, Raymond Massey, Alan Hale; Warner Bros.; 1945; UAA	Repeat	Sunday Double Feature Sat. Feb. 7 1:00-2:30 p.m. WBAL	17.2	19.5	14.5	48	Big Sunday Movie— "Devil's Canyon".....	WJZ	19.1
8. "DARK PASSAGE"— Humphrey Bogart, Lauren Bacall, Bruce Bennett; Warner Bros.; 1947; UAA	Repeat	Big Movie of the Week Sat. Feb. 7 10:30 p.m.-S.O. WMAR	17.0	19.5	16.0	45	10:30 News..... Late Show— "Badman's Territory".....	WJZ WJZ	13.5 11.6
9. "WYOMING"— Wallace Beery, Leo Carrillo; MGM; 1940; MGM-TV	Repeat	Early Show Fri. Feb. 6 6:00-7:20 p.m. WJZ	16.9	17.5	16.0	42	Amos 'n' Andy..... African Patrol..... 7 O'Clock Final.....	WMAR WMAR WMAR	16.3 13.3 14.5
10. "COMRADE X"— Clark Gable, Hedy Lamarr, Eve Arden; MGM; 1940; MGM-TV	Repeat	Early Show Wed. Feb. 4 6:00-7:20 p.m. WJZ	16.7	17.0	16.0	46	Amos 'n' Andy..... Mr. District Attorney..... 7 O'Clock Final.....	WMAR WMAR WMAR	10.3 9.3 16.5

# \$16,000,000 BEGS FOR AIR TIME

## Nielsen's Top 10 in Britain

(Week Ending March 8)

Wagon Train	(GRANADA/AR/ATV)	77%
The Army Game	(GRANADA)	73%
Tyranny	(AR)	
Take Your Pick	(AR)	72%
Double Your Money	(AR)	71%
Spot the Tune	(GRANADA)	
Sunday Night at the London Palladium	(ATV)	70%
Play of the Week—"Dead Secret"	(ATV)	
Television Playhouse—"House Next Door"	(AR)	68%
Saturday Spectacular	(ATV)	66%

## Oren Harris to FCC: 'Where Have You Gone and What Have You Done?'

Washington, March 24.

Rep. Oren Harris (D-Ark.) is looking for a lawyer who'll spend full time this year studying what the Federal Communications Commission (1) has done, (2) is doing and (3) should be doing.

He revealed his plans after rehiring Robert W. Lishman Monday (23) to serve another year as chief counsel of the Harris Legislative Oversight Subcommittee.

Harris wants Lishman in charge of a legal staff of seven, with one lawyer assigned to study each independent Government commission and board over which the subcommittee has jurisdiction.

The Arkansasian is particularly interested in the FCC. To him the equal time issue, certain to have Congress' first attention with a White House push is only one of many areas where FCC has shifted position so fast that confusion rather than understandable precedents to guide the broadcasting industry has resulted. Unlike a court, he noted, the FCC virtually is without precedents or policies that are consistent.

"This is troublesome and serious," Harris said, "and merits the subcommittee's attention."

Harris indicated that his present intention is to take a broad look at FCC's operations this year, rather than delve into particular individual cases, like Miami channel 10 which blew up an offshore hurricane last year.

There were midweek reports, however, that the subcommittee may meet early on allegations that White House Press Secretary James C. Haggerty intervened with FCC in an Albany, N.Y., television case.

Other individual cases could be investigated, but Harris wants a searching study (if only by the subcommittee staff) of what's right and wrong about the way FCC operates.

It may well result in the framework of a new Federal Communications Act, a subject which also interests the Senate Commerce Committee.

## JOHNNY JOHNSTON IN WABC-TV DICKERS

With Johnny Johnston last night (Tues.) ending his 26-week run at Jack Silverman's International Casino as midnight deejay from the Celebrity Room via WMGM he is talking with WABC-TV for 11 p.m.-midnight, five-a-week video interview show, also to originate from a midtown spot. Former music-comedy and film leading man, doing six shows a week during his sixmonth at the International clocked 1,300 guests but decided (1) that the midnight-2:30 a.m. grind was too tough; (2), he'd like to switch from the AM to TV medium.

Both the Metro radio station and Silverman wanted Johnston to continue. Bea Kalms may succeed him in the spot.

## Rodeo Sponsor Coin

Rise Instant Shave Cream is sponsoring the "Texas Championship Rodeo" over CBS-TV Saturday (28) from 6:30 to 7:30 p.m. This will be a special pickup from the Lubbock, Texas, Municipal Coliseum.

## Welles, Davidson to Fight It Out as Prez of WGAE

Halsted Welles, incumbent president of Writers Guild of America, East, and David Davidson have been tapped as candidates for the prexyships in the May elections. Nominating committee also listed the following candidates for offices: 1st v.p., Ernest Kinoy, Elihu Winer; 2d v.p., Alvin Boretz, William B. Crawford; secretary, Jerome Jacobs, Gene Wyckoff; treasurer, Robert Allison, Larry W. Markes Jr.

Nominees for eight positions on the Guild Council include: William Altman, James E. Benjamin, Basil Beyea, Mel Brooks, Robert D. Carman, Jean Carroll, James P. Cavanagh, Robert J. Corcoran, Robert Crean, Sidney Darion, Richard Hanser, Lucille Kallen, James Lee, Marianna Norris, William G. Porter, Philip H. Reisman Jr., Jerome Ross, Joseph Schrank, Fitzgerald Smith, Sheldon Stark, Leonard Stern and Art Wallace.

## ABC Radio News Feeds To Affiliates; Pubaffairs, Too

Much in the fashion of the recently established radio news services, ABC Radio is going to service its affiliated stations with reports which can then be inserted into strictly local radio news programs. New service by ABC will be in addition to its own regularly scheduled network news reports.

ABC will provide its stations both with direct news feeds, which presumably the stations can pick up and preserve on tape, and with what the net calls a "series of confidential reports." In short, the web will soon be offering its affiliates as much national-international news as its budget will allow, to hypo each station's own newscasts.

"Confidential reports" will consist of ABC correspondents supplying background material on major news stories. Info will be "ad libbed" to station news departments, which, at their own discretion, they can integrate into local reports. Other material will be picked up exactly as it's spoken from Washington and from ABC correspondents overseas.

Playing the news-public affairs areas up bigger than it has in several years, ABC is further going to offer affiliates five new pubaffairs shows, being readied for March and April starts. Shows include a daily medical report by Don Goddard, "Project Tomorrow" a semi-weekly dramatic presentation on science and education; a 25-minute, once-weekly discussion series from Washington, involving Congressional and Administration officialdom, and a weekly interview program with the wives of D.C. solons. Fifth program was not named by ABC, which is still readying the stanza.

## CBS SHOWS SOLD BUT LOCKED OUT

From a high CBS exec this week came the following statement: "We've got \$16,000,000 in orders for next season and can't place the shows." Considering that the new season doesn't start until September, this problem of being over-sold at mid-March is unique in tv annals.

This includes, for example, the Lever Bros. purchase of the Jack Benny-George Gobel alternate weeks. With Benny out of the Sunday 7:30 period ("Peck's Bad Girl" goes in), CBS says that with the present locked-up situation, it has no place to put the show. Same situation applies to the Rod Serling series, "Twilight Zone", which General Foods has purchased. Similarly, the network contends there are four advertisers who have requested options for the new Cy Howard "Wonderful World of Little Julius", but if the clients were to ask CBS for any time period 7:30 to 11 any night of the week, they would be frozen out of the present blueprint for '59-'60.

It doesn't necessarily mean that the shows won't go on and the sponsor coin go down the drain, for it's inevitable that weak spots are bound to open up by the time the fall season premieres. But it does reflect the healthy state of the network in scanning next season's horizons.

Nor does it necessarily mean that the network is sold out for '59-'60. Take, for instance, the two hourlong 7:30 to 8:30 Tuesday and Wednesday entries (the Paramount-produced space show on the former night and the expanded "Lineup" the latter). Neither have been sold. But this, too, has its healthy overtones, for it suggests that, rather than permitting clients to move in with any show of their own choosing, CBS is once more jockeying into position where it can control both time and program. It's been quite a few years since such a situation existed.

Some of the new entries have already found time berths. "Blue Men," for example, gets the Saturday at 9 period by virtue of Gale Storm moving out. Tuesday at 8:30 goes to Marlboro for "Dobie Gillis." Arthur Godfrey screams Tuesday at 9, but Pharmaceuticals is holding the time and is shopping around for a property. There is some Friday night time opening up (Phil Silvers may not be back; half-hour version of "Lineup" is being scrapped), but CBS is reserving the periods for the new "Fabulous 40" live series of 60, 90 and 120-minute shows. Otherwise the schedule is pretty much locked up.

## Canada TV Accused Of Commercializing Easter, So Parade Plans Dropped

Toronto, March 24.

On the charges of church groups and taxpayers that Easter Sunday has become commercialized by the State-owned Canadian Broadcasting Corp., the latter has dropped completed parade plans whereby a bevy of CBC-TV personalities would wave to the curbside from convertibles. Last year, the Easter parade of CBC stars was carried on the CBS trans-Canada tv circuit, the program financed by a Toronto businessmen's organization self-styling itself as the "Fifth Avenue" of Toronto. Coming parade was also being sponsored on the CBC-TV for the 30-minutes telecast, but roar of protest has been levelled at the CBC, with entire project dropped.

Performers and musicians unions are also reported to resent being "dragged" into parade appearances by the CBC top brass, particularly in forthcoming Easter Sunday sponsorship, with "commercialization" now dropped and permitting the previous turnout of churchgoers.

## Weepers Washed Up on NBC Radio, New Program Concept Is Evolved; 'Drama, Diversion and Documentary'

Chicago, March 24.

### Louvau Exits Frisco For Screen Gems Berth

Norman Louvau has quit after 12 years with KRON and KRON-TV, San Francisco, to join Screen Gems where he'll head the telefilm distributry's drive for tv stations. He's already hunting for broadcast properties and, once they've been bought, he'll supervise their activity.

Louvau, who was KRON-TV's general sales boss, becomes SG's general manager of station operations. SG is looking, as are some other major distibs, for an outlet in Los Angeles, in particular because it's felt the telefilm companies could use a permanent base for tv tape production in the near future.

It was erroneously reported to VARIETY last week that the station area would be under the aegis of Norman Gluck, who recently joined Screen Gems in a high executive capacity. Gluck will be in charge of 16m operation and blurb-making.

## Buckley Ousted As Met Prexy In Kluge Move-In

Almost two months from the day he came on the administrative scene at Metropolitan Broadcasting Corp., John Kluge has asserted his unquestioned control of the broadcasting chain. Richard Buckley was forced to relinquish his presidency in the corporation (a job he's had since last Jan. 14) to Kluge, and is now being limited in his function to management to WNEW Radio, N. Y.

Buckley, who owns 11.5% of Met, has a contract to continue as veepee of WNEW Radio until May 13, 1962, but there is ample evidence to indicate that even in this diminished function he will be allowed only to administrate the station under strict supervision from the board of directors.

Until last January, Paramount Pictures owned 21 to 22% of the radio-TV chain. Primarily because Buckley had gained the support of the remaining stockholders, the Hollywood major sold its interests out of almost pure frustration that it could not dictate corporate policy. The Par shares were bought by Kluge (14.5%) and personal friends of Kluge, and once the negotiations were completed, Kluge took the vacant seat of board chairman, and Buckley, who was undisputed boss when he merely held the title of v.p. in charge of sales and programming for Met, immediately became president of the corporation, where at once his position as sole ruler was challenged by chairman Kluge.

Kluge explained to VARIETY after formally becoming president and chairman last week that nine of board of directors voted for

(Continued on page 54)

## Wallace 'Interviews' SRO

From all indications, the wooing away of Mike Wallace from ABC-TV by WNTA-TV, N.Y., is paying off. WNTA reports that the "Mike Wallace Interviews" show has hit a SRO status with eight sponsors inking for participations.

Parliament, Puritron Air Filter, Anacin, Mr. Kleen, Schiffley Embroidery, Hudson Paper, Cott Beverages and National Cranberry all have signed pacts for the show.

"Bert Parks' Bandstand" and six afternoon soapers are all washed up on NBC Radio in April, the network gearing now for a complete overhauling of its weekday fare. The changes will represent no cutback in the web's 75 hours of programming per week.

If anything, the move implicitly affirms the network means to stay in business, coming on the heels of a recent downbeat press for network radio in general.

Installed next month will be a block concept of drama, diversion and documentary, larded over 17 hours a day with news on the hour and the five-minute "Stardust" programs on the half-hour. "Monitor," of course, remains on the weekends.

The soaps will be replaced by a two-hour musical variety show yclept "It's Network Time," and Bert Parks yields to a 55-minute complete daily playlet to be paired with "My True Story" as a drama block. Evenings will be given over to an extension of NBC's recent "Image Russia" series, 90 minutes a night, four nights a week, starting with a skein titled "The Vanishing American Minority." This may spend itself after 35 installments, after which "Image Russia" will be reprised.

Matthew J. Culligan, NBC exec v.p. in charge of the radio network, revealed that the program alterations follow the findings of a recent motivational study made in the Houston (Tex.) market, namely that the mass radio audience wants absorbing escape fare in the a.m., light programs in mid-afternoon, and food for thought in the evening. Culligan said the study indicated that soapers appealed to an older audience, one that is constantly growing older at that, while the younger generations seem to prefer complete dramas and melodramas. He said the new "short story" shows would emulate as closely as possible NBC-TV's defunct "Matinee Theatre," with first-rate writers doing the scripts.

Soaps going down the drain are "Don Ameche's Real Life Stories," "One Man's Family," "Affairs of Dr. Gentry," "Five Star Matinee," "Woman in My House" and "Pepper Young's Family."

New variety show will be hosted by Frank Blair and Don Russell and will have as regular vocalists June Valli and Tommy Leonetti, comics Pat Carroll and Arnold Stang, and Skitch Henderson's orch.

Program refurbishing received the enthusiastic endorsement of the NBC Radio Affiliates Committee.

## HARRY SYLK BUYING TWO RADIO STATIONS

Philadelphia, March 24.

Harry S. Sytk, board chairman of Consolidated Sun Ray Inc. has announced the completion of agreements with Gordon Broadcasting Co. Inc. and Tampa Broadcasting Inc. for the purchase of radio stations WSAI, Cincinnati, and WALT, Tampa.

The purchases were negotiated in separate sessions with WSAI pres. Sherwood Gordon and WALT's multiple owners Emil Arnold, Robert Wasdon and Jack Siegal. Purchase price of WSAI was in excess of \$1,500,000 and WALT, \$300,000. Both deals are expected to be approved by the FCC in four to six weeks.

Sun Ray owns WPEN-AM and FM in Philly. William B. Caskey, exec veepee of WPEN, will be responsible for operations of the new outlets. Caskey said he anticipated no personnel changes at WALT or WSAI.

# EXTRAOR

Providing extra-special coverage of critical events is ordinary practice for WBBM-TV—and Chicago knows it. When emergency strikes, instinctively the city turns to Channel 2 for news.

Case in point: the day fire swept Our Lady of Angels school, WBBM-TV's 6:00 pm news (21.6 rating) reached 2½ times as many viewers as the two competing newscasts combined. The

10:00 pm news (46.7 rating) reached 3 times as many viewers as the two competing news programs combined...more viewers, in fact, than all ten newscasts presented that evening on all the other stations combined.\*

Chicago's deep-rooted preference for WBBM-TV news is no happenstance. CBS News standards and a 36-man local news staff (largest in Chicago) insure one of the finest station news operations in the nation. And make possible WBBM-TV's remarkable ability to make the extra...ordinary.

CHANNEL 2, CHICAGO • CBS OWNED



**GREEN PASTURES**  
(Hallmark Hall of Fame)  
With William Warfield, Eddie  
(Rochester) Anderson, Earle  
Hyman, Frederick O'Neal, Es-  
telle Hemsley, Terry Carter,  
Muriel Rahn, Butterfly Mc-  
Queen, others.  
Executive Producer: Mildred  
Freud Albright  
Producer-Director: George Schae-  
fer

Writer: Marc Connelly  
90 Mins., Mon. (23) 9:30 p.m.  
**HALLMARK**  
NBC-TV, from N.Y. (color)  
(Foot, Cone & Belding)

Television's answer—the only correct answer—to its down-  
graders was wrapped up in 90  
minutes of glorious viewing on  
NBC-TV Monday night in the re-  
peat live performance of "Green  
Pastures" on Hallmark Hall of  
Fame. In a season that will be  
remembered for its inception the  
pattern of inspiring memorable  
live productions, this "Green  
Pastures" presentation whatever  
the merits of its initial showcas-  
ing, must rate as one of the lu-  
minous achievements of television.  
Because the majority of viewers,  
17 months ago, paid dubious  
obedience to the competing "Play-  
house 90" pickup of the late Mike  
Todd's Madison Square Garden  
clambake, and thus missed this  
cherished performance, a debt of  
gratitude is owed to NBC and  
Hallmark for this "return engage-  
ment."

What made this "Green Pas-  
tures" recreation so outstanding  
was the dignity and quiet charm  
with which the Marc Connelly  
parable unfolded. The story of the  
Bible as related to a small group  
of Sunday School children by their  
teacher, who believed with a  
faith as simple as theirs, as juxta-  
posed against the vivid dramatiza-  
tions—Adam & Eve, Noah, Moses,  
Babylon and finally Hezdrél—was  
presented with deep love and  
humility.

As produced and directed by  
George Schaefer, the movie  
smoothly through its many scenes  
and acts. The spirit that per-  
meated the performers and the  
overall production was reverent  
in its everyday humor yet never  
became condescending or patron-  
izing. To translate such big  
truths as Heaven by a fish-fry, or  
Noah by a smalltown preacher, or  
the story of Babylon by a nitery  
debauch, while at the same time  
maintaining the Biblical story, re-  
quires a fine sensitivity backed  
up by sheer talent—and it was  
brought off with a technical finesse  
that was stunning.

The all-Negro cast was, without  
exception, magnificent, but prin-  
cipally it was William Warfield  
in the role of the Lord who set  
the tone and the pace. His charm  
and warmth never for a moment  
slopped over into melodrama or  
ever bordered on the cloying or  
the stereotype. From his entrance  
at the fish-fry to the final dis-  
solve of his face into the clouds,  
Warfield was a humane and lovely  
God. It was a performance long  
to be remembered.

Nor were any of the other prin-  
ciples remiss in their complete  
understanding and sympathy.  
Eddie "Rochester" Anderson, as  
Noah; Earle Hyman, as Adam and  
later as Hezdrél; Frederick O'Neal,  
as Moses; Terry Carter, as Ga-  
briel; and Muriel Rahn, as Noah's  
wife were each in turn under the  
spell of this simple resume of  
the Bible.

The periodic episodes with  
Estelle Hemsley as the wonderful  
Sunday School teacher and the  
equally wonderful children (par-  
ticularly the little girl who  
seemed to have direct pipeline  
to Heaven) were the very essence  
of his folk tale.

The same restraint and control  
that was exercised in the entire  
production was also evident in the  
choral accompaniments and back-  
grounding. Not to have seen it  
in color was a misfortune.

Rose.

## Granada's Accolade

London, March 24.  
Although commercial TV col-  
lared only one of the awards in a  
poll of British TV critics, Granada-  
TV Network was named the com-  
mercial company contributing the  
highest standard of programs dur-  
ing the year. The sole commercial  
TV winner was "Double Your  
Money" which was voted the best  
quiz show with audience participa-  
tion.

Cliff Michmore and Polly El-  
wes of BBC-TV's "Tonight" pro-  
gram were named personalities of  
the year. Tony Hancock was voted  
best comedian, "A-Z" the best light  
program and Michael Holliday the  
best vocalist. Best crime series was  
"Solo For Canary" and the best  
panel show "Ask Me Another."  
Both are BBC originations.

**THE BIG EAR**  
(NBC Kaleidoscope)  
With Chet Huntley, Charles Van  
Doren and guests  
Producer: Reuben Frank  
Director: Jack Sughrue  
Writer: Eliot Frankel  
Photographer: Thomas Priestley  
60 Mins., Sun. (22), 5 p.m.  
NBC-TV, from N.Y. (tape)

NBC News unquestionably con-  
tributed a conspicuous piece of  
broadcast journalism in its hour-  
long presentation of "The Big Ear,"  
a sharp and shocking study of wire-  
tapping and electronic eavesdrop-  
ping on "Kaleidoscope" Sunday  
(22).

Excellent interviews with key  
figures and clear photography of  
gadgets and techniques involved  
in wiretapping, etc., plus Chet  
Huntley's trenchant commentaries  
resulted in a fascinating account of  
a most-disturbing aspect of the  
rights of privacy, the flagrant abuse  
of statutes and what is and is not  
being done to clarify the subject.  
That eavesdropping is a murky,  
messy, dirty business and that laws  
governing the subject are cloudy,  
outmoded and contradictory was  
made remarkably clear in "The Big  
Ear."

Program opened with highly ab-  
sorbing comments from James  
Warren, upstate telephone com-  
pany exec and lawyer, who was in-  
dicted for alerting a subscriber  
that law enforcement agents were  
about to tap his phone. Warren  
made it plain that he had serious  
reservations about wire-tapping.  
This was followed on "Big Ear"  
by remarks from Robert LaBorde,  
private eye, who specialized in  
wiretapping and who objected to  
present New York law which for-  
bids use of eavesdropping equip-  
ment by private dicks. Wiretap-  
ping, he maintained, was fre-  
quently necessary for people to  
get at the truth. Other pertinent  
remarks were contributed by An-  
thony Savarese Jr., Queens Assem-  
blyman and chairman of Joint  
Legislative Committee studying il-  
legal interception of communica-  
tions and who is seeking tighter  
laws limiting police uses of wire-  
tapping; William Keating, former  
N.Y.C. assistant d.a. and later coun-  
sel to N.Y. Anti-Crime Commis-  
sion, who said that in all his years  
of investigative work he never  
got a lead from any of the wire-

(Continued on page 50)

**DEAN MARTIN SHOW**  
With Donald O'Connor, Gisele Mac-  
Kenzie, Curfew Kids, David Rose  
orch  
Producer-Director: Jack Donohue  
Writer: Herb Baker  
60 Mins., Thurs. (19), 8 p.m.  
TIMEX WATCHES  
NBC-TV, from H'wood  
(Doner & Peck)

The first of Dean Martin's pair  
of outings for Timex Watches, for  
all its innocuousness, came out as  
a fodder for that fast developing  
fraternity known as television  
sensationalism. There was seldom  
anything that could be termed a  
highpoint, and what was missing  
particularly was a point of view;  
even variety shows (Dinah Shore,  
Astaire, some others) can have of  
a peg on which to hang something,  
especially considering that an  
hour's worth of a viewer's time is  
involved.

Dean Martin is certainly easy  
to take, and with deceptive, low-  
key charm in handling a ballad  
or novelty song and speaking lines,  
Gisele MacKenzie is always spark-  
ling and cheerful and an extra-  
competent singer. Donald O'Con-  
nor's legman is well-known, and  
he is not too bad in the vocal sec-  
tion. Singly, paired or tripled,  
they went on and on, in a stanza  
without much vitality or interest;  
so much so that it had the dubious  
value of not reaching peaks or  
valleys. What passed as badinage  
between Martin and O'Connor was  
largely tired and strained, and  
what was pitched as ad libbing  
really came off, lacking genuine-  
ness.

They played it safe on the  
numbers—"Back in the Old Rou-  
tine," "Small Fry," "I Wonder  
Why," "Let's Do It," and such as  
that. Miss MacKenzie was a pretty  
good ersatz saloon belle in "Eadie  
Was a Lady" and as per nearly  
always in the recent past, she was  
aided by the Curfew Kids (4).  
O'Connor's solo dance was, of  
course, from his top shelf. David  
Rose led his orch snappily through-  
out.

In one of those everybody's-doing-  
it things, Martin kept plugging his  
picture, "Some Came Running,"  
and in two instances he not only  
cued in the Timex commercials but  
pitched in with a bit of "sell."  
What happens to a show if the star  
refuses to make with the plugs?  
Trau.

## Foreign TV Reviews

**THE SKIN OF OUR TEETH**  
With Vivien Leigh, George Devine,  
Margaret Rawlings, Ruth Dun-  
ning, David McCallum, Perilla  
Neilson, others  
Director: Henry Kaplan  
Writer: Thornton Wilder  
Adaptation: Ellen Violet  
90 Mins.; Tues., 8:30 p.m.  
Granada-TV, from Manchester

By signing up Vivien Leigh to  
make her tv debut, and in a role in  
which she made a West End hit  
some 13 years back, Granada-TV  
stirred up tremendous advance in-  
terest for a venture that, to say the  
least, took courage and a tremen-  
dous technical knowhow. But just  
how large an audience would stay  
tuned to the channel was a matter  
for debate after the first 10 min-  
utes or so, the plain fact being  
that for the eggheads Wilder's  
"history of mankind in strip car-  
toon" is today somewhat elephan-  
tine while for the hoi polloi the  
whimsical approach and neces-  
sarily stylized presentation run the  
risk of being baffling.

For those who did stay tuned in,  
the rewards were plenty as the  
author's notion of thrusting ana-  
chronisms into the setting of a New  
Jersey family to illustrate univer-  
sal and timeless situations took  
famed root. If Granada's presenta-  
tion could be faulted, it was in its  
overplaying of the dodge wherein  
Sabina (Miss Leigh) interrupts the  
narrative flow to explain and com-  
plain to the audience. For the rest,  
though, in settings and camerawork  
and direction and playing, this was  
a standout job.

Vivien Leigh gave a delightful  
display, though it has to be said  
that the electronic eye was a mite  
too truthful in the scenes where,  
as bathing-suited Beauty Queen of  
Atlantic City, she vamps George  
Antrobus (George Devine). She is,  
after all, 45. Devine himself was  
robustly excellent, and to Ruth  
Dunning as his long-suffering wife  
was it 500,000 years they've been  
wed?—went most of the snorts for  
an expertly shaded performance. A  
long, long supporting cast couldn't  
be noted; Margaret Rawlings and  
David McCallum might be picked  
out for special mention. Enri.

**THE POPE'S DAY**  
Prepared for RAI-TV by Franco  
Schepis, assisted by Enzo Lupa-  
relli, Pino Josca, Emilio Ravel.  
60 Mins.; Thurs. (19) 7:45 p.m.  
RAI-TV, from Rome

This exceptional documentary,  
which shows a day in the Pontiff's  
life in unprecedented detail,  
emerges as a vastly interesting  
sample of reporting naturally  
heightened by curiosity over the  
subject and the heretofore inac-  
cessibility of much of the Vatican  
City to the camera lens, and makes  
for general interest of this 40-  
minute documentary even outside  
Catholic areas. Made with care  
and obvious taste and—despite ob-  
vious collaboration by the Vatican  
and the Pope himself—frequently  
prohibitive conditions, pic often  
provides fascinating inside  
glimpses not only of the Pope's  
long and tiring work day, but also  
of such rarely seen Vatican sites  
as the gardens, the archives, the  
Secretariat of State, and many  
others.

Above all, of course, the film  
shows what the title promises, and  
Pope John XXIII is seen through-  
out as an unassuming, warm, human  
person of simple tastes, deep affec-  
tion for his family and people he  
has met during his lifetime, and a  
clear understanding of the great  
responsibilities and duties which  
keep him at work from long before  
daybreak until late at night. The  
makers of this item have seen to it  
that interest never falters. Re-  
portedly, arrangements have al-  
ready been made for material to be  
screened in France, Spain, the  
U.S.A., Germany, and other coun-  
tries. Hawk.

**THE GOLDEN CITY DIXIES**

Producer: G. B. Lupino  
30 Mins.; Tues., 7:30 p.m.  
BBC-TV, from London

With more precision and polish,  
the group of colored performers  
from Johannesburg, that provided  
this nonstop song-and-dance show  
might have come over as arrest-  
ingly different. As it was, the pro-  
gram emerged as a pleasant diver-  
sion carrying one or two seeds of  
the sensational. For although the  
Golden City Dixies is basically a  
(Continued on page 50)

## Tele Follow-Up Comment

Playhouse 90  
(Part II)

In Part II of Ernest Heming-  
way's "For Whom the Bell Tolls"  
as presented on CBS-TV's "Play-  
house 90," producer Fred Coe  
achieved far and away the nearest  
technical feat of the year—re-  
creating the Spanish Civil War  
within the confines of the live tele-  
vision studio. If some of it came off  
as a papier-mache battle, there  
were, nonetheless, scenes that were  
quite awesome in their realism,  
achieving a scope and dimension  
as to trick the eye and belie the  
studio confines.

But this second installment of  
A. E. Hotchner's three-hour adap-  
tation of "Bell" merely reaffirmed  
what was so evident in Part I—that  
having literally blown their top in  
achieving such outlandish and ex-  
pensive technical trickery, the pur-  
pose served in attempting such an  
ambitious work is illusory. The  
scenes in which, for example, Hem-  
ingway's American soldier is secur-  
ing the dynamite and scaling the  
wooden beams of the bridge,  
achieved a stunning believability  
in their fullscale, large-as-life  
camera treatment. But this would  
be followed by a scene requiring  
similar breadth and scope that  
barely concealed the hemmed-in,  
four-wall origination.

There are some grand-scale lit-  
erary creations that are more visu-  
ally translatable in large screen  
theatre form. Here they can enjoy  
the panoramic sweep and contin-  
uity that the writer intended.  
Hemingway's "Bell" certainly falls  
into that category. For all the  
courage of CBS and "Playhouse  
90" (and they rate tall accolades  
for the effort), this was telescoped  
warfare.

As in the first installment, there  
were many moving moments, with  
the individual performances at all  
times better than the whole. This  
was particularly so of Maria Schell,  
who was truly the Maria of Hem-  
ingway's intent. When she's acting,  
neither the phrasing nor the story  
is ever pretentious or unreal. The  
performance of Jason Robards Jr.  
grew in the second installment as  
in his scenes with Maria and at the  
death of the old man Anselmo he  
probed the very depths of emotion.

To paraphrase Hemingway, all  
life and love and living must be  
squeezed into two days. This much  
was realized in the detailing of the  
love story. But the bigger prob-  
lems of life, the battle for Spanish  
freedom, the anti-Fascist crusade,  
were just touched upon skimpily  
and the actual physical horrors of  
war played by tin soldiers.  
And unfortunately the commer-  
cial breaks were entirely too many  
for any play to maintain its dra-  
matic tension. Rose.

Small World

Sunday's (22) egghead circuit  
seemed to concern itself with  
humor. Leonard Bernstein gave a  
dissection of humor in music, and  
"Small World" followed up with  
the spoken and written versions of  
humor as it affects the theatre.  
Three fertile minds got together  
on the latter project with Edward  
R. Murrow moderating, Noel Cow-  
ard spoke from Jamaica; James  
Thurber from his suite at the  
Algonquin Hotel, N.Y., and Siobhan  
McKenna gabbed from her home in  
Dublin.

These three filled the air with  
bite, sapient observations, and  
some bright analyses of the state of  
wit in the theatre. At times they  
verged on controversy. There was  
a period near the end of the show,  
when the nationalistic tempers of  
Coward and Miss McKenna started  
to show. That's when the IRA got  
into the picture, but it was too far  
into the show to get up steam. Per-  
haps this will be continued next  
time, since this is a two-part bill.  
There was one episode that wasn't  
picked up and needed some airing.  
For example, in the opinion of  
these three, Charles Chaplin was  
included in the top three in the  
world of comedy. Yet his early  
films have virtually been forced  
off the air. Also commented upon  
was the sad state of political satire,  
as Thurber noted since "the black  
days of McCarthy."

One item of great regret to the  
viewers must have been the por-  
tion of the discussion wherein  
Thurber pointed out that he has  
been blind for the past 18 years,  
and therefore couldn't be authori-  
tative on Marilyn Monroe, who  
seems to have put humor into the  
current conception of comedy.  
Wonder what his contribution  
would be on this subject, not yet  
fully explored. Thurber, in his  
blindness still seems more aware

of the state of the world than many  
of his 20-20 contemporaries. His  
contributions, as well as those of  
the others, was a lofty point in  
this current era of conversational  
entertainment. Jose.

Ed Sullivan Show

Ed Sullivan has been on a bicy-  
cle for the past couple of weeks  
coming through on film from Ire-  
land a week ago (15) and from  
Portugal last Sunday (22) on CBS-  
TV. It's a natural for his Eastman  
Kodak sponsors, who can build  
their plugs around the local  
scenery, but it also makes for off-  
beat viewing via a blending of variety  
show and travelogue.

For the Portugal program, tied  
in with a local carnival in Lisbon,  
Sullivan rounded up Maurice  
Chevalier, the Ames Bros., Jacque-  
line McKeever, Richard ("Mr.  
Pastry") Hearne and assorted other  
dancers and singers. Chevalier, as  
"King of the Carnival," scored with  
"This Is My Lucky Day," "Valen-  
tina" and a French song; the Ames  
boys did "It Only Happens When  
I Dance With You" and "Petticoats  
of Portugal," for effective harmo-  
ny results, and Miss McKeever hit a  
high mark when "I Could Have  
Danced All Night" and "April in  
Portugal." The laugh portion was  
niftily doled out by Hearne in  
familiar routines concerning a  
"passing out party" and ballroom-  
ology.

For local color, Sullivan went to  
the docks, a winery, a bullring, a  
local cafe, a church which all  
added up to a solid pitch for tourist  
trade. Gros.

Naked City

Switch in leads in "Naked City"  
was carried off with good cops-  
and-robbers finesse and finality in  
Tuesday's (17) episode "The  
Bumper." ABC-TV, 9:30 to 10 p.m.

Killed off in a highly dramatic  
scene was the mild-mannered run-  
ning lead John McIntire (Lt. Dan  
Muldoon of the series). Taking  
his place in the N.Y. detective bu-  
reau was Horace McMahon. Mc-  
Intire, in real life, it seemed,  
wanted to retire and producers de-  
cided to kill him off in mid-season,  
highly unusual for a skein—but  
the role of a cop in any sphere  
can be mighty dangerous.

How does McMahon shape up as  
the replacement? McMahon, in  
feature films has played on both  
sides of the law, alternating as  
the "heavy" hood and the tough  
cop. So he isn't as easy to type.  
But that scowl of his and that tough  
manner hiding a good, law-abiding  
heart goes a long way in making  
him very effective. No doubt  
about it, he's a pro.

"The Bumper" episode was a  
good half-hour outing. "Naked  
City" series with its heavy and  
telling N.Y. location shooting re-  
mains one of the better cops-and-  
robbers skeins now riding the air-  
ways. Teleplay by Sterling Sil-  
lipant carried a number of wal-  
lops. The remainder of the cast  
was okay. Jazz motif also lent its  
musical helping hand. Horo.

Leonard Bernstein

Winding up this season's round  
of musical appreciation session for  
Lincoln Motors on CBS-TV Sunday  
afternoon (22) Leonard Bernstein  
presented another stimulating par-  
lay of words and music in conjunc-  
tion with the N.Y. Philharmonic  
symp. Subject for the stanza was  
humor in music and Bernstein ex-  
plored it with various illustrations  
from the classical catalog.

As an offbeat extra, he distin-  
guished between parody and satire  
in music by presenting Betty Com-  
den and Adolph Green in an amus-  
ing operatic takeoff from the mus-  
ical, "On The Town," which was,  
incidentally, written by Bernstein,  
Comden & Green. As he has done  
on previous shows, Bernstein  
framed his lecture, as a prelude  
to one major musical presentation  
in this case, Richard Strauss' "Till  
Eulenspiegel," which ran for about  
20 minutes as the finale. Herm.

Pat Boone Show

Shari Lewis is a dish who sings  
well, dances adequately, gives a  
fair accounting of herself as a ven-  
triloquist and who is dressed up as  
a package which is pert and per-  
sonable. This she demonstrated  
when, as a guest last Thursday (19)  
on the Pat Boone ABC-TV show she  
was given an opportunity to get in  
the act a bit more than most vicar-  
ious guests do. As a matter of fact,  
the program served as a kind of net-  
work "preview" for Miss Lewis,  
who is quitting WRCA-TV, N.Y.  
(Continued on page 50)

# VARIETY-ARB PROGRAM CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. Each week, ten different markets will be covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reason for detailing an

exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 150 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every TV market in the U. S.

## BALTIMORE

STATIONS: WMAR, WBAL, WJZ. SURVEY DATES: JANUARY 5-11, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Gunsmoke (Sat. 10:00-10:30)	WMAR	1.	Death Valley Days (Mon. 7:30)	WJZ	1.	Name That Tune	WMAR
2.	The Rifleman (Tues. 9:00-9:30)	WJZ	2.	Popeye (Mon.-Fri. 4:30)	WJZ	2.	Edge of Night	WMAR
3.	Pro-Bowl East Vs. West (Sun. 4-6:30)	WBAL	3.	Woody Woodpecker (Tues. 5:00)	WJZ	3.	Twilight Theatre	WBAL
4.	Maverick (Sun. 7:30-8:30)	WJZ	4.	Highway Patrol (Sat. 7:00)	WMAR	4.	Pinbusters	WBAL
5.	Wagon Train (Wed. 7:30-8:30)	WBAL	5.	Huckleberry Hound (Thurs. 5:00)	WJZ	5.	Twilight Theatre	WBAL
6.	Perry Mason (Sat. 7:30-8:30)	WMAR	6.	Popeye (Sat. 5:30)	WJZ	6.	Twilight Theatre	WBAL
7.	Wyatt Earp (Tues. 8:30-9:00)	WJZ	7.	Superman (Mon. 5:00)	WJZ	7.	Twilight Theatre	WBAL
8.	I've Got A Secret (Wed. 9:30-10:00)	WMAR	8.	Sea Hunt (Wed. 10:30)	WJZ	8.	Circle Theatre	WMAR
9.	Danny Thomas (Mon. 9:00-9:30)	WMAR	9.	Target (Thurs. 10:30)	WBAL	9.	Playhouse	WMAR
10.	Real McCoys (Thurs. 8:30-9:00)	WJZ	10.	Wild Bill Hickok (Wed. 5:00)	WJZ	10.	Twilight Theatre	WBAL

## SAN FRANCISCO

STATIONS: KTVU, KRON, KPX, KGO. SURVEY DATES: JANUARY 5-11, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Father Knows Best (Mon. 7:30-8:00)	KPIX	1.	Sea Hunt (Tues. 7:00)	KRON	1.	Frontier Dr.	KTVU
2.	Maverick (Sun. 7:30-8:30)	KGO	2.	Highway Patrol (Tues. 6:30)	KRON	2.	Woody Woodpecker	KTVU
3.	Gunsmoke (Sat. 9:00-9:30)	KPIX	3.	San Francisco Beat (Sat. 9:30)	KPIX	3.	Cimarron City	KRON
4.	The Rifleman (Tues. 9:00-9:30)	KGO	4.	Silent Service (Sat. 7:00)	KRON	4.	Sportrait; Perry Mason	KPIX
5.	Have Gun, Will Travel (Sat. 8:30-9)	KPIX	5.	Divorce Court (Sat. 6:00-7:00)	KRON	5.	Mikoyan Press Confer.	KPIX
6.	Danny Thomas (Mon. 8:00-8:30)	KPIX	6.	Popeye (Mon.-Fri. 5:15-6:00)	KRON	6.	Various and Early Show	KPIX
7.	Wagon Train (Wed. 7:30-8:30)	KRON	7.	Rescue 8 (Wed. 6:30)	KRON	7.	Huckleberry Hound	KTVU
8.	Alfred Hitchcock (Sun. 9:30-10:00)	KPIX	8.	MacKenzie's Raiders (Sat. 10:00)	KPIX	8.	Cimarron City	KRON
9.	Sugarfoot (Tues. 7:30-8:30)	KGO	9.	Mike Hammer (Tues. 10:30)	KRON	9.	Big Movie	KPIX
10.	Tales of Wells Fargo (Mon. 8:30-9:00)	KRON	10.	State Trooper (Sun. 9:30)	KGO	10.	Alfred Hitchcock	KPIX

## ALBANY-SCHENECTADY-TROY

STATIONS: WRGB, WTEN, WAST. SURVEY DATES: JANUARY 5-11, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Wagon Train (Wed. 7:30-8:30)	WRGB	1.	Sea Hunt (Wed. 7:00)	WRGB	1.	Dinner Theatre	WAST
2.	Restless Gun (Mon. 8:00-8:30)	WRGB	2.	New York Confidential (Tues. 10:00)	WRGB	2.	News; Weather	WTEN
3.	Loretta Young (Sun. 10:00-10:30)	WRGB	3.	Death Valley Days (Thurs. 7:00)	WRGB	3.	Garry Moore	WTEN
4.	Price Is Right (Wed. 8:30-9:00)	WRGB	4.	Decoy (Sun. 10:30)	WRGB	4.	News; Weather	WTEN
5.	Perry Como (Sat. 8:00-9:00)	WRGB	5.	MacKenzie's Raiders (Sat. 7:00)	WRGB	5.	CBS News-D. Edwards	WTEN
6.	Bat Masterson (Wed. 9:30-10:00)	WRGB	6.	Highway Patrol (Thurs. 10:30)	WRGB	6.	What's My Line	WTEN
7.	Tales of Wells Fargo (Mon. 8:30-9:00)	WRGB	7.	Rescue 8 (Tues. 10:30)	WRGB	7.	Feature Theatre	WAST
8.	"M" Squad (Fri. 9:00-9:30)	WRGB	8.	Mr. District Attorney (Sat. 10:30)	WTEN	8.	Playhouse 90	WTEN
9.	Peter Gunn (Mon. 9:00-9:30)	WRGB	9.	Damon Runyon Theatre (Tues. 8:30)	WAST	9.	Garry Moore	WTEN
10.	Black Saddle (Sat. 9:00-9:30)	WRGB	10.	Navy Log (Tues. 7:00)	WRGB	10.	I Led Three Lives	WRGB

## SYRACUSE

STATIONS: WSYR, WHEN. SURVEY DATES: JANUARY 5-11, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Price Is Right (Wed. 8:30-9:00)	WSYR	1.	Sea Hunt (Wed. 7:00)	WSYR	1.	Maverick	WHEN
2.	Wagon Train (Wed. 7:30-8:30)	WSYR	2.	Harbor Command (Thurs. 7:00)	WSYR	2.	Funtime	WHEN
3.	Red Skelton (Tues. 9:30-10:00)	WHEN	3.	Popeye (Mon.-Fri. 5:00)	WSYR	3.	Early Show	WHEN
4.	Gunsmoke (Sat. 10:00-10:30)	WHEN	4.	Woody Woodpecker (Tues. 5:00)	WSYR	4.	News; Sports	WHEN
5.	To Tell The Truth (Tues. 8:30-9:00)	WHEN	5.	State Trooper (Mon. 7:00)	WSYR	5.	Early Show	WHEN
6.	Rawhide (Fri. 8:00-9:00)	WHEN	6.	Sky King (Tues. 6:00)	WSYR	6.	Ozzie & Harriet	WHEN
7.	Danny Thomas (Mon. 9:00-9:30)	WHEN	7.	Death Valley Days (Sat. 10:30)	WHEN	7.	Early Show	WHEN
8.	Sugarfoot (Tues. 7:30-8:30)	WHEN	8.	Rescue 8 (Fri. 9:30)	WSYR	8.	News; Sports	WHEN
9.	Have Gun, Will Travel (Sat. 9:30-10)	WHEN	9.	Highway Patrol (Wed. 10:30)	WSYR	9.	D.A.'s Man	WSYR
10.	Pro-Bowl East Vs. West (Sun. 4-6:30)	WSYR	10.	Huckleberry Hound (Thurs. 5:00)	WSYR	10.	Lux-Playhouse	WHEN

## OMAHA

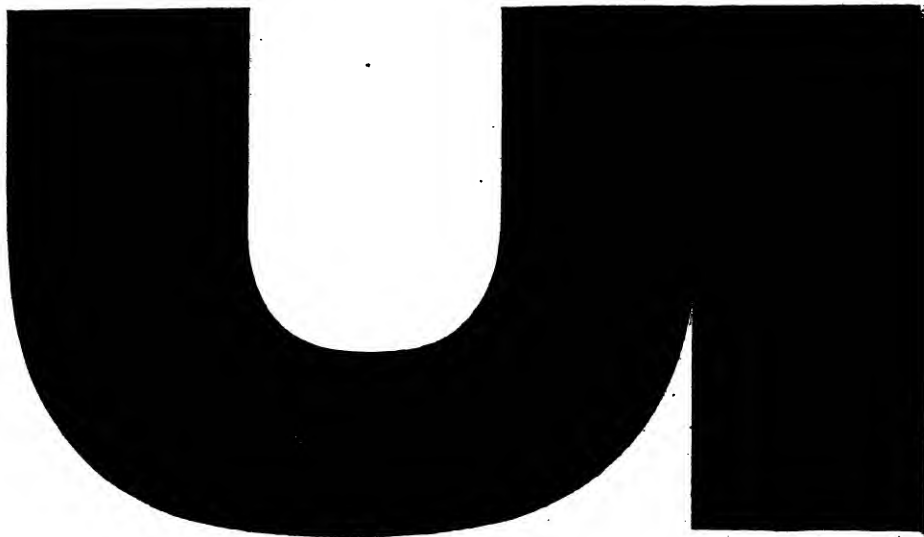
STATIONS: KMTV, WOW, KETV. SURVEY DATES: JANUARY 5-11, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Maverick (Sun. 6:30-7:30)	KETV	1.	Highway Patrol (Sat. 9:30)	WOW	1.	News	KETV
2.	Gunsmoke (Sat. 9:00-9:30)	WOW	2.	Man Without A Gun (Thurs. 9:00)	KETV	2.	Movie Masterpiece	KETV
3.	The Rifleman (Tues. 8:00-8:30)	KETV	3.	State Trooper (Mon. 8:00)	KMTV	3.	You Bet Your Life	KMTV
4.	Wagon Train (Wed. 6:30-7:30)	KMTV	4.	Victory At Sea (Sun. 9:00)	KETV	4.	Danny Thomas	WOW
5.	Sugarfoot (Tues. 6:30-7:30)	KETV	5.	Soldiers of Fortune (Fri. 6:00)	KETV	5.	Loretta Young	WOW
6.	Wyatt Earp (Tues. 7:30-8:00)	KETV	6.	Topper (Mon. 6:00)	KETV	6.	News; Weather	WOW
7.	Danny Thomas (Mon. 8:00-8:30)	WOW	7.	Flight (Tues. 9:00)	KETV	7.	CBS News-Edwards	WOW
8.	Welk's Dancing Party (Sat. 8:00-9:00)	KETV	8.	MacKenzie's Raiders (Tues. 6:00)	KETV	8.	News; Weather	WOW
9.	Real McCoys (Thurs. 7:30-8:00)	KETV	9.	New York Confidential (Tues. 9:30)	KMTV	9.	Garry Moore	WOW
10.	Loretta Young (Sun. 9:00-9:30)	KMTV	10.	26 Men (Sat. 6:00)	KMTV	10.	CBS News-Edwards	WOW

## MIAMI

STATIONS: WTVJ, WCKT, WPST. SURVEY DATES: JANUARY 5-11, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Perry Mason (Sat. 7:30-8:30)	WTVJ	1.	Sea Hunt (Fri. 7:00)	WTVJ	1.	Target	WCKT
2.	Gunsmoke (Sat. 10:00-10:30)	WTVJ	2.	Whirlybirds (Thurs. 7:30)	WTVJ	2.	Leave It To Beaver	WPST
3.	Wagon Train (Wed. 7:30-8:30)	WCKT	3.	Rescue 8 (Sat. 7:00)	WTVJ	3.	You Asked For It	WPST
4.	Lassie (Sun. 7:00-7:30)	WTVJ	4.	Medic (Mon. 7:00)	WTVJ	4.	Superman	WCKT
5.	Loretta Young (Sun. 10:00-10:30)	WCKT	5.	Death Valley Days (Sat. 6:30)	WTVJ	5.	White Hunter	WPST
6.	Name That Tune (Mon. 7:30-8:00)	WTVJ	6.	Silent Service (Tues. 7:00)	WTVJ	6.	Woody Woodpecker	WCKT
7.	Maverick (Sun. 7:30-8:30)	WPST	7.	State Trooper (Sun. 6:30)	WTVJ	7.	Pro-Bowl	WCKT
8.	Have Gun, Will Travel (Sat. 9:30-10)	WTVJ	8.	Highway Patrol (Sat. 10:30)	WTVJ	8.	Pursuit	WPST
9.	Garry Moore (Tues. 10:00-11:00)	WTVJ	9.	MacKenzie's Raiders (Thurs. 8:00)	WTVJ	9.	Steve Canyon	WCKT
10.	Red Skelton (Tues. 9:30-10:00)	WTVJ	10.	Huckleberry Hound (Thurs. 7:00)	WCKT	10.	Lone Ranger	WTVJ



**CBS Radio Network audiences up 29% since PCP.\* Share of audience up 26%. Just as predicted: good programs plus strong sequencing plus high station clearance (already averaging 97%) get results. And demonstrate the leadership you will continue to profit by—with the Program Consolidation Plan on the CBS RADIO NETWORK.**



# SINCE PCP!

\*This is what happens when full network programs on CBS Radio under PCP (January 11-February 7, 1959) are compared with the same programs pre-PCP (September 21-December 20, 1958) in NRI reports. All averages weighted by full program duration and frequency.

	Average Audience
<b>Personalities</b> (Mon.-Fri.)	<b>UP 26%</b>
<b>Daytime Serials</b> (Mon.-Fri.)	<b>UP 36%</b>
<b>Nighttime</b> (Mon.-Fri.)	<b>UP 25%</b>
<b>Sunday</b>	<b>UP 8%</b>

# VARIETY-ARB PROGRAM CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. Each week, ten different markets will be covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reason for detailing an

exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 150 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(Continued from page 43)

## INDIANAPOLIS

STATIONS: WFBM, WISH, WLWI, WTTV. SURVEY DATES: JANUARY 5-11, 1959.

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS				TOP COMPETITION			
RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Maverick (Sun. 7:30-8:30)	WLWI	49.7	1.	Death Valley Days (Sat. 7:00)	WISH	33.2	65.1	Burns and Allen	WFBM	9.6
2.	Gunsmoke (Sat. 10:00-10:30)	WISH	46.5	1.	Highway Patrol (Sat. 10:30)	WISH	33.2	67.6	D.A.'s Man	WFBM	10.2
3.	Wagon Train (Wed. 7:30-8:30)	WFBM	38.9	3.	26 Men (Sun. 6:30)	WLWI	22.3	43.3	Pro Bowl; News	WFBM	14.4
4.	I've Got A Secret (Wed. 9:30-10:00)	WISH	36.9	4.	Annie Oakley (Sat. 6:00)	WISH	22.1	62.4	Circus Boy	WFBM	10.5
5.	The Rifleman (Tues. 9:00-9:30)	WLWI	36.7	5.	Soldiers of Fortune (Sun. 6:00)	WLWI	21.9	41.7	Pro-Bowl	WFBM	22.6
6.	Real McCoys (Thurs. 8:30-9:00)	WLWI	35.2	6.	Sea Hunt (Tues. 7:00)	WISH	21.5	41.8	News; Weather; News	WFBM	13.7
7.	Have Gun, Will Travel (Sat. 9:30-10)	WISH	35.2	7.	Sky King (Sat. 11:00 a.m.)	WFBM	21.3	76.6	Sweet Time	WISH	4.5
8.	Loretta Young (Sun. 10:00-10:30)	WFBM	34.0	8.	San Francisco Beat (Mon. 7:00)	WISH	21.1	39.4	Danger Is My Business	WLWI	13.9
9.	Ernie Ford (Thurs. 9:30-10:00)	WFBM	33.8	9.	Man Without A Gun (Sat. 6:30)	WISH	18.9	43.9	Jeffs Colie	WFBM	15.6
10.	Father Knows Best (Mon. 8:30-9:00)	WISH	33.6	10.	This Is Alice (Wed. 7:00)	WISH	18.2	35.0	News; Weather; News	WFBM	17.0

## DENVER

STATIONS: KTVR, KOA, KLZ, KBTv. SURVEY DATES: JANUARY 5-11, 1959.

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS				TOP COMPETITION			
RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Maverick (Sun. 8:30-9:30)	KBTv	50.9	1.	Whirlybirds (Mon. 9:00)	KLZ	34.6	55.8	26 Men	KBTv	14.5
2.	Gunsmoke (Sat. 8:00-9:00)	KLZ	45.4	2.	Death Valley Days (Mon. 9:30)	KLZ	34.0	66.5	Academy Theatre	KOA	8.9
3.	Perry Como (Sat. 6:00-7:00)	KOA	41.8	3.	Highway Patrol (Fri. 9:30)	KOA	30.3	58.4	Mikoyan Interview	KLZ	13.7
4.	Loretta Young (Sun. 8:00-8:30)	KOA	39.4	4.	State Trooper (Tues. 9:00)	KBTv	27.0	47.8	News Theatre	KOA	15.3
5.	Desilu Playhouse (Mon. 8:00-9:00)	KLZ	37.0	5.	Badge 714 (Wed. 9:30)	KLZ	26.1	56.5	Academy Theatre	KOA	10.6
6.	Danny Thomas (Mon. 7:00-7:30)	KLZ	35.7	6.	Sea Hunt (Fri. 9:00)	KLZ	25.9	45.4	77 Sunset Strip	KBTv	24.5
7.	Garry Moore (Tues. 8:00-9:00)	KLZ	35.1	7.	MacKenzie's Raiders (Wed. 9:00)	KLZ	23.2	42.5	Donna Reed	KBTv	15.4
8.	Red Skelton (Tues. 7:30-8:00)	KLZ	34.6	8.	Rescue 8 (Thurs. 9:30)	KLZ	23.0	50.2	Academy Theatre	KOA	13.3
9.	Chevy Chase-Shin Shore (Sun. 7-8)	KOA	34.6	9.	Sky King (Sat. 9:30 a.m.)	KOA	21.6	80.9	Robin Hood	KLZ	3.9
10.	Bob Hope (Fri. 7:00-8:00)	KOA	34.0	10.	U.S. Marshal (Wed. 8:30)	KOA	20.1	30.4	U.S. Steel Hour	KLZ	20.9

## DALLAS—FT. WORTH

STATIONS: KRDL, WBAP, WFAA, KFJZ. SURVEY DATES: JANUARY 5-11, 1959.

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS				TOP COMPETITION			
RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Gunsmoke (Sat. 9:00-9:30)	KRDL	41.1	1.	Death Valley Days (Sat. 9:30)	KRDL	25.9	46.8	D.A.'s Man	WBAP	11.8
2.	Maverick (Sun. 6:30-7:30)	WFAA	39.4	2.	Highway Patrol (Fri. 9:30)	WFAA	23.3	39.8	Person To Person	KRDL	18.9
3.	What's My Line (Sun. 9:30-10:00)	KRDL	33.8	3.	Mike Hammer (Thurs. 9:00)	WFAA	19.9	31.9	You Bet Your Life	WBAP	20.4
4.	Real McCoys (Thurs. 7:30-8:00)	WFAA	33.5	4.	Rescue 8 (Sun. 8:30)	WFAA	17.5	26.3	Alfred Hitchcock	KRDL	22.2
5.	Ozzie & Harriet (Wed. 7:30-8:00)	WFAA	33.3	5.	Woody Woodpecker (Tues. 6:00)	KFJZ	17.0	37.6	News; Weather	WBAP	12.2
6.	Desilu Playhouse (Mon. 9:00-10:00)	KRDL	32.4	6.	Huckleberry Hound (Thurs. 6:00)	KFJZ	16.9	39.4	News; Weather; Brinkley	WBAP	11.9
7.	Loretta Young (Sun. 9:00-9:30)	WBAP	30.7	7.	Superman (Mon. 6:00)	KFJZ	16.6	34.7	News; Weather	WBAP	11.5
8.	Wyatt Earp (Tues. 7:30-8:00)	WFAA	30.6	8.	Sky King (Sat. 11:00 a.m.)	KRDL	15.7	73.4	News; Weather	WBAP	11.5
9.	Wagon Train (Wed. 6:30-7:30)	WBAP	30.1	9.	Wild Bill Hickok (Wed. 6:00)	KFJZ	15.4	35.8	Uncle Al	WFAA	3.3
10.	Have Gun, Will Travel (Sat. 8:30-9)	KRDL	29.7	10.	Three Stooges (Mon.-Fri. 6:30)	KFJZ	15.1	27.4	News; Weather	WBAP	11.5

## COLUMBUS, O.

STATIONS: WLWC, WTVN, WBNS. SURVEY DATES: JANUARY 5-11, 1959.

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS				TOP COMPETITION			
RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Maverick (Sun. 7:30-8:30)	WTVN	48.6	1.	Sea Hunt (Mon. 7:30)	WBNS	35.2	62.1	Tales of Texas Rangers	WTVN	11.3
2.	Real McCoys (Thurs. 8:30-9:00)	WTVN	44.4	2.	Woody Woodpecker (Tues. 6:30)	WTVN	26.9	60.0	Outdoors with Don Mack	WBNS	10.6
3.	Wyatt Earp (Tues. 8:30-9:00)	WTVN	42.7	3.	San Francisco Beat (Wed. 7:00)	WTVN	26.1	49.9	News, Long-D. Edwards	WBNS	20.9
4.	The Rifleman (Tues. 9:00-9:30)	WTVN	40.9	4.	Casey Jones (Tues. 7:00)	WTVN	25.6	42.4	News, Long-D. Edwards	WBNS	25.2
5.	Pro Bowl—East Vs. West (Sun. 4-6:30)	WLWC	40.6	5.	Whirlybirds (Thurs. 7:00)	WTVN	25.3	51.6	News, Long-D. Edwards	WBNS	18.0
6.	Gunsmoke (Sat. 10:00-10:30)	WBNS	39.2	6.	U.S. Marshal (Fri. 10:30)	WTVN	25.0	48.1	Person To Person	WBNS	18.2
7.	77 Sunset Strip (Fri. 9:30-10:30)	WTVN	38.9	7.	Death Valley Days (Sun. 9:30)	WBNS	23.8	37.9	News Show	WLWC	27.1
8.	Wagon Train (Wed. 7:30-8:30)	WLWC	38.2	8.	Man Without A Gun (Mon. 7:00)	WTVN	23.3	41.1	News, Long-D. Edwards	WBNS	24.4
9.	Sugarfoot (Tues. 7:30-8:30)	WTVN	36.4	9.	Huckleberry Hound (Thurs. 6:30)	WTVN	22.9	60.1	Gray Ghost	WBNS	8.5
10.	Red Skelton (Tues. 9:30-10:00)	WBNS	35.6	10.	State Trooper (Fri. 7:00)	WTVN	21.9	47.2	News, Long-D. Edwards	WBNS	19.0

## 40 First Runs For '59 Marts

Continued from page 35

hopper. "Jury" is the first to hit the market-by-market trail. NTA will have other telefilm entries.

**Guild: Both Tape**  
Guild Films, as far as new shows go, has confined itself virtually to tape. Guild's roster includes "People's Court," and "Adventure Tomorrow," both originating from KCOP, Los Angeles.

**Screen Gems: 3**  
Screen Gems should have three fresh first-runners this year. Its next one is "Stakeout" for spring-summer airing.

**CNP: 3 or More**  
California National Productions should have at least three or four fresh entries. Currently, it's out on a mop-up sales campaign for "Flight" and "Danger Is My Business."

**Flamingo: 'Deadline' & 2**  
Flamingo Films is out selling "Deadline" and has lined up two other properties, "Rendezvous with Adventure," and "Juvenile Hearing," latter a documentary to be hosted by Art Baker.

**Schubert: 3**  
Bernie Schubert Inc., now has "Your Musical Jamboree," with production slated on "Counter-spy" and "New Adventures of Mr. and Mrs. North."

### ABC: 'El Coyote'

ABC Films currently is out selling regional contingent orders on "El Coyote" series. Series will be pulled back from regional syndication mart if national sale is inked.

MCA TV has "SA 7" out now and should have at least another by year's end. Official Films will be represented, too.

That's about the production outlook at the first quarter for this syndication year.

### 4 Star WB

Continued from page 35

becoming a repository for the many WB telefilm projects.

Incidentally, Four Star is represented in syndication by a hefty stock interest in Official Films. But despite that stock interest, Official and Four Star function as completely separate entities, with no recent exchange of properties.

Another big Coast telefilmery Desilu would join the majors if Desilu's syndication product would be tallied. But Desilu, like Four Star and Warner Bros., has stayed out of the syndication biz, choosing to make separate deals with syndicators on Desilu produced properties. National Telefilm Associates

has a strong tie with Desilu and there are other syndicators inking co-production deals with Desilu.

Speculation in the trade is that the next big merger in the telefilm biz will involve one of the major telefilm production arms and a large syndicator. Identity of the pair is anybody's guess at this point, but as the saying goes "there are talks" among a multiplicity of principals.

### British ABC

Continued from page 35

of the initial nine series—"Flying Doctor," "Time To Remember," "Martin Kane," "Tomahawk," "Torchy," "African Patrol," "Jungle Boy," "Mantovani" and "All Aboard"—are scheduled to start at the end of May or beginning of June.

The agreement was signed for ABC-TV by R. A. Morris, overseas sales manager for the web, who has been on a Far and Middle East tour since Jan. 6. It's the second program deal to be achieved in Australia by the same concern in the past few months: "Dial 999," "Glencannon" and 13 "Armchair Theatre" productions were sold to the Australian Broadcasting Commission at the end of last year and now being seen on the network. Morris expects to conclude further deals in the Middle East before he returns to London at the end of this month.

### Garroway

Continued from page 31

Blair, who does news on "Today," will remain in Gotham to do live news cut-ins. "Today" is now about 80% sold and Jerry Danzig, veep of NBC-TV participating programs, looks for virtual sellout of time as result of promotional ballyhoo centering round the Paris shows. If project proves successful, Danzig anticipates similar originations from Rome, Vienna and other European cities, provided no new NABET union problems arise to fracture the plans. Undoubtedly the entire overseas video taping situation, as regards technical personnel, will be brought into sharper focus and an attempt made to clarify the issues when NABET negotiations resume shortly before contract expiration date.

### Tollvision

Continued from page 30

as offer paysee programs. Also, either the station or the feevee system must pay any costs involved in equipping sets in homes with coin-collecting boxes or other devices needed to execute pay-tv. There will be no know-how ac-

quired at expense of the public, as in early broadcasting. The public, FCC decreed, must not be required "to purchase any special receiving equipment for subscription to operations . . . not needed for reception of free tv broadcasts."

Solomon Sagall, president of Telelobe Co., was quick to "welcome" the FCC ruling and to proclaim an intention to experiment under the laid-down conditions. This is the firm with which Jack Poppele, longtime engineering chief of WOR, N. Y. is connected.

### Audio-Video

Continued from page 29

months ago. First they complained, says Shaer, about A-V's echo chamber and when that was corrected by bringing in new German muted echo chamber equipment, there were still complaints about tape equipment noises, the musicians and the cutting machines.

Shaer figures there might not have been any trouble if the studios weren't directly under the offices of the two top Montell officials, who are said to be paying Noyes \$60,000 a year for office space.

Shaer denied that A-V was moving out voluntarily. It had been rumored, he said, that A-V was being tightfisted, which he assures is not at all the case.

## Accentuating the Negative 'No Sale'

In declining to sell the negative rights to its feature backlog, Loew's three years ago passed up bids in the neighborhood of \$50,000,000. Sale of the negative rights of its pre-'48 backlog would have resulted in a capital gains situation for the company and saved it the expense of doing its own distribution to tv. (The rejected \$50,000,000 deal did not include that goldmine, "Gone With the Wind.")

To date, subsid MGM-TV has inked about a \$54,000,000 gross in a total of 141 markets. The licensing period for the pre-'48 backlog of some 725 cinematics runs to seven years with stations. Many stations have picked up less-than-library packages, with about another \$5,000,000 seen tied up in renewal options.

But overlooked many times in sizing up the MGM-TV feature situation, as opposed to an outright \$50,000,000 sale, is the residual property rights. MGM-TV has made a deal with Talent Associates for latter's live adaptations of its properties, some such as "Meet Me In St. Louis" based on old features and others themed on properties which never reached the screen. Deal is a partnership one, with MGM-TV sharing in TA's profits.

Additionally, MGM-TV has sold two series based on old feature properties, "Thin Man" and "Northwest Passage," and has two upcoming pilots based on oldies "Johnny Eager" and "Father of the Bride."

In the feature end of Loew's, the company has done a number of recent remakes of oldies, such as "High Society," based on "Philadelphia Story."

Also often overlooked is the foreign market which to date MGM-TV hasn't entered with its pre-'48 library, mainly due to overseas exhibition pressure. To cap the situation are the subsequent run-arounds of the better Metro oldies, following the expiration of current station licensing periods.

## Canadian B'casters Defend Pop Policy, Fight for License Renewal

Ottawa, March 24.

A radio station wouldn't be in business long if it didn't cater to the majority of its listeners was the belief expressed by owners of seven independent Canadian AM stations called before the Board of Broadcast Governors in Ottawa. The stations were asked by BBG to outline their programming policies in connection with the approach of license-renewal time for 171 Canadian AMers on March 31. Under previous arrangements, the licenses would have been renewed almost automatically but the new BBG, which controls all radio and television operations in Canada, including the public-owned Canadian Broadcasting Corp., decided to do some probing. Unable to check all 171 stations, it selected seven: CKEY, Toronto; CKOY, Ottawa; CHUM, Toronto; CKWS, Kingston; CKRN, Rouyn; CPFA, Port Arthur, and CKNW, New Westminster.

The 15-man board made it clear it was anti-rock-'n'-roll and believed radio stations had a responsibility to build a dialer preference for "good" music and to cultivate a public taste for better programs. BBG told station representatives it was opposed to airers with pop disks occupying three-quarters of the time.

Several station representatives, notably Jack Kente Cooke of Toronto's CKEY, who also operates Ottawa station CKOY for the Southern newspapers, was backed by Gordon Henderson, CKOY's legal counsel, in his statement that dialers want pop tunes and the stations must air them or go out of business. He told the meeting his station would only lower the proportion of pop music if the board ordered it.

On the other hand, Alan Waters of CHUM, Toronto, agreed with

(Continued on page 54)

## NBC, CBS to Sift U.S. Labor Picture

Various aspects of labor and unemployment will be examined in full-length documentaries by NBC and CBS within the next few weeks.

CBS pubaffairs is planning a full-hour documentary treatment of James Hoffa and the Teamsters Union.

NBC-TV's News Unit is working on a single-hour or perhaps series of reports entitled "In the Midst of Plenty," an examination of the new industrial revolution which is creating an appalling employment statistic. Chef Huntley will head up the documentary with Reuben Frank producing. Evaluation of unemployment problem will include a deep look at motor car makers in Detroit and miners in Harlan County.

Other documentaries under consideration at CBS are those on the Sudan and the Japanese Wedding.

## Dinah Shore Prepping All-Hawaiian Salute

Hollywood, March 24.

Operating on the premise that her "See the U.S.A." tagline now includes Hawaii, Dinah Shore's April 12 show is scheduled as an all-Hawaiian affair. Miss Shore, along with producer Bob Finkel, head writer Bob Wells and choreographer Tony Charnoli planned to Honolulu yesterday to select acts to fly back for the segment.

This'll be the second Oriental-angled "Chevy Show" of the season, with the all-Japanese entry of a couple of months ago having been a click.

## Personnel Revamps At NBC's Gotham Stations; List Chain of Command

New lineup of personnel has resulted from recent reorganization of NBC's outlets in Gotham. With splitting WRCA-Radio and WRCA-TV into individual operating units, chain of command shapes up as follows:

Max E. Buck, new station manager of WRCA-TV, has Jay J. Heitin continuing as national sales manager; James J. Barry continuing as manager, local sales; Max Busch, new manager of sales promotion. Barry and Busch will report to Heitin. Benjamin A. Hudelson is program manager and Alvin J. Slep, manager of publicity and exploitation. Heitin, Hudelson and Slep will report to Buck.

At WRCA—Radio and WRCA—FM Arthur Hamilton stays on as station manager; Herman Maxwell continues as manager of national sales; G. William Kreitner continues as manager, local sales, and Joseph E. Murphy is now manager of merchandising. Kreitner and Murphy will report to Maxwell.

Radio side also has Stephen H. White remaining as manager of programs with Michael A. Lannon manager of audience and sales promotion and John R. O'Keefe appointed manager of publicity and exploitation. Maxwell, White, Lannon and O'Keefe will be responsible to Hamilton.

## Burnett Stricken

Newman (Nick) Burnett, executive director of Radio-TV Directors Guild, AFL-CIO, was stricken suddenly with lobar pneumonia during a recent contract negotiation.

He was taken to Beth Israel Hospital in N. Y. where it is reported he has "satisfactorily passed the crisis."

Meantime, RTDG has hired an assistant executive secretary, Stanley Propper, who was last Actors Equity biz rep.

## Thomas J. Brophy Gets NYU Radio-TV Post

Thomas J. Brophy was named director of NYU's Office of Radio-TV this week. He takes over Warren A. Kraetzer's job. Kraetzer moves to the National Educational TV-Radio Center where he'll be a veep.

Brophy, brother of Jeff Brophy, actor, and Ed Brophy, film-tv character actor, joined NYU as a director of sports publicity in 1951. In 1953 he became assistant director of the Office of Radio-TV. Among the programs he produced for NYU were "Sunrise Semester," "University," "America's Literary Heritage" and "Backgrounds of Music."

## \$30,000,000 Value In Transcontinent, Marietta Teamup

Transcontinent Television Corp. and Marietta Broadcasting Inc., the chain owned by Jack Wrather, have decided to combine station forces giving the new nine-station combine a value of about \$30,000,000.

David C. Moore, Transcontinent prexy, and Moore worked out an exchange of Transcontinent stock of Marietta, in which Wrather is partnered with the station reppey of Edward Petry Plan, subject to FCC approval, says 65.13% of the expanded Transcontinent Television Corp. will be owned by present TTC stockholders and the rest by Wrather and Petry.

Transcontinent owns WGR-TV, AM, Buffalo; WROC-TV, Rochester, N.Y.; 60% of WNEP-TV, Scranton-Wilkes-Barre and 50% of WWSA-TV, AM, Harrisburg, Pa. Marietta stations are KEMB-TV, AM, San Diego, and KERO-TV, Bakersfield, Calif.

## New Mgt. of WMUR-TV Out Looking for Jobs For Staffers It Fired

Manchester, N.H., March 24. Less than 24 hours after the United Broadcasting Corp. took control of WMUR-TV here, the axe fell on 21 employees, or more than half the entire staff of the station, which was purchased from the estate of the late former Gov. Francis P. Murphy of Nashua.

Among those first reported dropped was the station's veteran news editor, Tom Power, father of seven children. Later, however, it was announced that Power would continue with the new management.

Samuel Phillips, vicepresident of United Broadcasting, also said every effort would be made to secure jobs for the other 20 ousted staffers including Ernie Saunders, sports editor; Ken Whitmore, an announcer; several feminine clerical workers, two program directors and one assistant program director.

Phillips declared advertisements would be placed in newspapers and television trade journals in an effort to line up jobs for the former WMUR-TV employees.

## 'Stereo May Toll for Thee' (FM)

Washington, March 24.

Stereo broadcasting for a fee became a possibility under a new Federal Communications Commission inquiry into added ways for FM radio stations to earn money.

A fee system would probably be less controversial in FM than it has been in tv, because FM stations have long been permitted to use subcarrier frequencies to pipe music into stores, restaurants, etc., strictly for money. The system is multiplexing, which permits two entirely separate broadcasts by the same station at the same time.

The FCC's inquiry into new ways to use the system for FM profit has been underway since last July 8, but so much interest was evidenced in stereo broadcasting that the Commission now is seeking separate information on this one subject. There have been stereo broadcasts using a FM station in combination with an AM, as well as using tv in combination

## 'Capitol Cloakroom' at 11-Yr. Mark Reflects on Strange News Beats

Washington, March 24.

## Dodgers Rained Out, So KMPC Goes Elsewhere

Hollywood, March 24.

All that rain in Florida proved upsetting enough to local Dodger fans and to KMPC, the L.A. indie which carries the Bums' games, for the station to go out and negotiate deals to pick up other exhibition games while the Dodgers sat out the rain in Sarasota last week.

After being rained out for five dates in a row, KMPC contacted the Dodger and sponsor brass, asking clearance to carry other games. Then they negotiated deals with the San Francisco Giants and Cleveland Indians to carry the Giant-Cubs game from Phoenix on Friday (20), Giants-Indians from Tucson Saturday, and in hopes that the Florida rain would stop, the Indians-Red Sox on Sunday on a standby basis.

## Toots Shor-Billingsley Suit Ruling Seen Setting A Precedent on TV Libel

Legal precedent regarding libel was established in New York State this week resulting from Toots Shor's suit against Sherman Billingsley.

Shor got "around \$50,000" as settlement for statements made about him on an ABC-TV program by Billingsley. Shor sued for \$1,100,000 charging libel, slander and defamation of character. Implication was that Shor was insolvent. Other defendants were ABC-Par Theatres, Stork Restaurant Inc. and Mayfair Productions Inc.

Case established that in New York State defamatory statements on a tv show are to be governed by laws of libel rather than laws of slander. In other words, such remarks are to be considered written statements rather than oral ones.

State Supreme Court ultimately ruled that because of tv's ability to do harm, a tv defamatory statement has far greater capacity to do harm than a verbal utterance.

## On Equal Time Front

Washington, March 24.

Frank A. Barnes, of Chicago, Monday (23) lost his equal time suit against American Broadcasting Co. and Mutual Broadcasting System. The U. S. Supreme Court refused Barnes' appeal.

Barnes filed for damages in 1956 after President Eisenhower's announcement that he would run again was aired by radio and tv. About the same time, Barnes disclosed his candidacy for the Democratic presidential nomination. But ABC and Mutual wouldn't give him equal time with President Eisenhower.

Barnes filed his high court appeal as a "pauper," lacking funds

(Continued on page 54)

It's anniversary time (number 11) for CBS Radio's "Capitol Cloakroom," which has been to the ladies' room only once.

And that happened in the manly setting of the Quantico, Va., Marine Corps station, where Deputy Secretary of Defense Donald Quarles wanted to be interviewed (he was at Quantico attending a high level—and newsy—meeting with the nation's highest military officers).

"Cloakroom" producer Michael Marlow, in Washington, left it to the Marines to make advance arrangements for an adequate studio. Upon arrival, Marlow and his CBS newsmen who conduct the "Cloakroom" interviews found everything set—in the pink and blue officers' club ladies' room. Everyone could relax; there were chairs for all.

"Cloakroom" completes 11 years on the air Thursday (26) by interviewing the House Republican Leader, Charles A. Halleck of Indiana. They have been years of newsmen and nervous moments for the oldest continuous public affairs interview program on CBS.

Any reporter knows, news sometimes comes in strange ways. Take, for instance, Jan. 7 of last year, William F. Knowland of California, then Senate GOP leader, was being interviewed.

There were only 30 seconds to go, and the reporter called upon had run out of questions. He innocently asked Knowland, "Do you plan to run for reelection?" Replied Knowland: "No, I do not." The program went off the air before anyone could ask what his plans were (he ran unsuccessfully for governor), but a major story had broken anyway.

Like any radio news operation, luck is often involved.

While the Senate was debating Alaskan statehood (the House had already passed it), Marlow wanted a show built on the issue and invited Mike Stepovich then Alaska's governor, to appear on a program which was to go out live to some CBS stations but fed to others on tape for later broadcast. Stepovich refused, contending Alaskan statehood was hanging in balance, too timely to take a chance on with any delayed broadcast. But Alaska's Sen. Robert Bartlett agreed to do it. The Senate voted sooner than expected—and Bartlett was interviewed 55 minutes after statehood was guaranteed.

(Continued on page 54)

## CBS-TV Pins Hope On College Grads

CBS-TV has been carrying on training programs among college graduates for years but always with the stress upon network finance and operation. Web is now searching the business schools of Harvard, Columbia and Dartmouth (and is leaving itself open to bids from other colleges) for three young men who, after 18 months of training by the network, will move into the program administration and sales areas for the network.

Web evidently can find more than enough applicants for jobs in sales and in programming, but, from what the network told VARIETY, it could be inferred there were not enough people with a broad base of administrative training wanting to get in to those areas. "They do not think of us simply as a business; they think of us as showbusiness," a CBS exec said.

CBS men have already interviewed grads with masters degrees in business administration for the 18-month training program. Web is shortly going to make its pitch to the Harvard grad school students.

During the 18 months for this new specialized type of CBS training the three men chosen will be run through periods of practical work as program assistants (a facet of the net's training program which has rarely, if ever, been used before), program administrators, facilities officers, and in the areas of sales and research and sales development.

"N.B.C.'s Frances Langford Show," hour-long telefilm aired Sunday, defeated all opposition in both half-hours Sunday night. —The Hollywood Reporter

"The popular singer has not lost her ability to put across a tune with a verve...she will undoubtedly find herself in demand again."

—Jack Gould, N. Y. Times

"Looking trim, fit and altogether lovely, Frances Langford returned to show business last night... she still sings a fine song and has great charm."

—Harriet Van Horne, N. Y. World-Telegram and Sun

"Frances Langford...came back last night in a color spectacular and it was a welcome return. The girl is as good as ever."

Ben Gross, N. Y. Daily News

"Miss Langford has been a very good singer for many seasons—and still is...her voice full of professional polish and good modern style..."

—Jack O'Brian, Journal American

The splicing of two pilots into a spec served well the purpose of re-establishing Frances Langford as a singer and emcee when the need be. Here she covered both fronts in what can justly be called a spec if it's top names that give it that dimension. That production-wise it appeared spotty can be attributed to covering too much ground. As an entertainment feature for late Sunday night, it suffered none from comparison with other hour shows of similar concept.

It has been nearly 15 years since Miss Langford won fame as the sweetheart of the GIs in nearly every foreign outpost. If the public memory is short and inactivity is damaging to a singer's career, the show that carried her signature needed to have the star performers of current vintage flanking her to have and hold the viewers. Surely her singing and glamorous personality must have been a revelation to those who had forgotten her. She can still hold her own with the current crop of singers and none is more radiantly personable. If this be her comeback, she should be well on her way to a new career.

Without reflection on Miss Langford, it must have been her gueststars who attracted an audience in a Sunday slot popularized by Loretta Young, whose time was preempted. Such names as Bob Hope, Hugh O'Brian, Edgar Bergen and his dummies, George Sanders, Jerry Colonna, Julie London, Bobby Troup and David Rose's musickers have their own special appeal and following, and those who rallied to them surely weren't disappointed. Much old film was integrated in the hour, ranging from Hope in Alaska to Miss Langford in the Pacific theatre. Hope's monolog was re-created, O'Brian showed up in tails and trailed on stage by his horse; Sanders sang and spoofed with Miss London, never looking more glamorous or in better voice; Bergen performed his surgery on Charlie for the show's biggest laughs (tracked); Troup 'coptered with Miss London over "Route 66," and Colonna did his usual popeyed specialty.

Few spex have been more handsomely mounted. Dance routines by Jon Gregory and Earl Barton were dazzling and inventive, and the music of Rose brilliantly endowed the show's many numbers, vocal and choral. Filming for the past two years, the show was given a topical note by the appearance of the American Legion's Commander with an accolade for Miss Langford as the "All-American Legion Girl" on the occasion of the war vets' 40th anniversary. Production of Charles Wick, direction of Ed Hillie and Nathan Juran, and editing by Jack Foley are deserved credits. Rexall used the hard sell of product lines and made a good buy, whatever the cost.

—Helm, Daily Variety

A wealth of talent that could easily have warranted a 90-minute spread was compressed into this hour which, with all stars given ample exposure, proved a sharp mounting job by producer Charles Wick. Space does not permit elaboration on the many clever sets and production framings, which, in color for three-quarters of the hour, were a feast to the eye, but of particular note is the fact that the star, Frances Langford, beamed as a most gracious hostess and never sang better, particularly on "Who Cares?" and

"Speak Low," with beautiful backing by Dave Rose's augmented orchestra.

In for most guest exposure were Julie London and Hugh O'Brian, the latter effectively switching from "Wyatt Earp" outfit to full dress after six "Earp" outfitted chorus men made it seem he'd "Earp" his entrance. O'Brian and Miss Langford duetted "Holiday For Horses" (a lyrical parody of Rose's "Holiday For Strings") then the color film switched to black-and-white as O'Brian, in G.I. fatigue, pursued Miss Langford from World War II battlefield to battlefield, where she'd entertained troops. The gag only served as a frame for more Langford singing along with guitarist Tony Romano and trombonist Murray McEachern, bits by Jerry Colonna, plus his inevitable "I Love Life" howls, and Bob Hope, dedicating a monologue to the "first Lady of the Purple Heart Circuit" from Alaska, the only spot that dated the filming, since it was in winter of 1957 that Hope was entertaining troops in Anchorage.

Back to color, Julie London whispered a sultry "Laura," then in a helicopter with Bobby Troup, joined him in his original composition, "Route 66," with the Four Freshmen along as fancy hoboes, singing "Easy Street," Edgar Bergen and George Sanders got into the act, wangling an invite to a London party, which climaxed the show with more songs and mixed duets. Bergen scored with Charlie McCarthy as his patient in a hospital bit, also throwing Mortimer Snerd and Effie Klinker into other bits for good laughs. If it was producer Wick's intention to prove Miss Langford could host specs on a regular basis, he made his point.

Directors were Ed Hillie and Nathan Juran. Fine choreo was effected by Jon Gregory and Earl Barton and Edith Head deserves special note for eyepopping wardrobe, a wow in color. Rexall picked up the entire tab with effective pitches.

—Hank Grant, The Hollywood Reporter

"Musically, it was an excellent session in which Miss Langford, Julie London and Bobby Troup contributed some ace vocalizing..."

—Variety

# "FRANCES LANGFORD PRESENTS"

NBC-TV, MARCH 15 10-11 P. M. EST

## PRODUCED BY CHARLES WICK

## FOR SPLENDEX ENTERPRISES

## SPONSORED BY REXALL DRUG COMPANY

PUBLIC RELATIONS COORDINATION AND EXPLOITATION BARKAS AND SHALIT, INC.

SPECIAL THANKS TO: ARTHUR CANTOR, ASSOCIATES • FRANK TASHLIN • KEN MURRAY • N.B.C. PRESS AND EXPLOITATION • B.B.D.&O., INC. • THE OVERSEAS PRESS CLUB • WM. MORRIS AGENCY, INC. • DAVE EPSTEIN • THE MILITARY ORDER OF THE PURPLE HEART AND THE AMERICAN LEGION

**"IT'S  
GREAT  
TO HAVE  
FRAN  
BACK"**

SPLENDEX ENTERPRISES



## Television Reviews

Continued from page 42

taps that he put in that was helpful in solution of any cases he worked on. Frank Zelano, official of Motormen's Benevolent Assn. who told of wiretaps of union meetings; Sam Dash, former Philadelphia d.a. and author of "The Eavesdroppers," a survey of such practices in the U.S. who discussed various states laws regarding the subject; Jimmy Carroll, a wry and knowledgeable clerk at Harvey's audio-equipment store in Times Square area who demonstrated various pieces of equipment which record in secret (this added up to a dandy commercial for the store, but well worth it in view of enlightening lesson Carroll delivered) including the one-pound Edwards Recorder that fits into a shirt pocket and the attache case with a ducky hidden mike; William Mellin, retired treasury agent, who eavesdropped on some of nation's biggest racketeers and Dr. Leo Barenek, former MIT prof now head of his own engineering acoustic consultant outfit, who described what nuclear energy could do in eavesdropping assignments.

Photography by Thomas Priestley was excellent and there was also great clarity in Eliot Frankel's scripting. "The Big Ear" was more than merely reporting a large and puzzling question; it pointed up the extreme need for crystallizing public opinion of an endeavor regarded by many as a decidedly dirty business. Rans.

### JACK BENNY HOUR

With Mitzi Gaynor, Senor Wences, Marquis Family, Bob Hope  
Producer-Director: Bud Yorkin  
Writers: Sam Perrin, George Balzer, Hal Goodman, Al Gordon  
Special material: Shirley Henry  
Musical director: David Rose  
60 Mins., Wed. (18), 10 p.m.  
GREYHOUND, BENEUS  
CBS-TV, from Hollywood (tape)  
(Grey)

With a strong assist from Bob Hope and a trio of chimps (The Marquis Family), Jack Benny was able to turn out a hilarious hour-long romp in the first of his two specials for the season. Although Benny and Hope were in top form, the show was virtually stolen from under them by the monkey act. Spotted in a nifty lift etched segment with Benny, the act hit a high mark in video comedy. Benny's contribution to the turn was important as he played straightman to the monks with a rib-tickling deadpan style.

Program started off in high gear with an overworked production number after Benny had said that a simple segment had been planned. It was a segment that was hard to top but the Marquis chimps did it and Hope came close in a smartly etched sketch with Benny. Senor Wences' turn, too, was given a boost via a Benny assist. This time Benny was in the Wences' "box" to play the "S'All Right" voice. Another rib-tickler for Benny.

Musical segment was doled out to Mitzi Gaynor who looked shapely in an overblown dance sequence but who came across nicely with "I'm In Love With A Wonderful Guy," "Mr. Wonderful" (with Benny) and "Everybody Likes To Take A Bow" (with Benny and Hope).

David Rose supplied a slick downbeat and Bud Yorkin put everything together for a swiftly-paced 60-minute run. Gros.

### BYLINE-MONTY HALL

(Showdown)  
With John Frankenheimer, Marya Mannes, Ira Wolfert; Steven Scheuer, moderator  
Writer: Milton Sheffer  
Producer: Marlene Sanders Toobin  
Asso. Prod.: Herbert Dorfman  
Director: Artie Forrest  
30 Mins., Fri., 1 p.m.  
PARTICIPATING  
WNEW-TV, N.Y.

What is heralded as the first candid comment on television on a continuing basis, emerged in "Showdown" Friday (20) via WNEW-TV. Part of the cross-the-board "Byline-Monty Hall" show, the half-hour panel discussion trained its analytical guns on the recent CBS-TV "Playhouse 90" production of Ernest Hemingway's "For Whom the Bell Tolls."

It was a stirring, though all too brief probe. For at the height of the pros and cons the program's allotted time expired. While comparisons are often odious, "Showdown" runs a poor second to the early David Susskind "Open End" programs when discussions were permitted to continue until the topic was exhausted.

Panelists for the "Bells" analysis were critic Marya Mannes, writer

Ira Wolfert and John Frankenheimer, who directed the CBS-TV two-part version of the Hemingway novel. Moderator for the session was Steven Scheuer, editor of TV Key, who suggested the idea for such a program.

"Bells," in Miss Mannes' opinion, "could not have been produced better" although she found some dialog almost embarrassing. "What we got in the tv version," she added, "was a terrific, superior Spanish western." Less impressed was Wolfert who felt there wasn't anything in the television that showed Hemingway was a great artist. When the cast tried to act like people, he said, it resulted in barrenness. Frankenheimer, who sharply disagreed with Wolfert, pointed out the difficulties of acting a concerto.

"I think these people (the players)," Frankenheimer declared, "did come off as people and that's what we tried to do. I'm sorry if we failed according to your standpoint." Rapping criticism which claimed "Bells" did not take a political point of view, he said, "I think we took a stand against Fascism," and later opined that "political interpretation is unimportant because I think everybody is against Fascism."

Just when the conversation was warming up, the panel's trend of thought was abruptly concluded by a brace of spot announcements in behalf of Bon Ami cleanser and a mink sale at Macy's. But at any rate, "Showdown" represents a step in the right direction towards constructive analysis of tv and its problems. Gilb.

### DEFENSE AGAINST TOMORROW

With Charles Lynch, Blair Fraser, James M. Minifie, Stanley Burke  
Producer: Michael Hind-Smith  
Writer: Del McKenzie  
60 Mins., Sun. (22), 3 p.m.  
CBC-TV, from Ottawa

Using four top-running television commentators and at least 16 authorities on the subject, the Canadian Broadcasting Corp.'s video web took a Sunday afternoon 60 minutes to mull the nation's defenses against attack. The stanza reached no one conclusion almost everybody on the show live or filmed, had a conclusion of his own and turned out to be as confusing as the subject it dealt with.

The stint evidently was not tailored to resolve any problems but to give them a going-over, which it did with such thoroughness it's unlikely any viewer could retain a specific impression from it. Next week (29) the same Sunday hour will go back to its scheduled show, "Citizens' Forum," and the same panel will continue to kick the same subject around. They were Charles Lynch, head of the Southam Newspapers bureau in the parliamentary press gallery, who fronted the group and handled continuity gabbing; seated were Blair Fraser, Ottawa editor of Maclean's magazine; James M. Minifie, CBC's Washington gabber, and Stanley Burke, CBC's New York and United Nations man, all veteran TV opinion-men. The Soviet viewpoint was given by translator Leo Grulow in New York, reading from Pravda, others were:

A few of the defense authorities appearing on tape and live were Gen. Nathan Twining, Philip Moseley, Senator Stuart Symington, Gen. T. R. Phillips, Sir John Slessor, Maj. Gen. W. H. S. Macklin, Gen. Matthew B. Ridgway, Thomas C. Finletter, Mark Watson, Lt. Gen. Guy Simonds, C. M. Drury, Dr. O. M. Solandt, R. A. McEachern, Adolph Berle, Hon. G. R. Pearkes. Talk was backed by film inserts on the subjects being discussed at the moment. Production, smooth and tight-knit was by Michael Hind-Smith, CBC staffer who usually gives socko handling to shows of this type. This particular session, however, must have been a considerable challenge for the producer since it had almost no chance for action by camera or participants. The only action possible was on film, and it was back-grounding. Strength of production lay in clean-cut switching and solid planning. Gorm.

## Tele Followups

Continued from page 42

where she felt she couldn't make enough money, doing local kidvid like "Hi Mom."

Eddie Brown acted as a foil for Miss Lewis and so did headliner Boone. As a ventriloquist, Miss Lewis used a hangover from her local tv appearances, a hand doll

called Lambchop. Use of this item led to a type of precociousness which might always go well with moppets but which may not set too well with agency or network execs looking for a new frontier on a national hookup. But her other talents, as in a Boone-Lewis song duet, "Red Red Robin" and, generally, in her sense of timing and sweetness of style, lent themselves neatly to any and all types of programming. Button-cute Miss Lewis could easily make a niche for herself on network.

As usual, the clean-cut charm of Boone, helped by some good direction and writing, was rewarding. Art.

### Hi Mom

WRCA-TV's "Hi Mom" has lost a major asset with the withdrawal of Shari Lewis, who's now up for her own nighttime television program as the result of her success as star of this hour-long cross-the-board morning show. However, the program's basic format has been retained, with Jimmy Weldon moving into the spot vacated by Miss Lewis.

Weldon, working with his duck dummy, Webster Webfoot, has taken over as the show's star. He's a good ventro and his patter, songs and other activities are directed primarily at the under-school-age viewers. His delivery and manner have that sugary coating familiar to kiddie-targeted programs and presumably appealing to the moppets. However, neither Weldon nor his dummy match the charm exuded by Miss Lewis and her puppets.

The adult-angled segments of the program remain the same, with Josie McCarthy providing cooking tips and Jane Warren contributing health tips for babies and adults. She turned over her portion of Monday's stanza to an exercise exhibition by a well-stacked female instructor from Vic Tanny's Gym and Health Club. The regulars on the show also participate in product plugs, of which there are many. Jess.

## Foreign TV Reviews

Continued from page 42

minstrel troupe, it welds different cultures interestingly: the telecast revealed conventional blackface stuff of the banjo-accompanied kind, and traces of true tribal dance, and imposed present-day Western pop renditions. Most obvious example of such welding, though it was a bad one, came with a climactic rock 'n' roll number put across by a Zulu chief in full tribal dress.

Maybe someone ought to get to work to improve on the latent possibilities. Meaning, production here on tv was professional enough to handle the performers as they came. Erni.

## Foreign TV Followup

### Sunday Night at the London Palladium

If Johnnie Ray's lost some of the magic, it didn't show through in this Associated Television Sunday (15) program—slightly retitled, incidentally, into "Val Parnell's Sunday Night From the Stage of the London Palladium." His showmanship was still tops, and possibly his camera technique had improved somewhat as he put over "Who's Sorry Now?" "All in the Game" and "Somebody Stole My Gal." As a visitor, though, he oughtn't to have come out with the line: "Welcome to the Palladium."

The show in general had verve and pace. Ravi and Babs put on some polished roller-skating, aided by a simple but effective lighting device. Morecombe and Wise, back from Australia and the States, came up with inferior patter and amusing incidents, though they were a shade blue for the family audience. Ariene Fontana, disk-cutter for the Paris label in America, made considerable impact with just two numbers. And emcee Bruce Forsyth proved more than ever his aptness for the job, even making cordial capital out of three fluffs. With Robert Beatty, east-topper of the "Dial 999" vidpix skein, he put on a double act that made amusing and topical capital out of recent General Post Office developments.

With contestants failing to scoop by the \$5,000 jackpot from the "Beat the Clock" feature, the cash goes to charity and the whole spot is reset, till April 12: Who's complaining?

Usual dancers and orchestras were, as always, competent. So was everything in the production department. Erni.

## TV Radio Production Centers

Continued from page 30

sical or popular programming by asking for votes . . . Lon Nelles, former WGN Inc. salesman, joined Harrington, Righter & Parsons tv station repertory here . . . Deal is on the fire for Homer & Jethro in a hayseed format at WGN-TV.

### IN WASHINGTON . . .

Robert Lewine, NBC v.p. in charge of tv programming, has been presented Navy's Certificate of Merit for "outstanding contributions in presenting the American people the Navy seapower story with its importance to free world survival" by Navy Capt. W. S. Guest on behalf of the chief of Naval operations, Adm. Arleigh Burke . . . James B. McElroy, engineering assistant to FCC Chairman John C. Doerfer, leaves this week for new post with the National Aeronautics and Space Administration here . . . WTOP-TV has programmed a one-hour "Operation 1040" for Saturday (28), with four Internal Revenue Service agents answering questions phoned in by taxpayers . . . WRC-TV will sponsor Washington's '59 Soap Box Derby . . . CBS will carry the National Cathedral's (Episcopal) Easter service on tv, with Ted Ayers producing; Bill Robin, his associate; and Bill Linden, director.

### IN LONDON . . .

J. A. L. Drummond takes charge of finance and administration for Associated Television next week (April 1), his status as director changing to executive director. Richard Meyer gives up his executive directorship of ATV on March 31 but it's intended that he'll continue as adviser on overseas operations . . . CBS' Will Roland produces his second "Hippodrome" spectacular for Associated-Rediffusion tomorrow (25), using circus acts. On Thursday (26), BBC-TV airs a preview of Billy Smart's circus . . . ABC-TV planning to issue 25,000 copies of a background booklet to its monthly skein of religious programs "The Least-Read Best Seller" which start April 5 . . . David Stevens moves into ATV flackery from Hannah Fisher's Sapphire Films, concentrating on light entertainment in place of Norman Hoskins who has moved to A-R . . . First of its kind in Britain, a \$224,000 Eurovision transmitting station is being built at Tilsford Hill, Postling, Kent . . . R. B. Henderson appointed general manager of Ulster Television which will serve Northern Ireland with commercial tv.

### IN PHILADELPHIA . . .

WPEN deejay Jack O'Reilly named to board of trustees of Rush Hospital . . . WRCV announced Norman Brooks and family opening new motel in Atlantic City (27) with preview party for press and broadcasters . . . Jerry Ross, formerly on the WFIL stations announcing staff, has joined WHAT, WHAT-FM, as assistant program director . . . "Mark Wilson's Magic Circus" premiered locally on WFIL-TV (21) . . . Mike Nichols, of Mike & Elaine comedy duo (set for the Latin Casino, April 28), was a former staffer at WFIL and WCAU . . . WPEN personality Red Beason appointed commissioner of the Cheltenham Township Little League Baseball . . . WIP's Gene Milner anklung "Dawn Patrol" for an early evening show, with sports and disk guests . . . Late night series with Joe Pyne, controversial gabber, over WDAS from "Benny, the Bum's" restaurant, ended abruptly (20).

### IN BOSTON . . .

WHDH-TV held press preview of "Sales Tax And You," special half-hour film prepared by news dept. at WHDH studios . . . Phyl Doherty, pubad dir., WNAC-TV, and Rita Fucillo, Panorama editor, back from Puerto Rico vacash . . . Kenny Mayer, WBOS disk jock, in Miami on holiday . . . Priscilla Fortescue, WEEI's traveling reporter, on the Cub Scout circuit with talk on Canadian Rockies. She cut tapes with Bradford Dillman, in for "Compulsion" p.a.'s . . . Richard McKee, Key Chain stations prexy, in from Berlin, N.H. for Hub visits . . . Walter Covell, asst. program mgr., WJAR-TV, Providence, thesping with Bartington Players . . . WBZ-TV snow party for Hub tv eds at Stowe, Vt., with Fran Corcoran, WBZ-TV press head, and Jane Day, WBZ-TV weather girl, hosting . . . Esquire Bolt Polish inked for extensive tv ad campaign on WNAC-TV this week . . . Big turnout of press and social agency officials at special prevue of true narrative of juve delinquent by WBZ-TV at Ritz Carlton.

### IN SAN FRANCISCO . . .

KFRC has acquired new sound, with streamlining of format toward deejays and music. Latest staffman is Lee McEachern, ex-Memphis. Station is going into all-night programming with Taylor James, ex-WGAR, Cleveland, at mike . . . Claremont Hotel, Berkeley, wouldn't go for Pat Henry's KJAZ-FM, so he had to find a new location—jazz outlet's supposed to go on air May 15 . . . KTVU took on live coverage of NCAA basketball championships, featuring U. of California—Folger's coffee picked up most of tab . . . Les Malloy and Stan Breyer have asked FCC to raise their newly-acquired KLIQ's power in Portland from 1,000 to 5,000 watts . . . Taped "Science in Action" was sold to KHTV, Honolulu . . . KTVU's William Pabst in Chicago for NAB convention . . . Lu Hurley's Myrtle had to be retired from dogfood commercials—too old. So Lu's gotten a new pup, Myrtle II . . . KFRC let gabbers Floyd Buick and Emily Barton go after 11 years . . . New deejay at KJBS is Frank Bell, ex-San Antonio . . . John Harvey departed KJBS to go to work in stocks and bonds, L.A.

### IN BALTIMORE . . .

Edwin J. Turner is joining WJZ-TV as producer-director. He formerly served in same capacity with CBS-TV affiliate in Louisville. WBAL-TV, in answer to demand for earlier start for evening showings of Hollywood films, begins its "Tonight's Best Movies" at 9:30 on Saturday eve, one hour ahead of its closest competitor for that evening. They'll show double features . . . Bob Keeshan (Captain Kangaroo) was a recent visitor. Made appearances on WMAR-TV, CBS outlet here and at Mondawmin Shopping Center where he did three shows . . . John F. Lewis, news director at WBAL and WBAL-TV was moderator at discussion conducted by Baltimore Chapter of Hadassah . . . WJZ-TV has a new weather girl. She's Virginia Rogers, former model . . . Henry Otto, associated with Brent Guntz Productions for past six years, has formed television and radio packaging firm, Henry Otto Enterprises. Move was made when Guntz withdrew from independent production to take over as manager of WBAL-TV.

### IN CINCINNATI . . .

Edward Skolch, new chief of WZIP, Covington daylighter, has disk jockey Cecil Hule as new staffer. Dale Stevens, bearded Cincy Post amusement editor, now originating his WZIP Saturday p.m. platter and interview session in Sheraton-Gibson's swank cocktail lounge . . . While Hule warming up for his 18th season of announcing Reds' games with WKRC airings of Florida exhibitions . . . John Murphy exiting after 17 years as WCKY news director to enter insurance field . . . Bob Funt departing WCPQ to return to dance studio direction, this time in New York.

# THE BURNS AND ALLEN SHOW

Running  
Rings  
Around  
All  
Competition!

NO. 1  
SYNDICATED  
COMEDY!

Top 10 Comedy Shows As Reported In Television Age\*

Rank	Program	Distributor	National Weighted Average	Viewers Per 100 Homes Tuned In		
				Men	Women	Children
1	Burns and Allen	Screen Gems	11.5	73	84	43
2	People's Choice	ABC	10.0	67	74	56
3	The Honeymooners	CBS	8.7	69	71	65
4	How to Marry a Millionaire	NTA	8.5	74	82	39
5	Amos 'n' Andy	CBS	7.3	39	46	87
6	Life of Riley	CNP	7.2	68	76	49
7	This Is Alice	NTA	6.5	78	82	49
8	Our Miss Brooks	CBS	6.0	10	82	43
9	Topper	Schubert	5.5	30	35	49
10	Susie	ITC	5.4	9	84	37

\* FEB. 9, 1959

ALREADY SOLD IN 96 MARKETS...

FOR FULL DETAILS ON THESE 239 ROLICKING HALF-HOURS...CALL

**SCREEN GEMS**

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES

NEW YORK • LOS ANGELES • CHICAGO • HOUSTON • BOSTON • PHILADELPHIA • SAN FRANCISCO

Selling  
for:

- S & W FINE FOODS
- RIVAL DOG FOODS
- NUCOA MARGARINE
- HOUSEHOLD FINANCE CORP.
- ST. JOSEPH'S ASPIRIN
- LESTOIL
- 4-WAY COLORED TABLET
- and many other  
blue chip advertisers.

## Incepting TV's 'True Image'

Continued from page 29

Hagerly (an incepting the end of his tenure as Press Secretary to President Eisenhower) might make an ideal choice, since he has come to know the problems besetting tv on a White House level and also in view of his ready accessibility to the people in high places. Others think someone of the stature and prestige of an Adlai Stevenson, regardless of cost, could serve the industry as it needs serving. But it's generally agreed that to think in terms of just another public relations job off the workaday p.r. beltline could invite disaster or at best the ineffectual treatment accorded public relations by the NAB itself.

Since the information campaign aims at utilizing the tv medium itself to help do the job of "re-educating" the American public, it's interesting to note a letter sent to the heads of all the tv networks last week by C. J. LaRoche, the advertising executive (C. J. LaRoche & Co.), in which he sets forth what he believes "would not only be a needed public service but the kind of public relations showmanship the critics would have to admit is worthy." LaRoche told VARIETY, "I held some such ideas as this when Hubbell Robinson and I were

running the American Broadcasting Co. and I found a warm reception for them on the part of many station operators. . . . They are more than willing to follow any intelligent, worthwhile public service effort. I know they would support this one."

LaRoche's letter to the network heads follows:

"It is encouraging to know that you think there is some merit in the idea of the networks collectively meeting the more or less collective attacks which charge they are not using the airways 'fully' in the public interest.

"I realize there are many 'different' ways of answering the critics, but in my opinion you haven't developed any one big, important, dramatic answer that is symbolic. The attack is against 'the networks.' Yet, you split your forces in answering.

"What I am proposing could do what business often fails to do—get out ahead of the inevitable. It is better to give up something and make an asset out of the 'gift' rather than have it taken away from you.

"You ask, 'Do I feel that the networks should put on the same program, simultaneously?' No—absolutely not. I think there should be the same competitive vying with one another for excellence as in commercial programming. Each would put on its own program. The impact of all networks competing and offering at one time in the evening, a choice of the people and events which 'make' the nation, should loom far bigger than the excellent fare already offered—but tucked away Sunday afternoons when the worker is out or busy—as the audience size proves.

"This kind of competition, I'm convinced, would lead to skills that would demonstrate that some public service program properly conceived and produced can get as high, if not higher ratings, than the average of the entertainment programs. I know that from my own experience in programming 'The March of Time' and some of the public service events we put on at ABC.

"For instance, we took on the Herald Tribune Forum, but we programmed it like an air show, had all talks rewritten for the air, had John Kennedy 'locate' the talks, etc. We doubled ratings, as I recall, of the commercial programs whose times we preempted.

"Of course, the question will come up whether or not for a period of 39 weeks—there are 117 news events, editorial features or simultaneous happenings that are worthy of broadcast. As long as this world keeps going around there is never going to be a lack of vitality exciting subjects that touch deeply an American's life.

"I think there is plenty of material for each of the networks to show subject matter that has a broad common denominator or appeal of interest to millions.

"The whole idea is so simple. To be sure there are many reasons and ways to easily kill it. But your public relations department could put every critic on the defensive with this kind of action. They could make the American public feel that the networks recognize the responsibility that is theirs."

Members of the information committee comprise: C. Wrede Petersmeyer, of Corinthian Broadcasting, chairman; Robert D. Swezey, WDSU, New Orleans; Ward Quaal, WGN, Chicago; Jack Harris, KPRC, Houston; Roger Clipp, Triangle Stations; Donald H. McGannon, Westinghouse Stations; Ken Bilby, NBC; Mike Foster, ABC; Charles Steinberg, CBS.

### Amplex Gears Up in Brit.

London, March 24. Some Amplex equipment is to be manufactured in Britain. A deal is now being finalized by Amplex Electronics Ltd., subsidiary of Amplex Corp. of California, to take over the lease of a factory in Reading for the purpose, and first production results are expected to emerge by early summer.

Dr. Peter Axon, top officer of the British company, said that output would not cover the whole range of Amplex gear "by any means."

## Inside Stuff—Radio-TV

CBS Foundation News and Pubaffairs Fellowships at Columbia Univ. were awarded this week to eight radio-tv newsmen from six states and from England. They'll form the third annual group of CBS Fellows to undertake years of study at Columbia Univ. Fellowships average about \$8,000 apiece and cover tuition and other costs at the university and transportation and living costs for each Fellow and family dependents for 36 weeks.

Winners for 1959-60 are Marvin L. Kalb, reporter-contact, CBS News, N.Y.; John Merriman, news editor, CBS News, N.Y.; Barry R. Nemcoff, tv news editor, WCAU-TV, Philadelphia; Charles V. North, tv news director, KCGM-TV, Albuquerque; Charles R. Reeves, news director, WWVA, Wheeling; Jack D. Summerfield, assistant general manager, WGBH-FM-TV, Cambridge, Mass.; James L. Wood, radio-tv news s'uff, WSBT Radio-TV, South Bend, and John A. G. Tiffin, CBS News, London.

Don McNeill, host of "Breakfast Club" on ABC, is helping to arrange and promote an American and European personal appearance tour for Virginia (Ginny) Tiu, five-year-old Chinese piano prodigy who is so small she has to play standing up. Child was discovered in Hong Kong two weeks ago by artist Ben Stahl, who had painted "Breakfast Club's Moment of Silent Prayer" several months ago, and who called her to the attention of McNeill.

Moppet has been brought to the U.S., her parents accompanying, for a guest shot on McNeill's show this week. McNeill's offices will then begin trying to line up her tour. The money she makes in the U.S. will go towards an education fund for herself and the six other children in the Tiu family.

A six-man delegation of American electronics specialists will leave soon for a three-week inspection tour of Russia under U.S.-Soviet Exchange Agreement.

The trip follows a similar visit by a team of Soviet electronics experts to the U.S. last November and is the outgrowth of two years of negotiations.

U.S. delegation will be headed by Ray C. Ellis, v.p. of Raytheon Mfg. Co. and Chairman of the International Dept. of Electronic Industries Assn.

Chi chapter of American Women in Radio and Television is auspicing an experimental course at Northwestern U. titled "The Role of Women in American Broadcasting" for the coming spring quarter. Course will be open to senior women selected by the university faculty. Betty Ross West, supervisor of pubaffairs and education for the NBC stations in Chicago, will serve as instructor and coordinator with 25 other AWRT members assisting as guest lecturers.

Producers of CBS-TV's "Conquest," presented in full-hour form last season, are prepping 20 "half-live" half-hour stanzas for this fall. "Conquest" offerings will be video-taped in the labs, universities and research centers throughout the country. Michael Sklar, producer, has started working on four of the 20 "Conquests" to be seen. Last year all the shows were filmed. Eric Sevareid will return as host and narrator. Monsanto Chemical Co. will sponsor on an alternate-week basis.

When Lowell Thomas' crews officially log the last mile for their upcoming Arabian episode on CBS-TV's "High Adventure" series Friday (27) they will have chalked up a total of 1,060,000 miles for their four filmed programs during the past tv season. Added to the 1,235,000 miles covered by the globe-trotting Odyssey Productions outfit last year (seven programs) the two-season total of 2,295,000 film miles may well be an alltime record for a tv production outfit.

Two of Jack Paar's midnight telestuffers have broken out in print as authors, and the comedian has given Jack Douglas and Cliff Arquette equal time by doing the introductions for both books. Both, as to be expected, are frothy, light reading tomes. Also, as to be expected, Douglas' "My Brother Was An Only Child" (Dutton; \$2.50) is more hip.

Arquette's "Charley Weaver's Letters From Mamma" (Winston; \$1.95) tells it all in the title—book is a reprise of the nonsense "letters" which, under the veteran Arquette's reading and Paar's foiling, assume greater values than they deserve. In printer's ink the off-the-cob wheezes, passed off in letter form, libel both Joe Miller and "mamma."

## 60-Minute TV Entries

Continued from page 31

Theatre" from 10, a slot which has not been especially helpful, to 7:30. This still may happen, it's reported.

Tuesdays: ABC is providing the alternate-week combination of "Bronco" and "Sugarfoot." CBS-TV will definitely go with a competing hour, the Par-produced space show, while NBC-TV sees no blocks in its drive to make room for a live 60-minute show at 7:30.

Wednesdays: ABC is seeking a replacement for Lawrence Welk from 7:30 to 8:30, and although it has talked publicly of putting two half-hour shows in at that time, network admitted it more probably will end up with a 60-minute telefilm series. "Wagon Train" will be back on NBC, and CBS, having expressly set the night and the time aside for a 60-minute program, could put in any of several entries. Among them an expanded "Line-up."

Thursdays: NBC is looking for a western (maybe "Jeopardy") for 7:30-8:30. Other two webs are almost definitely locked out at this point, much to their dismay, with half-hour commitments for those time slots.

Fridays: ABC moves "Walt Disney Presents" from 8 back to 7:30 to compete with CBS' "Rawhide" skein. NBC is going to kick out "Ellery Queen" at 8 and find itself a 7:30-8:30 show.

Saturdays: ABC is set with "Public Enemy" at 7:30; NBC is certain to program at 7:30 with an hour and almost certain to make the

program "Riverboat." CBS' "Perry Mason" stays at 7:30.

After 8:30 here are some of the other hourlong shows with which each of the networks hope to drub the competition. CBS-TV has just set John Houseman's hourlong "Law Breakers" series. Again night by night, it's ABC on Sundays with the "Alaskans" at 9:30, and NBC with Dinah Shore at 9. ABC is set with "Adventures in Paradise" at 8:30 Mondays, and (depending on whether Firestone decides not to take the 10 p.m. half-hour for "Voice of Firestone") "Fat Man" at 10-11. Steve Allen goes Monday night 10 to 11 on NBC.

Tuesdays, after 8:30, the only show set so far by anybody is Garry Moore at 10 by CBS. The Wednesday post-8:30 lineup is topped by Perry Como at 9:10 on NBC. CBS has alternating U. S. Steel-Armstrong hour dramas at 10. ABC is going to put "Fat Man" at 9 Wednesdays.

"Playhouse 90" will back another season for CBS-TV Thursdays between 9:30 and 11 p.m., alternating with Equitable Life's "Biography" series. Fridays, ABC is sure to continue "77 Sunset Strip" at 9:30-10:30, and CBS hopes to be going with "Fabulous 40" at 9, even though Ford deal is cold. Lastly, Saturday, NBC hopes to replace "Cimarron City" with "Laramie." Welk is a certainty on ABC and, on this particular night, there is a chance one or two other house may move in.

## Coca-Cola's Mex Hex On Spot Radio Buys; Withdraws Ad Budget

Mexico City, March 24.

Jose Horacio Castro, sales manager for Coca-Cola in Monterrey, in this city to discuss new advertising plans, stated that the soft drink firm has pulled out of spot advertising in this city and other urban centers of the country because surveys have shown that "radio spot advertising has lost its force in Mexico because of the tremendous amount of commercials interspersed between melodies."

As a matter of fact, situation is so bad in some cases that commercials break into a song several times. This has been noted not only in this city but in provincial radio programs where commercials seem to account for far too much broadcast time. And listeners have been steadily complaining about the constant assailing of their ears with singing, spoken, acted and recited commercials.

Radio spot advertising has lost its effectiveness for some years now, Castro said, and it is the chief obstacle why many stations are unable to build up their listeners. There are exceptions, he said, where a station does not go "spot announcement" crazy, limiting these to sane numbers.



Available for all motion picture and television uses—the combined stock shot libraries of NBC TELEVISION FILMS and THE MARCH OF TIME—more than 30 million feet of film, minutely indexed for instant availability. Name your subject; we'll have it! Call Peggy Moran at...



729 Seventh Avenue.  
New York 19, N. Y.  
Circle 7-8300

### DANBURY

10 yr. old Col. home in own private 5 acre estate w/panoramic lake view. Fruit trs., art. well, oil heat. 60 mi. Times Sq. w/car, NH or NYC RR. 9 lg. rms., 3 bths., 2 kit. (sepp. wing apt.), 14x26 lv. rm. w/stone flpl., play rm. area w/stone flpl., 18x24 scr. prch., patio. Taxes \$381 yr. Owner built. Exc. Cond., \$39,500.  
PHONE: PI 3-4147

### TEMPORARY "EXTRA MONEY"

Tide yourself over between assignments. Day, Week or Month. Secretaries, Trainers, Clerks, Switchboard, all office machines. Our Clients are "N.Y.'s Finest Firms." No Fee to You.  
**ALLIED TEMPORARY SERVICE**  
15 E. 40 St. Lobby Floor

# KNOCKOUT

# WBZ-TV

BOSTON



writes Jim Allen,  
Sales Manager

The POPEYE tidal wave has hit Boston and swamped the competition. "POPEYE'S an absolute knockout," writes WBZ-TV Sales Manager, Jim Allen.

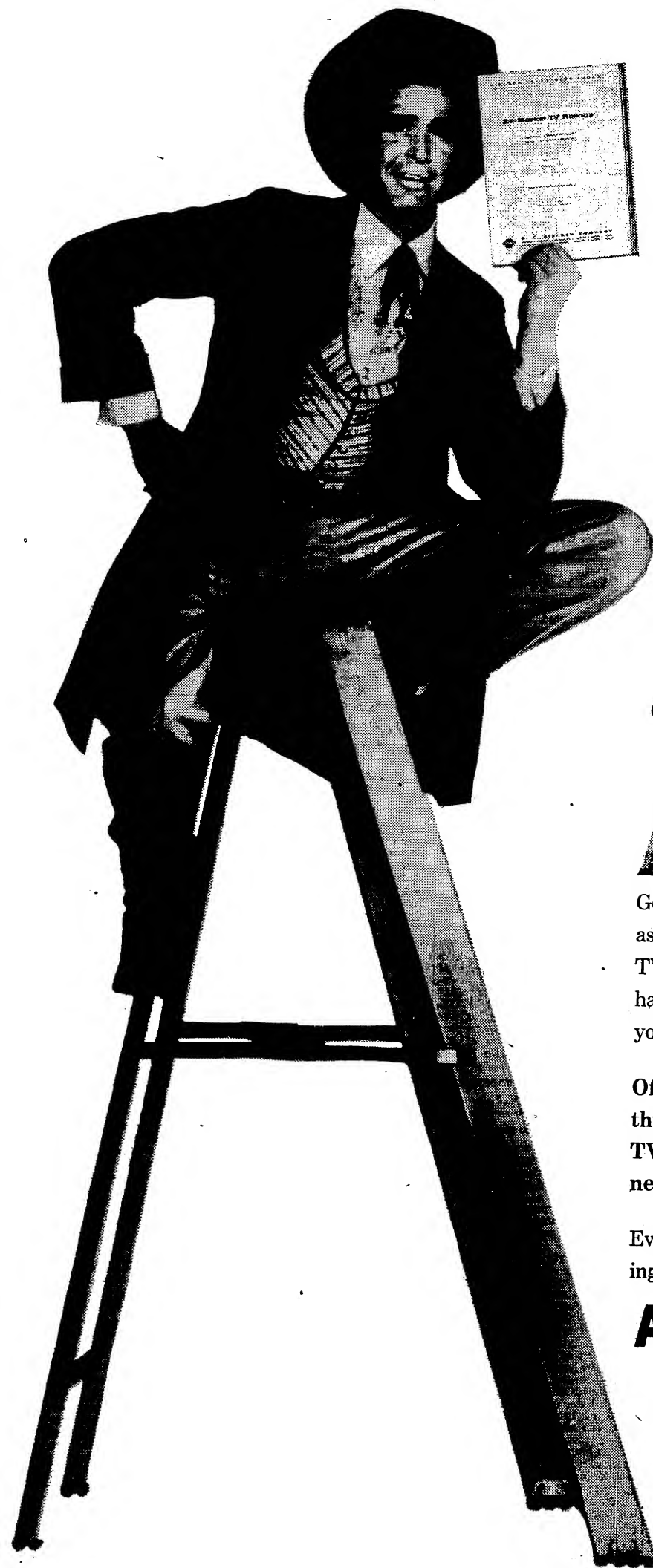
"Wherever we place him, POPEYE carries off top rating honors and builds strong audience following. We run POPEYE daily at 5 P.M., Sunday evening at 6 P.M., and six days per week on our Big Brother show. His ratings are more than 50% higher than even such network standouts as American Bandstand."

WBZ-TV proves there's no such thing as "over-exposure" for POPEYE. Many stations have been running him for years with complete sponsor sell-outs.

Why not cut your station a big slice of top-ratings and sponsor backing with reliable, irresistible POPEYE?

# u.a.a.

UNITED ARTISTS ASSOCIATED, INC.  
NEW YORK, 345 Madison Ave., Murray Hill 6-2323  
CHICAGO, 75 E. Wacker Dr., Dearborn 2-2030  
DALLAS, 1511 Bryan St., Riverside 7-8553  
LOS ANGELES, 9110 Sunset Blvd., CRestview 6-5886



# Go right to the TOP ...go ABC-TV

Go right up the list of nighttime half-hours, as reported in the latest Nielsen 24-Market TV Report. Compare them — half-hour for half-hour, network for network. Here's what you'll discover:

Of the 42 evening half-hours (Sunday through Saturday, 7:30-10:30 PM), ABC-TV is No. 1 in 18! Each of the other two networks is first in only 12.

Every day, in every way, ABC-TV increasingly measures up. And up. And up.

## ABC TELEVISION

Source: Nielsen 24-Market TV Report, week ending March 14, 1959.

# Mexico Would Impose School 'Tax'

## On Foreign Radio-TV Sponsors

Mexico City, March 24. Foreign sponsors of radio and television programs in Mexico may be asked to contribute to the school building campaign in the republic.

The popular "This Is My Land" program here has, for some time, initiated a drive to build a school a month, with funds contributed by sponsors and listeners.

Now, Alfredo Robledo, secretary of the National Authors Union, stated that the Department of Education should "invite" foreign product manufacturers to contribute their share.

Robledo, head of the union of theatre and television writers, said that the "acute problem of shortage of schools" could thus be resolved.

Mexico does have an educational housing problem, and there was talk not so long ago of opening up movie houses mornings as "improved classrooms." Nothing came of this, however. Possibly because kids would not pay much attention to the three R's in the temples of Mickey Mouse, Walt Disney and their favorite cowboy heroes.

Robledo pointed out that Mex-



Jerry Austin, sidekick of "Cannonball" Mike Malone—rugged men entrusted to maintain the nation's commercial lifeline.

# ADVERTISERS

## SNAP UP ITC'S CANNONBALL

New Markets Sold  
Each Day—Wire Now  
For Your Choice  
Of Availabilities!



Dynamic action adventure and intense human interest



BRAND-NEW by Robt. Maxwell, creator of LASSIE!

**I T C**  
**INDEPENDENT**  
**TELEVISION**  
**CORPORATION**

488 Madison Ave. • N.Y. 22 • PLaza 5-2100

ico should follow the lead of such countries as the U.S., France, England, etc., where private enterprise collaborates with federal authorities in resolution of common problems for the public good.

Subsidiary firms of parent U.S. companies produce a long line of products to care from pharmaceuticals to cars. Robledo said that these "all powerful" companies should follow the example of the "This Is My Land" television series and agree to sponsor a specified number of schools each month.

A few representative sponsors contacted here had no comment to make because idea is "nebulous," now but if a "definite program" is submitted, they would "study it."

## Buckley

Continued from page 39

the managerial changes, with Buckley and his own board appointment, David Mahoney, opposed.

It was explained that while WNEW-TV, N. Y., was turning a profit it was not large enough to satisfy many of the stockholders. And, officially, the new Met management explained that the board of directors attributed whatever successes or advances WNEW-TV and WTTG, the Washington TV station, made in recent months to Bennett Korn, v.p. directly in charge of the stations. According to Met, it was only when Korn "acted on his own" that successes came about.

Kluge said that as chairman alone "I had only certain functions and, as a matter of fact, they are very limited." Kluge, who in addition to being a grocery chain operator and being involved in the ownership and management of several other business enterprises, was a station owner long before he ever came to Met and he still is, although he just sold two of his privately owned stations. He said that the other members of the board of directors, while experienced biz hands, could not "judge the real down diggings" of the corporation, because "they were not broadcasters."

Future status at Metropolitan of the many executives hired by Buckley is subject only to meeting the normal biz criteria—"if the board decides they are doing their jobs as well they certainly will be kept on." Kluge made this reply after he was questioned on the status of John Jaeger, a trusted Buckley aide, and active manager of WNEW Radio until Buckley was given the radio station as his sole worry for the next three years.

## 'Capitol Cloakroom'

Continued from page 47

anteed. It made an exciting live show and held well for stations using it subsequently.

Marlow's skill in lining up guests even once resulted in his talking the Philippine Ambassador (and former United Nations president general), Carlos P. Romulo, into going on the show although Romulo had been specifically instructed by the Philippine president not to discuss the Quemoy-Matsu issue publicly in the U.S.

In its first 11 years, "Capitol Cloakroom" has interviewed more than 720 members of Washington officialdom. Senators have been guests 481 times; Presidential Cabinet members, 50 times; members of the U.S. House, 79 times; ambassadors, 20 times.

British Foreign Minister Selwyn Lloyd was once interviewed in Paris by CBS reporters asking their questions over a cable from New York. Lester Pearson was questioned in Ottawa the same way.

Marlow, who turns 32 next month, also produces two regional public affairs shows for CBS from Washington. He has a weekly "Congressional Close-Up" on WCBS-TV and WCBS radio in New York, and a monthly tv program, "Capitol Hill to California," on the CBS 60, KNXT, in Los Angeles. Marlow has produced "Capitol Cloakroom" for five years. His predecessor is Lewis Schollenberger, now associate director of

news and public affairs for CBS here.

CBS news correspondents who rotate on the "Capitol Cloakroom" panel are Eric Sevareid, Wells Church, Bill Downs, Charles von Fremd, Paul Niven, Robert Pierpoint, Howard K. Smith and Neil Strawser. George Herman is the regular anchor man.

## Petrillo

Continued from page 31

ance having to do with Petrillo's first audience with the President of the United States. Some other gems that dropped out in the telling:

"When you're called in to see the President, you don't just walk in and say 'what the hell do you want?'"

"My brother Caesar—he writes music like I talk English."

Others honored at the 18th annual dinner meeting of the Broadcast Pioneers were Don McNeill, who for 25 years has been host of ABC's "Breakfast Club"; Raymond F. Guy, NBC senior staff engineer, who was cited as a leader in broadcast development; and Goar Mestre, owner of CMQ, Havana, Cuba, cited for high standards in Latin American broadcasting. Posthumous Hall of Fame Award was presented to Walter Albert Wade, founder of Wade Advertising, for creativity in programming, particularly in the conception of "National Barn Dance." The award was accepted in his behalf by his son, W. G. Wade 2nd.

## Whitney, Stone

Continued from page 30

and is expected to gander VIP Radio Inc. properties this week.

Meanwhile, N.Y. Herald Tribune, owned by Whitney, is going full blast in promotional tie-ups with the stations on a network basis. A leased teletype hookup from the Trib's city room to WVIP feeds a complete roundup of news and features from sign on to signoff time with increase in sale of Trib's reported in Westchester area. Newsdealers report Sunday Tribs, for first time in history outselling N.Y. Times in Westchester area, largely attributed to increase of Trib news over WVIP's facilities.

Dick Doan, former news director of VIP Radio Inc., was upped to network director. Nick Andrews was made general sales manager for the network and Rex Costen, former ad agency exec and CBS staffer, was signed on as director of music for Herald Trib Radio Network.

Toppers of the four stations meet this week in WVIP quarters to discuss network problems. Trib this week also began series of large display space calling attention to its "Operation Earlybird" newscasts over WVIP and WVOX. Trib's daily radio station log was recently revised with the dropping of WMGM and insertion of Mt. Kisco and New Rochelle station listings.

## Mutual Sale

Continued from page 30

with Mutual, Intermountain can function as a program originator and program feeder to stations in the mountain and west coast areas. Intermountain, at its discretion, could pick up some MBS commercial programming if it falls into the regional web's programming pattern.

In a separate deal, KIMN, Denver, a jointly-owned Intermountain station, has signed a new two-year affiliation contract with Mutual.

MBS losing KALL, in Salt Lake City, has picked up KLUB, an ABC outlet. Latter formerly was an ABC Radio affiliate.

Election of George C. Hatch on MBS' new board of directors raised some eyebrows in the trade. Hatch is prez of KALL, now an ABC Radio affiliate, and chairman of the board of Intermountain. Understood one reason for Hatch's continued management interest in MBS is Mutual's outstanding bill to Hatch of \$36,000, as well as KALL functioning as a feeder of programs to MBS west coast stations.

New board of directors of Scranton Corp. has removed Hal Roach Jr., as prez of the Hal Roach Studios, Inc., a Scranton Corp. subsidiary. A five-man board was named to direct studio activities.

## Radio Review

### SALUTE TO JOHNNY

With Eddie Cantor, Horace Heidt, Marlene Dietrich, Russ Morgan, Ferdie Grofe, Ben Grauer, emcee; others  
Director: David Sutter  
25 Mins., Thurs. (19); 8:05 p.m.  
NBC Radio, from New York

This one-shot special was primarily a tribute to the famed bellhop who's been paging Philip Morris for 25 years. As such it served to focus public attention on how he's been a human trademark for the cigaret since adman Milton Blow discovered him in the Hotel New Yorker's lobby way back in 1933.

But over and above the personal tribute, the NBC Radio 25-minute salute served to mirror the entertainment and personalities when radio was in its heyday. Philip Morris picked up the tab on a number of top radio shows in the '30s and '40s including "Johnny Presents the Russ Morgan Show of 1937," "The Milton Berle Show" and the "Horace Heidt Youth Opportunity Program."

All the above shows as well as others were excerpted in this nostalgic salute. Russ Morgan's band played a few bars of "Blue Moon" in 1937 tempo, some Eddie Cantor-Phil Harris repartee from a yesterday Cantor show was reprised and a portion of a vintage Berle show was also tossed in. If nothing else, the Berle insert served to illustrate the nation's changing tastes in humor.

Ben Grauer as emcee nicely wrapped up the overall salute and helped sustain an air of continuity. "What wonderful memories these voices bring back," Cantor observed in adding his own personal congratulations. Most dialers, familiar with the pre-war era, probably shared his enthusiasm. *Gibb.*

## Equal Time

Continued from page 47

to have the petition printed. His suit against the two webs was for \$800,000,000 in damages.

### That Farmers Union Case

Washington, March 24. U. S. Supreme Court Monday (23) heard arguments on another equal time puzzler—whether stations can be sued for airing libelous remarks by a political candidate.

WDAY, Inc., of Fargo, N. D., was sued for \$150,000 by the North Dakota Farmers Union after it telecast a speech by 1956 senatorial contender A. C. Townley alleging the union had Communist aims.

WDAY attorneys argued that it could not shut Townley up because of the Communications Act's ban against censoring speeches made by candidates under the equal time requirement. The Farmers Union countered that deletion of libelous remarks doesn't constitute censorship.

WDAY was joined in its stand by the National Assn. of Broadcasters and the American Civil Liberties Union. The Federal Communications Commission and Justice Dept. filed a joint brief urging against any decision that would give broadcasters censorship powers, but ducking the issue of whether they should be held immune from libel suits.

## Canada B'casters

Continued from page 47

the board that audio outlets had a responsibility in improving the public's taste in program preference and okayed Cooke's suggestion that a committee from BBG meet with a group of broadcasters to mull the matter of drafting clear broadcast regulations.

Two radio activities practically unanimously down-thumbed by the stations and the board were give away and marathon airers. Some stations admitted to using both promotional gimmicks but agreed, "never again."

Albany—Schine-owned WPTB has been awarded a silver medal by the National Headliners Club, in the latter's 25th anniversary competition for journalistic achievement. The citation is for public service in the news and editorial campaign 1st April to save the Scotia Nava. Supply Depot from deactivation.

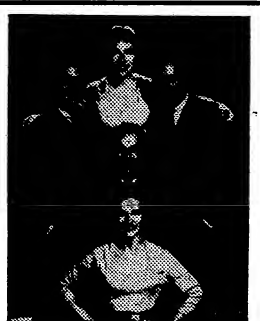
# NBC Requests Gov. Rocky Give Radio-TV the Run Of N.Y. Legislative Halls

David C. Adams, NBC senior executive, last week urged N.Y. Gov. Nelson A. Rockefeller and his legislators to hasten passage of bills to permit tv, radio and motion picture coverage of hearings of the state legislature "or of its committees or of temporary state commissions."

Specifically, Adams called attention to the proposed amendment of Section 52 of the N.Y. Civil Rights Law. He said tv mikes and cameras are an integral part of news dissemination as the typewriter, news camera and printing press.

Adams said tv coverage would not upset the orderliness and decorum of public hearings and court trials, nor was there any basis in fact for the contention that tv's presence detracts from the ability of a speaker to concentrate on the matter at hand.

Charlotte—Sterling Wright, formerly of Asheville, has joined the staff of WSOX-TV. He will serve as production manager and assistant program director of the station.



## THE NOTEWORTHIES

Jimmy Dean Show, CBS-TV  
Singing Jingles

Mgmt. ROMAR ENT. PL 7-5980



Mgt. William Morris Agency

## HOUSE FOR SALE

Widower will sell or lease a unusual modern 4 year old good party house on approx. 2 acres. Completely furnished in secluded and restricted section of Upper Saddle River Valley, N. J. 1 mile from Garden State Parkway and New York Thruway. \$65,000.00 or \$450.00 per month or will share. All inquiries will be treated confidentially. Phone: DAVIS 7-2263 or write John P. Sykes, R.D. 2, Allendale, N. J.

## JOHNNY JOHNSON'S Charcoal Room

Luncheon served Noon to 3 P.M.  
Monday thru Friday  
COCKTAILS—DINNER—SUPPER  
848 Second Avenue at 45th Street  
Member all charge clubs  
MU 4-7250—Open 7 days



EVERY DAY ON EVERY CHANNEL

**BROOKS COSTUMES**  
3 West 68th St., N.Y.C. Tel. PL 7-5400



In the great tradition

**His first  
television appearance**

On March 31st, British viewers watching ATV's 'Play of the Week' will see Sir John Gielgud, fresh from the immense personal triumph of his American tour.

For his world television debut, Sir John has chosen to appear in N. C. Hunter's play 'A Day by the Sea' which ran for 387 performances at the Haymarket Theatre, London. In the television production, Sir John will be appearing in the company of Gladys Cooper and Margaret Leighton.

Once again on the British Independent Network ASSOCIATED TELEVISION make theatrical history.



**ASSOCIATED TELEVISION LIMITED**  
Television House, London

# Jocks, Jukes and Disks

By HEERM SCHOENFELD

The Kalin Twins (Decca): "COOL" (Sheldon\*) is a cute, juve-angled entry which this duo handle for strong impact. "WHEN I LOOK IN THE MIRROR" (Cedarwood\*) is a more routine ballad.

Scott Stevens (APT): "WHY, WHY, WHY" (Walnut\*), a lifting item with an above-par rocking lyric, gets a catching vocal that the Coke set may latch onto. "SUNDAY IN MAY" (Walnut\*) travels down a very familiar melodic groove.

Van Dykes (Felsted): "ONCE UPON A DREAM" (Disney\*) gets a smooth harmony workover re-

ber delivered by a combo with a distinctive sound. "GODNESS OF ANGELS" (Alhikati\*), a slow ballad, has a romantic lyric peg which the kids may go for. Ode Smith (Citation): "WHY DO I FEEL SO ENCHANTED" (Empress\*), a fine ballad with a light beat, is belted for promising results by this savvy stylist. "YOU'VE CHANGED" (Melody) is another classy song which jocks can use for change of pace.

Frank D'Rone (Mercury): "YES-TERDAYS" (Harms\*), the great oldie, turns up in an arresting vocal whose stretched-out notes will nab

## Best Bets

**JONI JAMES** ..... **I STILL GET A THRILL**  
(MGM) ..... Perhaps

Joni James' "I Still Get A Thrill" (Words & Music\*) is another surefire reworking of a great oldie for the current market. "Perhaps" (Parliament\*) is a fine ballad side.

**DELLA REESE** ..... **ONCE UPON A DREAM**  
(Jubilee) ..... Time Was

Della Reese's "Once Upon A Dream" (Disney\*), from the "Sleeping Beauty" pic score, is a nifty swing ballad which this songstress belts powerfully enough to snag spins on all levels. "Time Was" (Peet\*) is a classy slow-tempoed ballad also due for plays.

**RITCHIE VALENS** ..... **THAT'S MY LITTLE SUZIE**  
(Del-Fi) ..... In A Turkish Town

Ritchie Valens' "That's My Little Suzie" (Kemo\*) is a strong commercial rocking item made by this teenage singer shortly before his recent death in an airplane accident. "In A Turkish Town" (Kemo\*) is a ballad with a pretty melody which Valens handles in quieter style.

**THE VEL-TONES** ..... **CAL'S TUNE**  
(Kapp) ..... Playboy

The Vel-Tones' "Cal's Tune" (Alan-K\*) is a bright rocking entry which this combo delivers with a fresh enough sound to click. "Playboy" (Alan-K\*) is a less effective slow-tempoed entry.

**CLYDE McPHATTER** ..... **I TOLD MYSELF A LIE**  
(MGM) ..... The Masquerade Is Over

Clyde McPhatter's "I Told Myself A Lie" (Wemarr\*) is the type of rocking ballad which this performer can turn into a potent commercial entry. "The Masquerade Is Over" (DeSylva, Brown & Henderson\*) is another fine rendition of an oldie by a standout blues singer.

**GARY STITES** ..... **LONELY FOR YOU**  
(Carlton) ..... Shine That Ring

Gary Stites' "Lonely For You" (Jones\*) is a solid ballad with a downbeat message and an upbeat rhythm which this newcomer projects in approved commercial style. "Shine That Ring" (Jones\*) is an okay slice in brighter tempo.

freshing in its ungimmicked musical approach. Could be a big version of this tune. "DAME TU CORAZON" (Dora\*) is a less effective Italo-flavored ballad.

Harry James Orch: "SHE'S GOT TO GO" (Russell\*), marking Harry James' move over to this label from Capitol, is a striking side sparked by Ernie Andrews' blues vocal. "BLUE BALAO" (p.d.) is a driving instrumental spotlighting some of James' trumpeting.

Ed Townsend (Capitol): "DON'T EVER LEAVE ME" (Fairway\*) is an all-out torch song with a lyric that's about as desperate as one can get. The delivery is in a matching mood and the result is dramatic, even if somewhat depressing. "LOVER COME BACK TO ME" (Harms\*), the standard, is handled with an entertaining beat.

Ray Ventura Orch (Versailles): "MELODIE D'AMOUR CHA CHA" (Rayven\*) is a cha cha version of a hit song by a first-rate French orch. "PARISIAN ROCK" (Rayven\*) is an okay swing instrumental.

Julie London (Liberty): "MUST BE CATCHIN'" (Metric\*) is a cleverly written showcase for this songstress' lowkey song stylings. "SOMETHING I DREAMED LAST NIGHT" (DeSylva, Brown & Henderson\*), a melancholy oldie, gets an effective atmospheric rendition. Johnny Dorelli (20th Fox): "JULIA" (Hill & Range), an Italo disk import, is an infectious ballad delivered in Italian and with a whistling chorus which could put it over. "BOCCUSSIA DI ROSA" (Hill & Range) has a rhythmic touch that'll earn it spins.

Gail Davis (RCA Victor): "THE WABASH CANNONBALL" (p.d.) joins the folksong cycle with a good country-type rendition. "ARE YOU READY" (Sherman\*) is an okay rocking tune in a familiar groove.

The Falcons (Flick): "YOU'RE SO FINE" (Alhikati\*) is an interesting, rough-hewn rocking num-

some attention. "FASCINATING RHYTHM" (New World\*) is another updated standard in a swinging format.

Kenny Martin (Federal): "NOW I KNOW" (Jay & Cee\*) is an off-beat rhythm number delivered with fine blues quality. "TELL ME NOT TO GO" (McCoy\*) is a



LAWRENCE WELK

First DOT RECORD Releases  
"MR. MUSIC MAKER"  
Dot L.P. Album No. 3164  
Two E.P.'s—Nos. 1079-1080  
(Also Available in Stereo)

more conventional ballad which gets special impact via the vocal style.

Garry Lee (Time): "WHY" (Desert Palms-Trinity\*), a well-written ballad in a simple and effective rocking rendition, delivers the message clearly to the kids. "THEY DON'T SEE" (Trinity-Desert Palms\*) is another good entry by one of those unknown singers with the potential of breaking through.

Tommy Tucker Time (Sunbeam): "MY BLUE HEAVEN" (Feist\*) returns the veteran bandleader in an amusing workover of the oldie with good use of choral ensemble. "THE MAN THAT COMES AROUND" (Green Bros. & Knight\*) is another oldie with a lyric too dirty for the airlines.

Gloria Gunther (Arch): "YOUR LOVE REMINDS ME" (Metz-Pioneer\*), an okay rocking side, is delivered by this songstress with multiple dubbing technique. "MOVE ON OUT" (Pioneer\*) is a noisy uptempo side that goes nowhere.

Johnny Bachelor (Era): "MUM-BLES" (Sherman-De Vorzon\*) is a nifty rocking tune with an original lyric idea projected for solid impact by this singer and instrumental combo. "ARABELLA JEAN" (Sherman-De Vorzon\*) is a conventional teenage ballad.

\*ASCAP. \*BMI.

## Duke Out of the Blue To Score 'Anatomy' Pic

Chicago, March 24. Duke Ellington has been released from his Blue Note three-weeker and a flock of one-nighters in order to devote six weeks to scoring Otto Preminger's "Anatomy of Murder" picture for United Artists. It wasn't known here, however, whether Ellington was to record for the soundtrack.

Band was due at the Note May 6. A replacement has yet to be signed.

"Some Like It Hot" (United Artists). The soundtrack package of the upcoming Marilyn Monroe pic starrer is solid in all departments and bids to be a powerful commercial entity once the film gets rolling. The bygone flavor of the 1920s is caught in the repertoire of oldies, plus the new title song, played by the Adolph Deutsch and Matty Malneck orchs, and above all, in the vocals by Miss Monroe. Her rendition of "I Wanna Be Loved By You" is a standout piece of parody which could step out as a single hit.

Harry Belafonte: "Love Is A Gentle Thing" (RCA Victor). In this set, Harry Belafonte returns to the folk and quasi-art song genre in which he excels. Once again, this singer pitches up a fresh songalogue in his intense, controlled style. Included are a fine new ballad, "Fifteen," folk songs like "Go 'Way From My Window," lullabies, a western song and some others for a well-rounded program.

Tony Bennett-Count Basie Orch: "In Person" (Columbia). Recorded during a performance at the Latin Casino in Philadelphia, this offering combines the hard-hitting vocals of Tony Bennett with the swinging instrumentation of Count Basie's orch together with whistling and stomping of the nitery crowd. In fine voice, Bennett gets tremendous impact from such songs as "Without A Song," "Just In Time," "Lullaby of Broadway," "Ol' Man River" and other oldies.

Steve Allen: "The Jazz Story" (Coral). As commentator of this historical jazz rundown, Steve Allen maintains a level tone which is neither too hip nor too patronizing. At the same time, he keeps the gab to an absolute minimum, letting the musical illustrations tell most of the story. Included in this triple-LP package are over 40 selections ranging from 1926 "Snag It" by King Oliver's Savanah Syncopators to some modern sides. It's an entertaining sampling, restricted by obvious problems of catalog availability, from the rich thesaurus of recorded jazz. Leonard Feather is billed with Allen as co-creator of this production.

"Seven Ages of Jazz" (Metro Jazz). This is another sketch of jazz's history recorded during the jazz festival at Wallingford, Conn., last year. Via performance by a flock of contemporary artists like Billie Holiday, Willie (The Lion) Smith, Don Elliott, Maxine Sullivan, Tyree Glenn and George Adams of jazz, including folk blues, ragtime, dixieland, bop and modern are explored. Brownie McGhee, folksinger and guitarist, is responsible for the most striking numbers in the set. Leonard Feather narrates briefly and to the point.

Gordon MacRae: "The Seasons of Love" (Capitol). Gordon MacRae's legit pipes, which stand up

under repeated spins, work out on a program of seasonal songs, some of which have been getting heavy exercise recently, including numbers like "September Song," "It Might As Well Be Spring," "I'll Remember April" and "My Funny Valentine." MacRae, however, injects new and rich values into the overworked oldies.

Bobby Darin: "That's All" (Ato). With a good pop score in the juve market already under his belt, Bobby Darin is now going after a more particular and more adult audience with this roundup of standup songs. It's a revealing performance that he gives here and it's a bit difficult to associate his renditions of "Mack The Knife," "Softly As in a Morning Sunrise," "I'll Remember April" and "Some of These Days" with the singer of "Splish Splash" or "Queen of the Hop." But it does show up his vocal versatility and should do a lot in helping his career.

The Merrill Staton Choir: "Broadway Chorus Call" (Epic). Working with some nifty choral arrangements by Jimmy Leyden, the Merrill Staton Choir takes off on a dozen memorable showtunes of fairly recent vintage and develops 'em into a likeable musical potpourri. Represented in the package are tunes from "Flower Drum Song," "Carousel," "South Pacific," "My Fair Lady," "Guys and Dolls," "Music Man," "Pajama Game," "Most Happy Fella" and even the short-lived "Whoop-Up." It's all done with an appealing choral spirit.

Sonny King: "For Losers Only" (Colpix). Sonny King is a virtual newcomer to the disk wars and makes a definite mark in this first LP excursion. He's a pop singer who delivers with taste, care and understanding of what lyric values are all about. His phrasing, too, helps give this songbag of familiar a listen-again quality. With an orch conducted by Van Alexander and arrangements by Johnny Williams, King sticks out on such as "The Masquerade Is Over," "My Melancholy Baby," "Smoke Gets In Your Eyes," "I Cried For You" and others of the same genre.

Adele Addison & Jubilee Singers: "Little David Play On Your Harp" (Knapp). Negro soprano Adele Addison and a polished ensemble, the Jubilee Singers, join in a supple program of spirituals. Miss Addison gives poignant rendition of numbers like "Sometimes I Feel Like A Motherless Child," "Steal Away" and "Were You There," back by the Jubilee Singers who deliver several songs on their own. *Henn.*

## Dot Recalls Disk

Continued from page 1

ery would never distribute a product that's not clean family entertainment. Thiele, on the other hand, stated that although he agrees with Wood that the LP is not for children "such great poets as Walt Whitman and E. E. Cummings have works not suitable for children but are respected on an artistic level."

Thiele added, "One probably would not expose children to certain paintings hanging in the Louvre and I personally do not feel that the Kerouac album is 'off-color' or in 'bad taste.' Unfortunately, I was never aware of any policy at Dot concerning matters of this type."

The "bad taste" segments concern some of Kerouac's lines about girls in a San Francisco bar. Thiele, over the weekend, had been trying to get an okay from Kerouac for deletions on the disk but so far he has been able to get in touch with no one but Kerouac's manager who said that there would be no cuts allowed.

Gilbert Millstein, New York Times scribe who brought Allen and Kerouac together, stated, "If Wood intends to set the standards of his record company by the taste of his children, and those of any children I am afraid that the standards of the record industry, at least in one area, may fall into an even lower level than they are now." Millstein, who did the album liner notes for the package, added, "I am not accustomed to writing liner notes in defense of pornography."

VARIETY

## 10 Best Sellers on Coin Machines

1. COME SOFTLY TO ME (2)
2. VENUS (4)
3. ALVIN'S HARMONICA (4)
4. IT'S JUST A MATTER OF TIME (3)
5. CHARLIE BROWN (5)
6. IT'S LATE (2)
7. PINK SHOE LACES (1)
8. STAGGER LEE (11)
9. PETITE FLEUR (7)
10. TRAGEDY (1)

PETER GUNN THEME

I CRIED A TEAR

GUITAR BOOGIE SHUFFLE

I'VE HAD IT

SEA CRUISE

THERE'LL NEVER BE ANYONE ELSE

THIS SHOULD GO ON FOREVER

IF I DIDN'T CARE

DONNA

I NEED YOUR LOVE TONIGHT

[Figures in parentheses indicate number of weeks song has been in the Top 10]

## Second Group

- |                |             |
|----------------|-------------|
| Fleetwoods     | Dolphin     |
| Ronnie Height  | Dori        |
| Frankie Avalon | Chancellor  |
| David Seville  | Liberty     |
| Brook Benton   | Mercury     |
| Coasters       | Atco        |
| Ricky Nelson   | Imperial    |
| Dodie Stevens  | Crystallite |
| Lloyd Price    | ABC-Par     |
| Chris Barber   | Laurie      |
| Thomas Wayne   | Fernwood    |

- |                |          |
|----------------|----------|
| Ray Anthony    | Capitol  |
| LaVern Baker   | Atlantic |
| Virtues        | Hunt     |
| Bell Notes     | Time     |
| Frankie Ford   | Ace      |
| Ricky Nelson   | Imperial |
| Rod Bernard    | Atco     |
| Connie Francis | MGM      |
| Ritchie Valens | Del-Fi   |
| Elvis Presley  | Victor   |

# TERP TIME IN TANK TOWNS

## AGAC's 'Damn the Torpedoes (Pubs), Full Speed Ahead on Collection'

Despite roadblocks set up by several large and small publishers, the American Guild of Authors & Composers is proceeding at a fast pace in operating its new royalty collection agency for clefters. AGAC's agency, which began rolling at the outset of this year, has been buttressed by cooperation from the two top publishing firms, Music Publishers Holding Corp., (the Warner Bros. combine) and The Big Three (Robbins, Feist & Miller), the Metro-20th Century-Fox subd.

AGAC execs gave their members a rundown last week on how various publishers were reacting to the centralized collection of coin. The music firms were divided into three categories: (1), cooperative; (2) outright hostile; and (3) the Mahatma Gandhi circle of passive resistors. In the first category, aside from MPHC and the Big Three, are Walt Disney Music, Frank Music, Ben Bloom Music, Robert Mellin, Tommy Valando, E. B. Marks, Roncom, Criterion, Sammy Kaye, Fred Raphael and other companies, for a total of about 150 publishers who have agreed to pay writer royalties through AGAC.

MPHC has already funnelled its first quarter payments through AGAC. The other firms have asked the writers to sign simple authorization forms which AGAC has approved.

The second group of "hostile" firms, according to AGAC execs, include companies like Shapiro-Bernstein, Famous, Mills and others who are allegedly insisting upon all kinds of legal technicalities before operating through AGAC. Famous Music, for instance, has asked the writers for special authorizations, properly notarized, before turning over the (Continued on page 62)

## DJ Payola: Like Headwaiter's Tip

Pressure to get air play by small company labels is responsible for the disk jockey payoffs, according to Martin Block, veteran WABC, N.Y., platter spinner who was interviewed on Mike Wallace's WNTA-TV show Monday (23) night. Although Block stated that his contract with payola did not go beyond a \$10 bill attached to a new disk, he said that enough smoke existed about under-the-table deals to warrant a strong suspicion that deejay payola exists.

Block told Wallace: "I get very suspicious when a record comes to me on Monday and I play it on the air for the first time on Monday afternoon, and that's generally when other disk jockeys get it, and Thursday I will receive lists that show this new record is way up on the list in popularity. They haven't had enough time to sell enough copies to know that they're tops in sales."

Block conceded that he didn't always receive new platters from the smaller companies, who brushed him off because they felt he "came too high." One distributor said he didn't send disks to Block because "\$20 was our top price for getting the record played." The vet jockey said he never reported such things to the district attorney's office because he placed it in the same category as tipping the headwaiter a few bucks in order to get a ringside table in a night club.

Block said that the pressure of fly-by-night outfits was a definite factor in the payola picture. Many of these labels get one singer and enough to finance one recording session and then try to sell the master to a major company. If they can create enough noise around the master, they can get a major company to put it out, Block stated.

## STEADY GROWTH OF 'DANCE CLUBS'

By JACK PITMAN

Chicago, March 24. The danceband field, on a constant hunt for new markets in the growing economic pinch, has struck a fresh lode in the form of smalltown "dance clubs."

Their mushrooming, largely over the past 12 to 18 months, comes primarily from a desire for name attractions rather than an indicated dearth of routine dance affairs in the particular locality. As such, the trend, while it's helping the talent side of the business, isn't exactly a sunny omen for the hamlet ballroom operators and sometime dance impresarios.

Growth of these do-it-yourselfers is acknowledged happily, if somewhat guardedly, by such agencies as Willard Alexander, MCA, GAC and Associated Booking, who appear to be most active in pioneering the market.

No one seems to know how many clubs now exist, but one agent says he's aware of "maybe 20, whereas a year ago I only knew of three." Strength of membership varies, of course, on local population, and, from those clubs reported, ranges from around 50 to 150 couples and up, each couple assessed a dues payment for the season. The sum may be \$30 or \$40, again depending. Many of these nonprofit projects are so well organized as to involve voluminous bylaws and embossed membership cards, and in most cases the club takes on an apt (Continued on page 58)

## Rackets Infest Music Industry, Says Nat Cole

San Francisco, March 24. Nat King Cole took a slap at racketeers in the pop music business during his stand at Fairmont Hotel's Venetian Room. In a San Francisco Chronicle interview Cole said a national crime syndicate undoubtedly has "lots of influence" in the music industry.

"It's never been proven," he said, "but it certainly seems clear. It doesn't take talent to get to the top today; it takes connections."

Cole claimed the present state of pop music could largely be blamed on graft and corruption in industry, saying:

"We've entered the era of the complete takeover and the payola. We used to have just three record companies and they'd take time to build a star, because it helped them build themselves. Now we've got 2,000 fly-by-night companies all fighting to get their records played by disk jockeys or placed in the jukeboxes."

"I think good clean promotion is fine for the business, but most of the present methods are plain skullduggery. I know some of these disk jockeys and you can't tell me they like this stuff they're plugging."

## Cap Ups Fred Grimes To Asst. A&R Producer

Hollywood, March 24. Frederic A. Grimes has been named assistant artists & repertoire producer in charge of special projects for Capitol Records. Grimes, now in his sixth year with CRI, has served the company in various production and sales positions, most recently as tape editor in the a&r division.

Ed Yelin has been set to supplant Grimes in the tape editor's spot. He comes from the Buffalo branch of Cap's distributing corporation where he was a sales rep.

## R&B, Jazz and LP Execs Quizzical On NARAS (Disk 'Oscar') Nominations

### Castro Strings Along With Philly on Fest

Philadelphia, March 24. Four Philly string bands, who parade locally on New Year's Day, will be guests of Fidel Castro's new regime to help launch the Cuban Festival of Arts. Each group will perform on a successive weekend of the month-long April celebration.

First of the outfits to wing to Havana (April 9), will be the Fergo String Band, who waxed the hit platter "Oh Dem Golden Slippers." The Polish American, South Philadelphia and Fralinger String Bands follow.

## WB Taps Weiss As Int'l Director; Coast-Paris Run

Hollywood, March 24. Warner Bros. Records is taking its first step into the global disk scene with the assigning of Robert B. (Bobby) Weiss as international director of the label. Weiss, who's been overseas rep for Capitol Records and E. H. (Buddy) Morris' publishing firms, is currently meeting with WB prez James B. Conkling to outline the diskery's foreign policy including manufacture, distribution, sales and promotion, plus reviewing the choice of foreign associates.

In addition, Weiss will be responsible for acquiring compositions and copyrights for the WB music firms (Music Publishers Holding Corp.). He will shuttle between bases in Burbank (Calif.) and Paris. His first assignment will be to organize distribution of the WB line in England and on the Continent.

After his huddles with Conkling, Weiss will head for Paris, stopping off in New York for confabs with Hal Cook, veepee and director of national sales; George Avakian, director of artists & repertoire; and Herman Starr, MPHC topper. Weiss resigned his post with Morris after a two-year tieup to take on the WB job.

## '100 STRINGS & JONI' A CARNEGIE DUALER

Joni James has been set for a concert date at New York's Carnegie Hall May 3. She'll appear with the Symphony of the Air in a program titled "A Hundred Strings & Joni." The orch will be conducted by Miss James' husband-manager Tony Acquaviva.

MGM Records is issuing an LP tagged "A Hundred Strings & Joni" to coincide with the concert. Date is being handled by Columbia Artists Management which is eyeing possibilities of booking the package into outdoor music festivals like the Hollywood Bowl and Philly's Robin Hood Dell this summer. A series of such conceits with symphony orchestras in England and the Continent have already been set for next fall and winter.

## Pleasant's Vienna Tie

Pleasant Music, publishing firm headed by Hans Lengsfelder in New York, has wrapped up a deal with the Ludwig Doblinger firm of Vienna for rights to the latter catalog in all English-speaking countries.

The Doblinger firm, o'dest publishing company in Austria, owns copyrights of many works by Franz Lehar, Ralph Benatzky, Oscar Straus, and others.

The morning-after hangover of grapes, which has been common to the "Oscar" institution in all its show biz phases, has now recurred in the disk field following the listings of nominations by the National Academy of Recording Arts & Sciences for the upcoming final awards next month. NARAS came up with five nominees in each of 28 different categories of disk activity.

Paul Weston, who heads the Coast branch of NARAS, said the organization, which is making its "Oscar" awarding bow this year, welcomes "constructive criticism." He particularly urged the critics to get inside NARAS so that their voices could be heard. Weston pointed out that one of the possible reasons why the r&b boys left out is that so few of them are eligible to vote in the NARAS setup because of their failure to join.

Weston also stressed that the main consideration in the NARAS nominations was "artistic merit," not commercial success. Hence that would explain why numerous hot selling artists were nowhere to be seen on the award lists.

The beefs focussed on two categories: rhythm & blues and jazz. One indie label exec in New York specializing in these fields asserted that the NARAS nominations in these fields were completely off-base. He said any listing of top r&b awards which doesn't include artists like Fats Domino, Ray Charles, Clyde McPhatter, etc., has no relevancy to the actual disk business.

The NARAS nominations, he charged, stretched the meanings of words in getting artists like Harry Belafonte, Nat King Cole and Perez Prado into the r&b category. The only legitimate nomination, he said, was The Champs' "Tequila," since even Earl Grant's "The End" could not be considered authentic rock 'n' roll.

In the jazz categories, NARAS was charged with riding a few particular hobby horses, like Jonah (Continued on page 62)

## Col's Package On 'Blitz'-ed 'Juno'

Although the Marc Blitzstein musical, "Juno," folded on Broadway last Saturday (21) after a two-week run, Columbia Records will hit the market with the original cast album package. The LP, which was put into the groove last Sunday (15), features Melvyn Douglas and Shirley Booth.

According to Goddard Lieberman, Col prez, the closing of the show has little relevance to company's recording plans. "A successful Broadway show," he said, "is one thing and a musical score of merit may be quite another. In this case, we have recorded 'Juno' because I was impressed with the music when I first heard it, and nothing that has happened subsequently has led me to change my mind."

Upcoming of Col's original cast album agenda are "First Impressions" and "Gypsy."

## Elvis Pic-Disk Bio For Reich Publication

Frankfurt, March 24. Pfc. Elvis Presley, who's stationed near here doing his tour of duty with the U.S. Army, isn't taking any chances on being forgotten. He's just arranged for an unusual album with biography and photos to be released in Germany. Southwest Printing in Munich is publishing "Die toende Story" (The Sounding Story), in which Peter de Vecchi has written the life story of the singer. Book is illustrated with 16 color photos of Elvis, and also contains records on which his photo is imprinted.

## RCA Victor's Mex Subsid To Wax T. S. Eliot Drama

Mexico City, March 24. RCA Victor in Mexico, impressed with performances given by youthful actors here in presentations of T. S. Eliot's *Murder in the Cathedral*, have decided to wax the poetic British work in the Spanish idiom. Performance of the Eliot work at the Fabregas Theatre is among the best of the current theatrical season.

RCA feels there is a market for a Spanish version due to interest here in the poetic drama. Mexicans who understand English have been purchasing the Old Vic recording of the play, starring the late Robert Donat.

## Deal Cooking Between ASCAP, AIR Committee

An agreement between the All-Industry Radio Committee and the American Society of Composers, Authors & Publishers now looks like a strong possibility. Talks between the radio group, representing 640 indie outlets, and ASCAP execs, are now in progress and it's understood that the differences between the two parties over licensing fee rates have been reduced to minor considerations.

Negotiations between the radio indies and ASCAP were resumed last week after the rate case was taken before Judge Sylvester Ryan in N.Y. Federal Court and the broadcasters presented their proposals for a cutback in ASCAP rates of approximately 30%.

ASCAP has asked the indies to extend for another year the contract for 2.25% which expired Dec. 31 and rejected the station's bid to get the video rate of 2.05%. In the meantime, the indies are operating under an interim agreement based on the old rate.

ASCAP previously extended its licensing deal with the radio network stations and has working contracts with several hundred indie stations not represented for the All-Industry Radio Committee.

## YUGO B.O. SRO VIA WORD-OF-SATCHMOUTH

Frankfurt, March 17. Louis Armstrong and his six-man band, now on a European tour, have broken all house records in Belgrade, Yugoslavia, according to word just received here—even though they haven't yet appeared there.

Armstrong's jazz orch is slated to play two concerts in Belgrade April 2, and the Yugoslav papers announced that tickets would go on sale for the events starting yesterday (Tues.). Concerts are being sponsored by a city organization.

Top price is over \$6, extremely high for the low-paid Yugoslavs to fork over, and about six times the top price for opera tickets in Belgrade. Black market prices on the ducats are now rumored to be 10 times as high as the original fee.

## Arnold Maxin to Europe

Arnold Maxin, MGM Records prexy, left for Europe over the weekend. He accompanied Joseph R. Vogel, Loew's prexy, and Maurice Silverstein, veepee of Loew's International.

While overseas, they'll visit the MGM studios in England and meet with reps of EMI (Electric & Musical Industries), British affiliate and distributor of MGM Records.

# U.S. Now a 'Musical Democracy' As Result of Disk Spread: Lomax

By MIKE GROSS

"The record business has turned America into a musical democracy." So says Alan Lomax, folk music collector who's been in Europe for the past eight years digging up material for LP release here.

Lomax is tremendously impressed by rock 'n' roll which has brought the folk-blues and folk-spiritual forms into the pop market. "Rock 'n' roll," he says, "is an extension of jazz and blues and it's being kicked around the same way jazz and blues were in their early days." He also pointed out that when he left the States in 1950 there were just a handful of people actively performing pure folk songs. "Now," he added, "there are more than 5,000 entertainers involved with getting the folk message across."

"Rock 'n' roll," he stated, "is opening the door to America's genuine traditional music and freeing it from its longtime domination by the European culture."

Of the important forces now at work in developing the American musical heritage, Lomax pointed to the "citybillys" and the "blue grass" purveyors. Latter school he credits to Bill Monroe who started the drive to orchestrate folk music. In the "citybilly" category he puts singers like Pete Seeger who attempts to carry on the folk tradition in the city.

As a "musical sociologist," as he refers to himself, Lomax cites the Dick Clark Show (ABC-TV) as a phenomenon of our times. He was amazed, he says, to see caucasian teenagers keeping time to an offbeat. He adm'ts that rock 'n' roll is suffering from an "inferiority complex" but singers like Bobby Darin and the Everly Bros., and songs like "Charlie Brown"—a true portrait of "juvenile problems," in his estimation—are showing "daring" and "imagination" and will help build a stronger appreciation and acceptance of the new beat.

Lomax is in New York for a Carnegie Hall concert he's co-producing with Lou Gordon April 3. It will spotlight such performers as James Driftwood, the Stoney Mountain Boys, Muddy Waters, Memphis Slim and Pete Seeger, among others.

On the disk end, Lomax has already prepared 17 LPs for a Columbia Records series called "World Library of Folk and Primitive Music." He's also set 11 LPs with Westminster on "Songs and Dances of Spain" and is readying a similar series for Westminster on music from Italy and Great Britain.

## Vic Mizzy's Unison Label & Pubbery

Vic Mizzy, New York ASCAP songwriter, is setting up his own music operation with disk and publishing wings. Mizzy is launching a Unison label shortly and has formed an ASCAP publishing firm under the same name. First Unison release will showcase a new Canadian singer, Tommy Britt, on a couple of songs written, arranged and conducted by Mizzy. Mizzy's wife, songstress Mary Small, will also cut for Unison's single and LP sked.

Distribution of the new label will be handled exclusively through London Records, which will get a cut of the take. The diskery, however, is wholly owned by Mizzy.

## London's XYZ & Splash

Walter Maguire, pop records sales chief of London Records, added two new lines to the diskery last week. Frank Slay and Bob Crew's XYZ label debuted via London with teenager Tommy Payne singing "Shy Boy" and "Fire Engine Red Bandana." The other label is Splash Records, which is run by deejay Murray Kaufman. The Splash coupling was made by Billy Mure.

Among the other lines handled by London now are Richmond, Felted and Monument.

## Rank's Pubbery Snag

London, March 24.

Another Rank Organization venture is hitting difficulties. Discussions are now going on about its music publishing affiliation following indications by the David Toff Music Publishing Co. Ltd., which has been handling the printed notes via subsidiary Filmusic Publishing Co. Ltd., that it didn't want to go ahead.

Present Rank intention is still to have a direct hand in a pubbery. This might be done by operating its own setup headed by a man from within the org.

## High Fidelity Records Building Coast Studio

Hollywood, March 24.

High Fidelity Records is laying plans to build its own recording studios here, according to prexy Richard Vaughn. Latter has purchased the old Bar of Music site and plans to tear down the building and construct a modern studio.

Vaughn has also completed purchase of the first Neuman lathe from Germany's Telefunken Co. for stereo mastering and use in the U.S. It's expected to be installed and ready in two weeks.

## British Disk Bestsellers

London, March 24.

Smoke in Your Eyes... Platters (Mercury)  
As I Love You... Bassey (Phillips)  
Side Saddle... Conway (Columbia)  
Pub With No Beer... Dusty (Columbia)  
My Happiness... Francis (MGM)  
Petite Fleur... Barber (Pye-Nixa)  
Stagger Lee... Price (HMV)  
Little Drummer Boy... Beverly (Decca)  
Gum Lose Flavor?... Donegan (Pye-Nixa)  
It Doesn't Matter More... Holly (Coral)

## TRIO FORM FIRM FOR 'BALLAD OF AL CAPONE'

Hollywood, March 24.

Malvin Wald and Henry F. Greenberg, who scripted Allied Artists' "Al Capone," and composer-conductor David Raksin have set up a company to record and distribute "The Ballad of Al Capone."

Ditty is based on theme of picture, which Raksin scored.

## Smith's Col-to-Kent

Dick Smith resigned as New York branch sales manager of Columbia phonographs to take over as national sales manager of the Kent Record Co.

He was with Columbia for 26 years.

## Terping In Tank Towns

Continued from page 57

name such as "Cottillion," "Encore," etc.

Top-rank bands have been playing for such clubs at less than "list price," with several factors combining to favor the locals in negotiations. The main point is flexibility. To land a big attraction at the best possible price, schedules of five or six gigs a year are short notice affairs enabling a club to take advantage of a band's "en route" status. In other words, where it can, a club will fill a touring unit's open date if the tooters are close enough to make the stopover financially feasible (and, of course, if travel time permits). Fact that lulls usually occur early in the week is okay with the clubs, who realize they must take the hindmost in this respect to get the best return for their budget.

Apart from immediate cash-in-hand value and the promise of a broadening market to tap, expansion of terp clubs in territories generally neglected by the name bands should yield welcome "side" benefits. Chiefly, it could end the waste (if not monetary loss, in a sense) of idle days when a band jumps, say, from Chicago to Las Vegas or the Coast for an extended stand. Wide patches of west and southwest country which, for various reasons, have been fallow areas for the name orchestras, could hence pull 'em in for several layovers enroute. In this way, local terp-thirsters are made happy (with new dance enthusiasm kindled), and the band re-

coups on travel expenses and then some.

Of sidebar interest is the somewhat vexing problem agents are facing trying to uncover all the clubs. The problem has them thinking in terms of special saturation mailings (to chambers of commerce, newspapers, radio-TV outlets, etc.) in those territories thought most fertile for the club idea. And at least one temper-center has an alliance with some smalltown newspaper editors, his reasoning being that local gazettes are "clearing houses" for community activities, and as such would be logical liaison between buyer and seller. The arrangement has already paid off.

## Flamenco for Nippon Via Carlos Montoya

Carlos Montoya's troupe will be giving the Japanese public their first major live contact with flamenco music when his tour opens in Tokyo Friday (27). Montoya will cover all the major Japanese centres before winding up his trek April 20.

RCA Victor, via its Japanese Victor affiliate, is tying in with the tour by releasing in Japan three of the guitarist's bestselling packages with heavy promotions.

Wynne Records, label operated by Sid Pastner, has taken over distribution of the Star Satellite diskery, a Philly-based company.

## RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 20 cities and showing comparative sales rating for this and last week.

National  
Rating  
This Last  
wk. wk.

Artist, Label, Title

		New York—(Galexy Music Shop)	Boston—(Moshier Music)	Albany—(Van Currier Music Co.)	Washington—(Super Music)	Philadelphia—(Shellenburg's)	Pittsburgh—(Stedford's)	Miami—(Spec's Records)	Memphis—(Trent-Wood)	Louisville—(Variety Records)	Dallas—(Titchie-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Cleveland—(Record Rendezvous)	Indianapolis—(Ayres)	Detroit—(Harper Music)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Drug Store)	San Francisco—(Columbia Music)	Hollywood—(Wallace Music City)	Seattle—(Sherman-Clay)	PHOENIX
1	1	FRANKIE AVALON (ChanceMor)	1	2	2	1	1	2	1	2	10	9	1	1	2	2	5	1	1	4	150	
2	5	FLEETWOODS (Dolphin)	3	1	5	1	2	5	5	4	7	1	1	4	5	1	109					
3	4	BROOK BENTON (Mercury)	6	3	3	8	10	8	1	4	3	2	5	6	8	76						
4	3	COASTERS (Atco)	8					5	4	1	2	3	2	6		10						
5	2	CHARLIE BROWN	2	4		3				10	3		2	3		6	55					
6	9	DAVID SEVILLE (Liberty)																				
7		ALVIN'S HARMONICA																				
8	8	RICKY NELSON (Imperial)				2		6	10					4		3	4	7	41			
9	6	SKYLINERS (Calico)																				
10	13	Since I Don't Have You	3		6									2		3		2	39			
11	15	THOMAS WAYNE (Fernwood)				7		6	4	5						3	4		37			
12	7	ANDY WILLIAMS (Cadence)																				
13	18	HAWAIIAN WEDDING SONG	4			2				6			9	9		7	10	5	36			
14	12	MITCH MILLER (Columbia)																				
15A		Children's Marching Song	6		4	4				4			5	8					35			
16		LLOYD PRICE (ABC-Par)																				
17		Stagger Lee	9		4			3	1										33			
18		CHRIS BARBER (Laurie)																				
19		Petite Fleur	5			5		9	9	4									31			
20		DODIE STEVENS (Crystalette)																				
21		Pink Shoe Laces			4			9					5	7		10		8	23			
22		RITCHIE VALENS (Del-Fi)																				
23		Donna						6	3		9		6						20			
24		ROD BERNARD (ATCO)																				
25		This Should Go On Forever	5	8						1									19			
26		ELVIS PRESLEY (Victor)																				
27		A Fool Such As I																	19			
28		RAY ANTHONY (Capitol)																				
29		Peter Gunn Theme				10				6									17			
30		BUDDY HOLLY (Coral)																				
31		It Doesn't Matter Anymore						7	8	4									17			
32		ELVIS PRESLEY (Victor)																				
33		I Need Your Love Tonight	8	10															15			
34		RICKY NELSON (Imperial)																				
35		It's Late						8		2			8						15			
36		BELL NOTES (Time)																				
37		I've Had It				7				10	9								12			
38		BILLY WILLIAMS (Coral)																				
39		Nola								3									12			
40		CYRIL STAPLETON (London)																				
41		Children's Marching Song	7					10		5									11			
42		LAVERN BAKER (Atlantic)																				
43		I Cried a Tear							9	6	7								11			
44		FRANKIE FORD (ACE)																				
45		Sea Cruise			7		9												10			

**Arnold Shaw, E. B. Marks Music** v.p., heading the music publishers drive in behalf of the Red Cross while Ray Bloch will chairman the orch division in the fund-raising campaign.

# Top Record Talent and Tunes

# VARIETY. DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2 mention and so on down to one point. Wherever the word "top" is used, it means to one point. Wherever the word "less" is used, it means less than one point. Listed are those which receive only one mention. Cities and cockneys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

- ASCAP + BMI

[illegible]

# Historic Bill

Continued from page 1

ASCAP, promptly issued a statement lauding Celler and declaring that he was "thrilled" by his "magnificent" action in introducing the bill.

Celler coupled introduction of the bill with a strong attack on the jukebox interests who have fought successfully for 25 years any change in the royalty provision.

That the disclosures of the Senate Rackets Committee probe into the jukebox industry figured strongly in Celler's action was apparent in his remarks.

He noted the widespread support of legislation ending jukebox royalty exemption by such groups as the American Bar Assn., General Federation of Women's Clubs and Government agencies, and added:

"Despite this strong support, every time the composers of America have petitioned the Congress to remedy this rank injustice, the jukebox interests have pleaded poverty and good citizenship and have attacked the composers as being greedy and bad citizens.

"This farce of the poor but honest jukebox interests is about played out."

Citing McClellan Committee revelations of gangster infiltration of the jukebox industry, Celler declared: "It ill becomes the jukebox interests, therefore, to conduct that kind of campaign against those who seek to establish their legitimate rights."

The New York congressman said a good part of the "huge" profits garnered from jukebox operations "go into the hands of the unruly elements" exposed by the rackets committee.

Celler said composers and publishers "are hoping and praying" for enactment of the bill before the end of the present Congress. "It is now felt," he added, "that the creators of America's wonderful repertory of musical works are on the brink of fulfillment of their hopes for this act of simple justice, so long overdue."

Celler's bill, like the O'Mahoney measure, would make jukebox operators liable to performing royalty payments. It differs from the Senate measure in that it does not provide for a doubling of mechanical royalties on records sold for jukebox use.

Celler has not as yet set a date for hearings on his bill. O'Mahoney, Chairman of the Senate Copyright Subcommittee, is scheduled to make a decision on this score sometime after the Easter recess. His bill was approved by the Judiciary Committee last year, but too late for Senate action.

Hillel & Aviva, Israeli folksinging duo, and Russian guitarist Anatole Malukoff topline a Town Hall, N.Y., concert Sunday (29).

## LATEST RELEASE

### THE NOBLES

sing  
JUST FOR ME

b/w  
TO BE  
10412

## THE PLAYMATES FEATURE STAR LOVE

ON ROULETTE RECORDS  
FAMOUS MUSIC CORPORATION

### YOUNG BOSTON COMPOSER

with three professional musical scores to her credit interested in collaborating with New York playwright . . . happy to furnish references — please do the same . . . write Mrs. Owen C. Howe Jr., 80 Wallasey St., Weston, Massachusetts.

M-G-M's

**GIGI**  
HEADED FOR  
AN OSCAR....

NOMINATED  
FOR  
**9** ACADEMY  
AWARDS

... AND REMEMBER,  
ONLY

M-G-M Records

HAS THE  
ORIGINAL CAST  
SOUND TRACK  
ALBUM

STEREO E3641 ST  
MONAURAL E3641 ST

OVER  
1/2 MILLION  
SOLD



50 MILLION VIEWERS WILL BE WATCHING  
ON ACADEMY AWARD NIGHT, APRIL 6, NBC-TV  
Dealers: Be Prepared for the Rush — STOCK UP NOW!

FLASH!

Attention M-G-M Records DISTRIBUTOR SALESMEN  
WIN VALUABLE PRIZES  
SEE SPECIAL "GIGI" CONTEST PORTFOLIO

## Disk Biz Needs Hard Sell

Continued from page 1

people who formerly believed that the enjoyment of "classical music" required some special college degree or applied academic indoctrination.

2. The fantastically wide choice of good music now available, from Abaco to Zeisl. It is probable that the catholicity of this choice has aided the performance of music, encouraging concerts and recitals to roam over a wider range.

3. The opinion that rock 'n' roll is demoralizing is merely an opinion, nothing more. Is there really such a thing as immoral music? Perhaps we ought to get some facts through a sociological study.

4. All pop music is not rock 'n' roll. Much of it is charming and beautiful, ranging from the folk songs of Harry Belafonte to the excellent and incisive singing of a Sinatra or a Como.

5. Our best popular composers—and the best work of those composers—are being heard more than ever before. Count the number of Rodgers & Hammerstein, Cole Porter, George Gershwin albums available in the Schwann catalog. Judge the ingenuity and craftsmanship of these albums!

6. The art of arrangements, the presentation of the song with interesting orchestral background, has been developed to a new height. This may very well educate the ear, to make that ear receptive toward more complex symphonic music.

7. Spoken records, while not bestsellers, have brought Shakespeare, the Bible, documentaries

and even Nature's sounds into the home. It is probable that more poetry is heard today than has been read for a good many years.

8. Records are beginning to be used as teaching aids—learning languages, learning to play music, learning to typewrite, etc.

9. The Broadway show albums bring current musicals closer to Sandusky, Ohio, than they are to Scarsdale, N.Y. Broadway albums are not only an important source of additional income to the theatrical producer, but act as "samplers" and encourage going to the theatre.

10. The worldwide orientation of the recorded repertoire, be it zarzuelas or the songs and dances of Scotland, may help remove the remnants of the insular fence that was once built around America.

11. Conversely, the popularity of American-recorded records abroad widens the listening audience for all kinds of American music, from the frivolous to the serious, and helps to make us known as a music-loving nation.

12. The packaging of records has, at least in part, offered excellent art to the public. By no means are all of the albums decorated with a picture of a pretty girl.

13. Without the recording industry, radio stations could no longer operate. We would not willingly forego radio's service.

Certainly problems and abuses have arisen in the record industry. But the balance by far lies toward the positive. That needs to be asserted, unapologetically.

## Victor Blau Tops WB Music on Coast

Victor Blau will head the Warner Bros. music firm's Coast operation. His job is to be consolidated to include all music activities in films, tv and music publishing. Blau is veepee and Coast chief of Music Publishers Holding Corp., publishing arm of the Warner Bros. film company.

The Blau appointment is in line with the publishing concept on operations in Hollywood. Main function of the Coast publishing firm chief now is to work with indie producers to set up assignments for their contractual composers, spot their catalog tunes, etc. Firms now also pitch for musical director assignments for the background theme, which is usually converted to disk album form or even a pop platter extraction of the main theme. It's unlike the old days in Hollywood when film musicals dominated and each studio had its own musical director.

Blau has been with the Warner Bros. firm for the past 20 years. At one time he was in the copy-right department in the New York office. Herman Starr continues to head the overall MPHC operation.

### 'Harpo, Halos & Horns'

Chicago, March 17. Mahalia Jackson, Chico & Harpo Marx, and a sextet of dixieland all-stars will headline the annual benefit show of the Chi chapter, Multiple Sclerosis Society, set for May 8 at Medinah Temple. Layout is being aptly called "Harps, Halos and Horns."

The tailgate unit will consist of Jack Teagarden, Peeewe Russell, George Wetling, Johnny Pate, Jimmy McPartland and Art Hodes. Don Davis band will showback the other acts.

### NARAS

Continued from page 57

Jones, George Shearing and Count Basie, and ignoring the mainstream of current jazz creativity. Where, one jazz expert asked, were names like Charles Mingus, Miles Davis, Thelonius Monk or Gerry Mulligan.

Raised eyebrows were also directed at the omission from the nominations of such names as Elvis Presley and Johnny Mathis, two consistent hot sellers both in the album and single field. Room for such artists could easily have been made, it was said, in view of the multiple nominations for such artists like Frank Sinatra, who racked up nominations in about a dozen categories, and Perry Como, who was runner-up in the number of mentions.

An exec of a major disk company in New York, who preferred to remain anonymous because of possible "sour grape" charges, said the NARAS nominations overlooked the disk packages which "furnished the excitement to get the customers into the stores and set the trends which others are now following." He stated that it looked as if the members of the Academy were voting from a partisan stance rather than an overall industry viewpoint. He cited as a healthy example the choice of indie-made "Marty" film for an "Oscar" by the Motion Picture Academy of Arts & Sciences because it represented a fresh artistic approach.

Lloyd Dunn, Capitol Records artists & repertoire v.p. and one of the sparkplugs of the disk Academy, also emphasized that the way to correct any defects in the nominations was to participate in the NARAS voting. While conceding that the nominations created an imbalance in certain categories, he said that, on the whole, the vote was an objective evaluation of the industry's output, particularly in light of the fact that it was the first such attempt for the NARAS membership.

## See Hear, Private Presley

Continued from page 2

photographer for an American paper in Europe. American Week-end, sneaked in and got shots of EP polishing boots and shaving.

While the military bars the press from him, Presley is doing a standout p.r. job on his own. Living with his father, grandma and one male aide at a rented house in this small but luxurious spa, he gets an average of 100 calls a week for interviews, tv appearances, photo layouts. He generally devotes one night a week to keeping up with the major requests—meaning constant layouts in German, French and English papers.

Because under his recording contract he's not permitted to do any tape interviews, he's rejected all requests for those except for one tape-recorded transatlantic phone interview with Keith Sherriff of Radio Station WHHH in Memphis. He's also nixed all requests for tv from Germany's Hessischer Rundfunk and England's Associated Rediffusion who wanted to send a team over and film him at home.

Press covers his every public move—Elvis at the Ice Show, Elvis watching a film being made in Munich, Elvis in his new auto. (The BMW factory in Germany gifted him a snow-white supercharged \$8,000 sports model. Since his house has no garage, he parks it nightly on the street. And every morning, it's covered with lip-sticked notes, phone numbers and names of local gal fans.)

**Not Dead—Just Bally**  
Wire services recently lost about \$100,000 when a phony report circulated "Elvis killed in auto accident." Unhappy Third Armored Div PIOs were kept up all night denying the info, with reporters screaming, "I know it's true—why do you lie to me?" And AP, UPI, Reuters and France Press answered queries from throughout the world denying his demise. An angry UPI official believed rumor started from "some fellow in the States who's writing a book on Elvis and wants publicity."

Just like any other soldier overseas (those with families are permitted to live off-base), Elvis gets up at about 5:45 a.m. to be at the barracks for 7 a.m. duty, shares a car pool with several other soldiers living in Bad Nauheim.

Day is spent in classroom study of map-reading, compass work, cleaning his jeep, or out on the terrain in practice. As a jeep driver, he's taught to plant and locate munitions and scout work. Friday is GI party night, scrubbing latrines and barracks until 10 p.m. to be ready for Saturday inspection.

**KP, the Great Leveler**  
"When I came in the Army I was expecting a lot of kidding and so-called harassment from the other boys. People told me when I got in they would make it hard for me. But it was really just the opposite. When the fellows found out I was doing the same things they were—on guard detail, road marches, KP—they figured we're all alike."

His first purchase on the Ger-

man economy was a guitar. "I wanted to bring my own along but it didn't fit in the duffle bag," he grinned. And he keeps in practice playing at home and occasionally entertaining some of the fellows from his outfit.

His tour of duty ends this month. He adds a sincere, "I hope the folks back home haven't forgotten me."

### AGAC

Continued from page 57

writers' coin to AGAC. AGAC execs pointed out that publishers have Harry Fox's office to collect mechanical royalties from the disk companies and nobody ever insisted on notarized authorizations. In the third group of publishers, who have not indicated their attitude one way or another, but are believed to be hostile, are companies like Chappell; Bourne; Bregman, Vocco & Conn, and Joy Music.

At the AGAC meeting last week where the AGAC collection plan was clarified and defended, one writer claimed that since the collection agency began operating Jan. 1, he received his first royalty check in 11 years from one of his publishers. Another writer stated that his royalties jumped 50% over what it had been previously.

### (Sam) Finch Label

A new company, Finch Records, has been set up in New York by Sam Finch, who is making his debut as a singer on his own label. Jazz pianist Jimmie Jones is handling the artists & repertoire slot.

THE INN OF THE SIXTH HAPPINESS

**THE CHILDREN'S MARCHING SONG**  
NICK NACK PADDY WHACK  
CHILD MUSIC CORPORATION

MUSIC BY  
JESSE GREER

**KITTY FROM KANSAS CITY**

Vocal - Instrumental  
Published by  
FEIST

**TURK MURPHY**

and His SAN FRANCISCO JAZZ BAND

Currently SECOND WEEK OF FIVE WEEK ENGAGEMENT  
ROUND TABLE, New York

Starting April 17—HARRAH'S, Reno

ROULETTE RECORDS

NOW BOOKED EXCLUSIVELY BY

**ASSOCIATED BOOKING CORPORATION**

JOE GLASER, Pres.

745 Fifth Ave. 203 N. Wabash Ave 407 Lincoln Rd. 8619 Sunset Blvd.  
New York 22, N.Y. Chicago, Ill. Miami Beach, Fla. H'wood 46, Calif.  
PLaza 9-4600 CENtral 6-9451 JEFFerson 8-0383 OLYmpia 2-9948

with the efficiency, the quality, the technical mastery that has always been associated with the name of M-G-M!

For information concerning our custom services,

contact Frank Cocchiarella, Director

**M-G-M RECORD MANUFACTURING DIVISION**

120 Arlington Ave., Bloomfield, N. J.

Pilgrim 3-5300

**INTER-RACIAL**

LUXURY HOMES  
NEW & USED

**FINEST**

AND BEST IN  
NASSAU COUNTY

CALL OR WRITE  
**SILCO**

ROCKVILLE CENTRE

4-6363

18 Lakeview Ave., Rockville Ctr., N. Y.

IN BEAUTIFUL TANGLEWOOD SECTION OF ROCKVILLE CENTRE,  
LONG ISLAND, N. Y., COLONIALS, SPLIT LEVELS, CAPE COD, RANCHES FROM \$25,000 AND UP.

40 MINUTES FROM BROADWAY

## Pubbery (Frank) A-La-Diskery; Staff to Suit

Stuart Ostrow, veepee of Frank Music, is reshaping the publishing firm along recording company lines. He's reshuffled his staff so that activities in the album and pop field will be handled separately, plus different setups for the sale and acquisition of material.

In the new Frank formation, Milt Kramer has been set as exec in professional department and Bert Siegelson, formerly exec aide to Ostrow, has been upped to the newly created position of director of national exploitation.

Kramer was formerly with Mike Todd and recently handled his own personal management firm. His duties at Frank, in addition to professional chores, will include the attracting and development of new writing talent for Broadway, pix, tv and disks.

Along with his promotional duties, Siegelson will represent firm's album-catalog operations, reporting to Kramer, and will act as liaison for the Coast recording firms. First on his agenda will be a three-week national tour beginning in San Francisco and covering Los Angeles, Dallas, Chicago, St. Louis, Cleveland, Detroit and Pittsburgh.

Frank Music is the publishing operation of cleefer Frank-Loesser.

## Nuttings-On-Charles Terpery Into Warehouse

Waltham, Mass., March 29. The venerable dance hall, Nuttings-on-the-Charles, where Paul Whiteman, Rudy Vallee and all the big bands of the '30s tooted, came to the end of its run here last week when it was sold for \$38,000 to become a warehouse.

Louis Richmond sold the dancery to Parke Snow stores. The spot dates back to long before World War I, when it was a mecca for canoeists.

**3 BIG ONES**  
FROM MPHC

AS TIME GOES BY  
JOHNNY NASH, ABC-Par

THE HANGING TREE  
MARTY ROBBINS COLUMBIA

RIO BRAVO  
from the WB pic  
DEAN MARTIN, Capitol

# VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution  
Encompassing the Three Major Outlets

Coin Machines    Retail Disks    Retail Sheet Music  
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

POSITIONS  
This Last  
Week Week

ARTISTS AND LABEL

TALENT

TUNE

1	1	FRANKIE AVALON (Chancellor)	Venust
2	6	FLEETWOODS (Dolphin)	Come Softly To Me†
3	4	BROOK BENTON (Mercury)	Just A Matter Of Time†
4	2	DAVID SEVILLE (Liberty)	Alvin's Harmonica*
5	5	RICKY NELSON (Imperial)	It's Late† Never Be Anyone Else†
6	3	COASTERS (Atco)	Charlie Brown†
7	8	LLOYD PRICE (ABC-Par)	Stagger Lee†
8	9	THOMAS WAYNE (Fernwood)	Tragedy†
9	7	CHRIS BARBER (Laurie)	Petite Fleur†
10	..	DODIE STEVENS (Crystalette)	Pink Shoe Laces†

POSITIONS  
This Last  
Week Week

TUNE

TUNES

PUBLISHER

1	1	†VENUS	L'Dale & Rambled
2	8	†COME SOFTLY TO ME	Cornerstone
3	7	†IT'S JUST A MATTER OF TIME	Edén
4	2	*ALVIN'S HARMONICA	Monarch
5	3	†CHARLIE BROWN	Tiger
6	10	†STAGGER LEE	Sheldon
7	..	†TRAGEDY	Bluff City
8	5	†PETITE FLEUR	Hill & Range
9	4	*HAWAIIAN WEDDING SONG	Pickwick
10	..	†THERE'LL NEVER BE ANYONE ELSE	Eric

\* ASCAP † BMI F-Film

## Brit. M & P Industries (Gala Label) Ups Profit

London, March 17. Musical & Plastic Industries, group that started to market cut-price disks under the Gala label last October, made a record gross profit of \$582,400 in 1958, comparing with just under \$344,000 in the previous year. In addition

to platters, the outfit also deals in musical instruments and tape recorders.

No breakdown has yet been issued to show just how much the diskery contributed to the overall result.

Perez Prado orch booked for a one nighter in San Antonio on April 10 by the Tri-college council.

## Stan Pat Doesn't

Chicago, March 24.

Stan Pat, midwest sales and promo chief for Roulette Records since the label was inception two years ago, is pulling out at month's end.

He'll stay in the biz, though, and is mulling several offers that will keep him based here.

## Peace Efforts Delay Auction Of Bourne Firm

Attempts by attorneys to patch up managerial difficulties at Bourne Inc. have resulted in a two-week postponement of action towards the public auction of the publishing firm. Firm was originally scheduled to go on the block April 21.

There's also been a two-week postponement in bidding for the firm between Mrs. Bonnie Bourne (widow of founder Saul H. Bourne) and her daughter, Beebee Bourne. The differences between the two, who are both exec veepees in the firm, originally cued the public sale.

Insiders say that the postponement has been made for two reasons: 1) to allow for possibilities of a reconciliation and 2) to allow for time for prospective buyers to look into the Bourne books.

It's understood that the firm is pulling in about \$200,000 a year from the American Society of Composers, Authors & Publishers and that the "upset price," or lowest bid to be considered, at the public auction would be around the \$2,000,000 mark.

## 21% Dip on Disk Sales In Brit. Vs. Jan. of '58

London, March 24.

At \$3,542,000, manufacturers' sales of 6,785,000 disks in January totalled 21% less than in January, 1958, according to the Board of Trade. Export sales, at \$750,400, showed a drop of 4%.

The statistics are marked once again by a reduction in the number of 78 rpm platters—1,757,000 in the month as against 5,762,000 in January of a year ago. Sharp upswing in production of 45s is indicated by the percentage increase of 94. Actual figures: 3,683,000 in January, 1959, and 1,898,000 in January, 1958.

Production of 33½ disks, at 1,346,000, compared with 1,426,000, a drop of 6%.

Mills  
HIT REMINDERS

- HELLO, 'AWAII, HOW ARE YOU?
- KALUA MOON
- YAAKA HULA HICKEY DULA (Hawaiian Love Song)

MILLS MUSIC, INC.

Another OTTO HARBACH romantic hit

# I SAW YOU SMILE

Sensational "SMOKE GETS IN YOUR EYES"  
Successor to

WITH MUSIC BY HAROLD ORLOB

Composer of "I Wonder Who's Kissing Her Now"

Gloriously Sung by

## MARVIN HAYUTIN

In the Magic Tradition of McCormack, Caruso, Tucker and Pinza

HARVEST LABEL, ALBUM No. 1001

PREXT LABEL, No. 402 Single

—Published by—

SHOW TUNES, INC.

1270 SIXTH AVENUE  
NEW YORK 20, N. Y.



## Local Agents 'Crossed' on Expo Pact At Portland After MCA Cancellation

Portland, Ore., March 24. Portland's four bookers have re-activated their Theatrical Booking Agents Assn. of Oregon in attempt to get their foot in the door of the Oregon Centennial Commission for booking some of the arena shows during the forthcoming Exposition June 10 to Sept. 17. Music Corp. of America threw in the towel last week after tangling with American Guild of Variety Artists, and the Commission cancelled the \$455,000 contract with the agency.

At a Commission meeting last week the local bookers were promised an opportunity to submit shows for the Arena event. This all happened before lunch. After the feed, and while the locals were starting on their program, the Commission voted to hire. Wayne Dailard of San Francisco for production and direction of all the Arena shows. He will get a fee of \$68,000. This move created quite a stir as all the shows booked so far are packages which means that there would be little, if anything, for Dailard to do. He will direct a pageant the last two weeks of the Exposition for which he was voted an additional \$76,000 for talent staging. Local bookers are beefing because they feel that greenlight given them at the Commission meeting was a "get away from me boys, you bother me" gesture. It is assumed that while the Commission was talking with the bookers, the deal with Dailard was on ice except for the formal acceptance.

The MCA action was supposedly taken at the request of the agency, which said it was forced to withdraw from the contract because of alleged rule violation of American Guild of Variety Artists. The hassle between MCA and AGVA got under way several weeks ago when it was claimed that MCA was representing both the acts and management.

Inked to date for the Arena are "Ice Capades," June 11-23; Takarazuka Kabuki Dancers, Aug. 24-29, and The Art Linkletter House Party Telecast July 26-30. The latter will be an afternoon event. Pencilled in are "Country America" June 26-30 with Everly Bros., Hank Show, Rainbow Ranch Boys, Hank Thompson, Brazos Valley Boys, Little Jimmy Dickens, Stoney Mt. Cloggers, Gordon Terry, Merle Travis, The Eligibles, Ginny Jackson, and Joe Allison; "Country America" July 1-5 with Johnny Cash, Ferlin Husky, Grandpa Jones, Bob Wills and the Texas Playboys, Roy Acuff, June Webb, Willburn Bros., & Stoney Mt. Cloggers; U.S. Government Exhibition Sept. 7-9; and The Oregon Pageant Sept. 1-17. Other shows are under consideration.

The arena will have a capacity of from 8,000 to 9,500 seats depending upon the show. Other tv shows are also in the talking stages for afternoon layouts.

Quarrel stemmed from the assertion that MCA violated the agreement between Artists Representatives Assn., of which the agency is a member, and AGVA. Rule involved is B-51 which declares that an agency cannot book and represent talent at the same time.

## Lou Walters Sez Sec Of Cafe De Paris Corp. Not Liable for N.Y.C. Taxes

Lou Walters, former operator of the Cafe de Paris, N.Y., which folded after a short-lived career, in a letter to VARIETY absolves his former secretary Gunther Serneau from responsibility in the matter of New York City Sales taxes due from the operation of that cafe.

Walters stated, "It is unfortunate that he (Serneau) is involved. In assuming the post of assistant secretary, he did what is done in hundreds of thousands of corporate setups. In fact, I imagine that nearly every corporation has a secretary or assistant secretary who is appointed for the sake of expediency. Certainly, he was not paid in this capacity. He was paid as secretary in purely a clerical sense.

"When I took ill, the new tenants of the Cafe de Paris asked me to resign as secretary and treasurer, turn in my stock, all of which I agreed to do since I did not want to stand in the way of the new owners. Consequently on July 2, Serneau came to Miami with papers made out by their attorneys resigning me from my duties as an officer, stockholder and a member of the board. After signing these papers, he returned them to New York. A copy is undoubtedly held by the people who took over, and another copy is undoubtedly held by my attorney, Arthur Field. After this date, I had nothing to do with Cafe de Paris in any capacity whatsoever. From then on, the Cafe de Paris and its operation was controlled, I was told, by a new corporate set-up. I had absolutely nothing to do with the operation, with the hiring or firing, tax returns or anything else.

"I know nothing of any tax liens, I certainly did not know nor remotely expect that either Serneau nor I would be involved. I have requested an attorney to investigate this matter and if there is any way in which I could help Serneau, I should be eager to do so."

Serneau was ruled liable for the unpaid city taxes in a magistrate's court and was found guilty of a misdemeanor. An accounting indicates that he will be called upon to pay about \$14,000. He was the only known officer of the corporation who could be found by the city.

## Hi-Hat, Hub Jazz Spot Goes Up in 65G Blaze

Boston, March 24. The Hi-Hat niter was burned to the ground in a spectacular four alarm fire last week. More than 100 neighborhood residents fled their homes when the blaze roared out of control for nearly two hours.

The Hi-Hat, gutted by fire three years ago, was recently redesigned completely under new ownership and had been operating on a jazz format with names. Spot was owned by Alan Swartz, who had purchased it and refurbished it only a few months back, and was booked by Fred Petty Agency. As in the Dec. 19, 1955 fire, which had closed the niter until its opening early this year as a jazz niter, the blaze broke out after the club had closed. Damage was estimated at \$85,000.

## D.C. Solons Don't Dig Jazz Jubilee

Washington, March 24. It was an ex-jazz-perating experience for artist as well as audience.

Although 2,000 ticket buyers paid \$10 each in the name of sweet charity to hear an impressive array of jazzperts, it didn't take long to see that the Jazz Jubilee here recently was attended mainly by moldy figs. (A moldy fig, according to Marshall Stern, author of "Story of Jazz," is someone who thinks no good jazz has been written since 1928.) This audience was even heavy on moldy prunes, who think no good jazz has ever been written.

Thanks to the corps of Congressional wives who corralled the talent of such immortals as Willie "The Lion" Smith, Jo Jones, Paul Barbarin, Buck Clayton, and Vice Dickenson, the evening meant \$20,000 to Friendship House on Capitol Hill; this is not only from ticket sales but royalties to a recording by Mercury.

But the bejeweled and expensively furred audience of assorted ambassadors, senators and socialites, listening from cabaret tables stocked with beer and champagne, just didn't dig the stuff.

Perle (Hostess With the Mostes) Mesta took one look at the Newport Youth Orchestra and asked: "Why aren't those boys in school?" Another socialite, exiting at intermission time, told her escort, "I don't care where we go as long as I can hear a melody."

No one blamed the artists. They were strictly first-rate performers. It was the audience that was jazz-tone deaf.

One society columnist mourned dolefully, "It will take more than one sermon to convert them."

## BORGE RIDES RANGE FOR \$129,687 IN 13

Denver, March 24. Doing his one-man show on a western tour, Victor Borge grossed \$129,687 in the first 13 performances. He is presently on a three-night stand here which winds up tomorrow (Wed.) with indications of a capacity house.

The top take was hit at the Masonic Temple, San Francisco, where four nights ending March 14 produced a big \$55,866. Seats had to be put on stage on most showings. Total tour will encompass 35 nights.

22G in Portland Pair  
Portland, Ore., March 24. Victor Borge's one-man show scored a near capacity \$22,000 in two-nighter (16-17) at the Paramount Theatre.

The comedian-pianist was inked for only one night, but the house was sold out quickly and the second show was arranged. The 3,400-seater was scaled to \$5.

## Albany Variety May Sponsor Beam's Rodeo

Albany, March 24. The Albany Variety Club may sponsor Ward Beam's Rodeo for three days in June. Chief Barker Samuel E. Rosenblatt and other officers recently conferred here with Beam on the possibility.

Preferable place for the rodeo would be Hawkins Stadium, Eastern League ball park.

## Bill Miller & Partners Reopening New Frontier Casino With 330G

Las Vegas, March 24. Bill Miller, missing from the Las Vegas Strip for over a year, is reopening the shuttered New Frontier casino and restaurant April 1. Miller and Gayle Stillwell, a California insurance exec, hold an option to purchase two-thirds of the corporation. T. W. Richardson will act as casino manager.

Miller has gone to New York, where he reportedly is trying to sign a "South Pacific" company to kick off the new show policy in the Venus Room of the New Frontier Hotel. Miller was to huddle with Monte Proser, who owns the cafe rights to "Pacific," and if the papers are signed, Proser, Dick Rodgers, and Oscar Hammerstein probably will personally help Miller launch the show's Vegas outing.

Miller enters the new operation as entertainment director. He will be employed on a fixed salary pending approval by Nevada gaming authorities of his participation in the venture as an owner.

With approval by the Nevada Commission and the Clark County Gambling Board, Miller and Stillwell will enter the casino operation with a \$333,000 bankroll. The remaining third interest will be retained by Warren (Doc) Bayley,

who last year leased the entire New Frontier and the adjoining Last Frontier from landlords Belton Kattelman, Maurice Friedman, and Irving Left.

Bayley, who is also president of the Hacienda Hotel, will retain controlling interest in Frontier Properties Inc. which will operate the New Frontier Hotel rooms and the Last Frontier. Bayley has signed Beatrice Kay to headline a show in the Last Frontier Gay Nineties Room starting April 1, on a 26-week option basis.

### Separate Entity

The corporation which will operate the New Frontier casino, coffee shop, bar, and Venus Room will be a separate entity.

The pact means the return to Las Vegas of two of its most prominent gambling and entertainment figures. Miller was formerly entertainment director and a partner in the Sahara Hotel, and instituted the resort's "big name" show policy. He later purchased an interest in the Royal Nevada, which failed under financial pressure. Miller, for a brief time afterwards, was entertainment director at the Dunes Hotel, and, in a large sense, was responsible for lavish nude shows on the Strip when he brought "Minsky's Follies" to the latter hotel.

Richardson was associated with the original operating group that opened the New Frontier in 1955. He later was the principal operator in the Royal Nevada. Following the demise of the Royal, Richardson tried his luck in Cuba, heading the casino operation at the Capri Hotel. When the revolution threatened to wreck gambling in Havana, Richardson returned to Las Vegas and was much sought-after by local casinos until he joined the Miller-Stillwell combine last week.

## Teresa Brewer 'Too Sick' To Play Blinstrub's: AGVA; Spot Takes It on Chin

Boston March 17. A union-designated medico found singer Teresa Brewer "too sick" to keep her skedded date at Blinstrub's 1,700-seat niter here, which would have begun last week (16), boniface Stanley Blinstrub was informed.

Miss Brewer's engagement for a week at the South Boston spot was at \$12,500. The American Guild of Variety Artists said a written report from the union physician was to be forwarded to Blinstrub.

"From what I hear there's no basis for a breach of contract suit," said a union spokesman, Blinstrub having threatened such action. The singer's husband, William Monahan, said she has been "very run down" and is under treatment for anemia and low blood pressure.

Blinstrub's is figured to have taken a big loss on the cancellation, reported to be as much as \$50,000 for the week's lost biz.

## OTTAWA'S TWO NITERIES IN SPRING REVIVALS

Ottawa, March 24. Ottawa's niter life revives Sat. (28) with both the Chaudiere and Gattineau clubs premeing a new season. Into the Chaudiere comes a unit item, Bob Arlen and his "Showcase of '59." Harry Pozzy band remains on the Chaudiere bandstand. Gattineau's big room bookings are not yet set, but boniface Joe Saxe is scheduling at least four acts with a new music group on the stand.

Other live shows on the way: the Circus Lounge of the Ottawa House hotel in Hull is experimenting with Friday and Saturday shows only, planning full-week operation if business stands up. Current offering is songstress Peggy Young backed by the Don Brown Trio. In the same inn's grill is The New Yorkers.

## 'Blackouts' 29G in 13th

Hollywood, March 24. Ken Murray's "Blackouts of 1959" in its 13th week at the Ritz Theatre soared to a smart \$29,000. Prior frame turned up \$27,000. Continues indef. batch.

## BOSTON'S NEW HOTEL Avery

The completely new HOTEL AVERY, with private bath and TV in all rooms, will make your visit to Boston a memorable one. Located in the heart of the shopping and entertainment district. Children under 14 FREE. Parking facilities. Sensibly priced, too!

Avery & Washington Sts.  
Opposite Boston Common  
BU 2-9000

## BILLY GLASON'S FUN-MASTER

PROFESSIONAL COMEDY MATERIAL for all Theatricals "We Service the Stars"

Big Temporary Special on All 35 Gag Files for \$15. Plus \$1.00 Postage

Foreign: \$1.50 ea. 35 for \$40

• 4 Parody Books, Per Bk. ... \$10 •

• 4 Blackout Books, Per Bk. ... \$25 •

• Minimal Budget ... \$25 •

• How to Master the Caricatures \$3 per Copy

No C.O.D.'s "Always Open"

BILLY GLASON

200 W. 54th St., N.Y.C. 19 Circle 7-1139

(WE TEACH ENGINEERING AND COMEDY)

(Let a Real Professional Train You)

## NEW!

Giant professional gag file. Over 1000 hilarious classified ad lib! Regular \$3.00 value, ONLY \$1.95! List free on request.

EDMUND ORRIN

Dept. C.

1819 Golden Gate Ave.

San Francisco 16, California

RCA-Victor Records

Exclusively

CAB

CALLOWAY

Mgt. BILL MITTLER, 1619 Broadway, New York

## SPECTACULAR NEW THEATRE

THE "HEART OF  
CANADIAN  
SHOW BUSINESS"



## THE O'KEEFE CENTRE

TORONTO, CANADA

# PERSONAL MGR. IN 'NEWER ACT'

## ARA Seeks New State Law to Permit Hiked % With Manager Classification

A new attempt to permit talent agencies to hike legal commissions in New York State from the 5% specified in the general business law to amounts to be filed with the NYC Commissioner of Licenses, is being made in Albany. A new bill, patterned after the California law, would amend the General Business Law to permit the classification of a new category, that of artist manager. The artist manager would file with the License Commission, a flexible amount of commissions which could presumably be based on type of services performed.

Law was introduced recently by State Sen. Jacob H. Gilbert of the Bronx and has been sponsored by the Artists Representatives Assn. Bill presently before the Senate defines an artist manager as one "who engages on the occupation of advising, counselling, or directing artists in the development or advancement of their professional careers, and who procures, offers promises or attempts to procure employment or engagements for an artist in connection with and as part of the duties and obligations of such person, under a contract with such artist by which such person contracts to render services of the above nature to such artists."

The bill seeks to excise the 5% limit currently on the books and substitute the following procedure: "Every theatrical employment agency and artist manager shall file with the Commissioner of Licenses in the city, town or village where the principal is located, a schedule of fees proposed to be charged for all services rendered in relation to employers or employees in such form as the Commissioner of Licenses may by rules, regulations or order prescribe as necessary or appropriate in the public interest or for the protection of employees or employers. A copy of such schedules of fees shall be posted in a conspicuous place in the office of the agency or artists manager. The schedule of fees so filed may be amended at any time, but the fees provided therein shall not become effective before 60 days after the date of the filing of the amended schedule."

In previous attempts to change the general business law to conform with the accepted theatrical agency practice of 10% commissions on all engagements, it was generally sought to make an exception of talent agencies on the ground that specialized service was performed. The inclusion of the category of artist manager marks a new form of attack.

## DANNY KAYE 265G, FOR 5-WEEK FRISCO SRO

San Francisco, March 24. Final week of Danny Kaye show at the 1,758-seat Curran Theatre grossed a sellout \$54,500, making the take for five weeks a tremendous \$265,000. House was scaled to \$540.

Kaye is booked for nearly nine weeks in Australia, starting June 18. He'll split time between Sydney and Melbourne and take Senor Wences with him. Second act in show, the Dunhills, are undecided whether they'll make the trip.

## Tommy Morgan's Estate \$1,233—A Big Week's Pay

Glasgow, March 24. Tommy Morgan, longtime Scot comedian who died here last Nov. 28, left \$1,233. His stage earnings at one time topped \$1,200 per week.

Comedian's total assets amounted to \$4,008, from which debts and funeral expenses of \$2,775 had to be deducted.

Because of illness, Morgan gave up regular vaude dates over two years ago. His widow, Celia, left to live with a sister in the U.S.

## Martha 'Trouper' of Year

Martha Raye will be guest of honor at the Troupers' annual dinner to be held May 24 at the Latin Quarter, N. Y. It's a femme organization which takes care of the children of theatrical needy. Miss Raye will be presented with a "Troupers' Trunk," the first of a series of annual awards going to the "Troupers of the Year."

## Toaster Does Not A Kitchen Make; Philly Cafe's Rap

Philadelphia, March 24. The State Superior Court last week denied an appeal by Albus Inc., operators of the Wedge, and upheld the revocation of the cafe's restaurant and liquor license. The uptown spot, which had been ordered closed by the Liquor Control Board on Jan. 15, was best known as the longtime stand of stripper Julie Gibson.

An LCB agent testified before Judge E. Woodside that the cafe's "kitchen" was a room 10 feet long by four feet wide containing a packaged toaster, 12 dishes and 12 sandwiches in a beer cooler. The cafe was not operating a bona fide restaurant, in the court's opinion.

Other charges: The Wedge permitted entertainers to contact customers, posted an outdoor sign which contained matter other than the names of entertainers, displayed an outdoor wall sign in excess of three by five feet and more than one sign.

Buddy Ottenburg, president of the Albus firm, now manages the Rathskeller, in the midtown sector, still featuring Miss Gibson.

## Lucille & Eddie Roberts' Mt. Kisco Home in 3d Fire With Vegas Debut

Las Vegas, March 24. On the same night of their opening at the Tropicana here, Lucille & Eddie Roberts experienced a third fire in their Mount Kisco, N.Y., home, the result of a defective flue. Besides her wardrobe, Mrs. Roberts lost an invaluable collection of lifetime-accumulated photographs and kindred memorabilia.

A second fire just about a year ago, this time due to the wiring, occurred on the very eve of the Roberts' commitments in Europe but they sailed regardless. In that blaze they lost one of the four originally made "Thayer Magic Prediction Chests". These sold for about \$200 and were made only for the mentalist or fortuneteller who wanted "something infallible". While touring with the Nicola Magic Show, their equipment was lost off Singapore in November, 1939. Nicola, who died in 1952, used to make world tours with the "vanishing elephant".

Roberts says that, as veteran mindreaders, they may try to become a dance team since they never seem able to predict their own unforeseen misfortunes.

## Copa Dates Youngman

Henny Youngman has been signed for the Copacabana, N. Y., bill starting Monday (30) for two and a half weeks prior to the preem of Billy Daniels on April 16. Frankie Laine had been previously inked.

Sammy Davis Jr., current headliner, is slated to open at the Sands Hotel, Las Vegas, April 1, and is set for a tour of theatres in Australia, starting April 20.

## AGTS.' BIT ROLE ON 'FREE' TALENT

By JOE COHEN

One of the major offshoots of the increasing scarcity of top talent and headliners is the passing of the controls and discipline that were clamped on performers by the agencies. The act is today a freer agent than he has ever been and, say the percenters, more responsible for his own destiny in show biz than anyone else.

Partially responsible for this state of affairs, aside from the demand for established performers, is the increasing reliance by performers on personal managers. In these cases, the agency rarely deals with the performer directly, the agency becomes a remote entity, and frequently, in the eyes of the act, a stylin' that prevents the artist from reaching the top rung of the profession. In some respects, this feeling has been promoted by the managers, but others say that this condition has been brought about by the agencies themselves. Lists of the larger offices, where the bulk of the work lies, have frequently become so large and unwieldy that an act has been forced into personal management to get a fair share of employment.

However, even among the acts without a personal handler, control is also passing away from the agents in cases where the talent has achieved some degree of recognition. The spiral of higher cost and higher tax brackets, coupled with the sure knowledge that a specified number of weeks are open to them, create the tendency to cause the talent to disregard agency advice.

Still another factor that tends to (Continued on page 66)

## Let Havana Fade Its Own Bets: U.S.

Havana, March 24. The status of American casino operators has been thrown in doubt by new regulations issued by the Cuban government's National Institute of Savings & Housing, which has the task of overseeing all legalized gambling.

The Institute ruled that future casino operators must be of "proved moral and economic solvency" and subject to its approval. Foreign operators, in addition, must secure "approval in writing from the corresponding embassy."

Queried about this, a U.S. embassy spokesman told VARIETY: "The embassy does not issue guarantees as described in press reports of these casino regulations." Obviously, the embassy meant it can hardly be placed in the position of endorsing people to run casinos.

So, if the government requires an OK from the embassy, and the embassy cannot give it, what then? Most of Cuba's casinos are at present run by Americans.

## Harry Altman Reopening Town Casino, Buffalo

Buffalo, March 24. The Town Casino, will be reopened tomorrow (Wed.) by Harry Altman. Spot was closed Jan. 18 because of waning business and is being reopened for a six-week try and with a special pitch for convention and banquet patronage. Altman announced that the Casino would remain open all summer if business warranted in which case it would be operated in conjunction with his Glen Park Casino at Williamsville which opens early in May. Les March has been appointed banquet manager of the Casino. Acts booked include Ames Bros., March 28; Three Stooges, April 4; Buddy Hackett, April 11; Marion Marlowe, April 18; Tommy Sands, April 25; and The Kingston Trio, April 25.

## N.Y. State & Atty. General 'Invite' Inside Dope on AGVA Foundation

### Bal Tabarin's New 'Beat'

The Bal Tabarin, one of the oldest niteries in New York, which has been on a French policy for many years, has joined the beatniks. Spot reopened last night (Tues.) with jazz and poetry readings, Jon Adams and Hugh Romey will make with the odes and the Jazz & Poetry Quartet will do the music.

Chester Fox is impresario.

## Piaf Sextet Files With AGVA Asking \$1,650 Standby Pay

An aftermath of the recent stand by Edith Piaf at the Hotel Waldorf-Astoria is the filing of a complaint with the American Guild of Variety Artists by six singers who worked the date with the French chanteuse. They claim two weeks' salary, which represents the cancelled portion of Miss Piaf's pact at the New York hotel.

The six singers, who were assembled by Harry Lawrence for the Waldorf run, claim they were told to stand by on the possibility of Miss Piaf's sufficient recovery from an ailment to resume the engagement. Having been thus instructed, it is their claim that they lost out on possible additional engagements elsewhere. Total claim is \$1,650 for the fortnight.

The claim, in this instance, is against the hotel. Although Miss Piaf is obligated to pay the salaries of these background singers who worked behind a curtain, the contracts were signed on behalf of the hotel at the request of Miss Piaf's handlers who felt that her status would be simplified if she refrained from being an employer.

Miss Piaf's manager, Louis Barriere, declares that the loss of the engagement because of illness comes under the category of "an act of God," and that therefore all claims for that period are cancelled. The union is expected to set up an arbitration panel to hear the issue.

There is a possibility that Miss Piaf will return to the Waldorf to fill out the date, but nothing is definite yet. There's also likelihood that the singer's Carnegie Hall, N. Y., concert which had to be cancelled, will be played May 10.

Miss Piaf took ill and underwent an operation for removal of an ulcerated part of her stomach. She was discharged last week from the Harkness Pavillion.

## Weinstein's New Lounge In Dallas Bowling With Japanese Sexotic Satana

Dallas, March 24. Barney Weinstein unveils his new midtown Theatre Lounge, just off hotel row, April 2 with Tura Satana, Japan's leading exotic, headlining. Other strippers on the bill are April Flowers, Dottie Carroll, Nikki Joye and Mary Cintra. Chuck Mitchell, comedian and vocalist, will emcee. Freddie Cohen's trio backs the acts.

New spot, seating 400, doubles the capacity of Weinstein's suburban house, a click since its November, 1949, opening. Owner has spent \$100,000 in his new spot, which boasts a balcony along each wall and in the back, with no table more than 40 feet from the raised stage and runway. New for Theatre Lounge: a menu for hungry patrons and attendants at the door to park customers' cars.

New spot puts Barney in direct competition with brother Abe. Later's spot, the Colony Club, up stairs cabaret, is a landmark here.

The N.Y. State Dept. of Social Welfare and the Attorney General's office have an interest in the affairs of the AGVA Foundation Inc. and any information received by them as to practices of the Foundation which would be the basis of further investigation will be given the utmost consideration. This information was received by an AGVA member who asked that his name be withheld because of possible reprisals by AGVA.

According to the information contained in the letter, the interest of both the Dept. of Social Welfare and the Attorney General's office in the matter is being maintained. Letter was signed by Bernard Perlman, chief of the section on charities registrations.

Letter stated: "Thank you for your letter of March 15, 1959, which contained a copy of the speech made by Penny Singleton at a meeting of the National Board of the American Guild of Variety Artists. I have read both the speech and your letter with great interest."

"I would like to correct the impression you have regarding the interests of both the Attorney General and this department in the Foundation. It is true that this department does not wish to involve itself in the internal affairs of the union. However, both the Attorney General and this department are extremely interested in the Foundation and its activities since its inception. The Foundation is required to file a financial report here, containing the opinion of an independent public accountant, for its fiscal year ending June 30, 1959, within six months of that date. As you can see, this will cover all its activities since it started operations. Copies of this report are available to you or any other interested party upon request and without cost."

"However, our jurisdiction is limited to the Foundation and its activities and can only concern itself with them, for as you know it is a separate legal entity, distinct and apart from AGVA. Any information that you have as to the practices of this Foundation which would be the basis of further investigation of its records, either by this office or the Attorney General, would be given the utmost consideration."

AGVA's national administrative secretary, Jackie Bright, who is president of AGVA Foundation; Rex Weber, Foundation's secretary-treasurer, and counsel to the union and Foundation, Harold Berg, filed for a certificate of registration with the Dept. of Social Welfare on March 4 which is still to be acted upon. Miss Singleton had charged before the AGVA National Board that the AGVA Country Club & Recreation Center was purchased illegally with AGVA funds, but is not the property of the union, and it had illegally solicited funds. She stated that because of the failure to register it with the Dept. of Social Welfare, the South Fallsburg, N.Y., property could not be used legally as a home for the union's indigent.

## AGVA PREZ PENNY'S GAB WITH BD. AT AIRPORT

Chicago, March 24. Penny Singleton, president of the American Guild of Variety Artists huddled here at a Midway Airport stopover last week (19) with four national executive board members before continuing to New York for today's (Tues.) meeting of the board.

No. 1 topic of the Chi tryst, it's understood, was the current controversy relating to the AGVA Foundation, to which the Manhattan session was to devote itself.

At the airport confab were Pat Patton of St. Louis, Linda Compton of Cleveland, Ann O'Connor of Chicago and member-at-large James Thompson.

# Autry a Defendant in L.A. Suit Cued by Brussels Rodeo Fiasco

Los Angeles, March 24. Gene Autry is named as one of the defendants in a Superior Court suit involving last year's Brussels rodeo turkey, which left 150 cowboys and cowgirls stranded in the Belgian capital.

Three performers, first to bring court action to date, are asking \$19,525 as amount claimed due them. Trio include Bill and Kay Williams and Bob Davenport, and named with Autry in suit are Cremer Rodeo, G. Robert Fleming, Wild West Show & Rodeo, Edward C. Flynn, Verne Elliott and George Murphy. Considerable speculation has arisen over who were directly responsible for the performers' plight, after the rodeo went bust at the Brussels World's Fair.

Case of the three performers, according to Herbert Golden, their attorney, will be based on "piercing the corporate veil," i.e., legalite will seek to prove the corporations involved in production of the rodeo were not properly formed, and consequently, the individuals who owned the corporations are individually responsible.

Autry last year told VARIETY that he had only provided services for the show and was not one of the backers, although he had an option to buy stock in it if it clicked.

Only other suit to have been filed previously was that brought by Hank Fine, publicist, last September, in which he demanded \$10,497 in salary and expenses assertedly due. Autry, however, was not named as a defendant. All others in present suit were named with exception of Murphy and Elliott.

Six rodeo performers last December brought claims before the California Division of Labor Law Enforcement.

## CLAIMS CHIMPS CHIMPED HIM OUT OF CHANGE

Agent Eddie Smith has asked for a hearing before the Artists Representatives Assn., in New York to obtain an accounting and commissions on a series of dates booked by Al Dobritch for the Marquis Family.

Smith claims that he permitted Dobritch to book a date for the chimp act, which he has under contract, for a stand in St. Louis. He says that after Dobritch set the act in Cincinnati, Toronto and elsewhere for which he received no commissions.

### "THE COMEDIAN"

The Only Real Monthly PROFESSIONAL GAG SERVICE  
THE LATEST — THE GREATEST — THE MOST-UP-TO-DATE

Now in its 103rd issue, containing stories, one-liners, poems, songs, titles, backlogs, audience stuff, monologs, parodies, double gags, bits, ideas, intros, impressions and impersonations, political interruptions, Thoughts of the Day, Humorous Views of the News, etc. \$20 yearly.

Introductory Offer: Last 12 Issues \$15  
Single Issues \$2  
Foreign: \$20 Yr.—\$3 Yrs. \$50  
Single Issues \$4.—No C.O.D.'s

**BILLY GLASON**  
200 W. 54 St., New York 19

## WILL OSBORNE

and His  
**ORCHESTRA**  
**HARRAH'S CLUB**  
Lake Tahoe

## The DEEP RIVER BOYS

Starring **HARRY DOUGLASS**  
International Tour

**KEY CLUB**  
MINNEAPOLIS, MINN.

Direction: WILLIAM MORRIS AGENCY  
Pers. Mgr.: ED KIRKBY



## Mgrs.' 'Newer Act'

Continued from page 65

take away their discipline from acts lies in the rise in importance of theatrical attorneys as career moulders. The legalites frequently bark out the orders to agencies, who are left with the no alternative but to try to carry out these demands.

The loss of control is dangerous, say the agencies; because neither the act, personal manager nor attorney can have an overall consciousness of the directions of the business, can have no knowledge of overall trends, requirements of individual buyers, and straining points of budgets.

One example is seen in the Florida situation, according to one agency. This office believes that the free shows started by the Deauville hotel combine prior to the current season, in Miami Beach, which may be copied by another group of inns next year, will have the overall tendency to knock out the week-long engagements in both night clubs and major hotel rooms. Once the Florida vacationers get their fill of free entertainment, there's little likelihood that they will care to pay the gigantic prices that prevail in this resort area.

This percutancy feels that with long-range vision, the top rung of talent can save the night club situation, but there's little belief that this will happen. Dazzled by salaries up to \$10,000 for a single night, plus whatever other emoluments come from a Miami Beach engagement, the acts will come flocking for the one-night stands.

The agencies generally agree that strong action is needed in this as well as other situations. Unfortunately, they say, they can no longer provide that leadership.

## CHI'S WAIKIKI TO 50TH SISTER LUAU

Chicago, March 24.

Hawaii's admission to the Union is getting a month-long salute here from Club Waikiki, the nabe niterly with island-pegged shows.

Owner Harry Nakamura, Honolulu-born, tees off the tribute today (Tues.) with a complimentary luau (traditional native feast). Rest of the month, in addition to luau dishes, he'll also offer diners imported souvenirs from the 50th state.

## Three Stooges on Tour Of Chi B&K Nabe Houses

Chicago, March 24.

Balaban & Katz theatres, looking to cash in on the current revival of the Three Stooges, have booked the team for a fast series of appearances in six nabe houses on successive Saturdays, May 2 and 9.

Comics will do morning shows at the Granada, Gateway and Congress one week, then play the Uptown, Marbro and Tivoli the next. A number of their old Columbia shorts will fill out the programs.

## Moscow's \$90 Cake of 'Ice'

"Holiday on Ice," which will play the Lenin Sports Palace, Moscow, starting Sunday (29), is issuing "passes" to newspapermen throughout the U. S. as a promotion gimmick.

Passes can be exchanged at the boxoffice, 24 hours in advance of the show, for two tickets at 360 rubles, or \$90, each. The ruble is officially pegged at 25c.

## K. G. Legion's

Continued from page 2

DiPardo and orch is to follow the program.

Funds derived from the Night of Stars supports the post's memorial scholarship fund which annually gives four prizes to high-school seniors as well as special awards to outstanding students and their schools.

## What Makes Sammy Tick

Washington, March 24.

Sammy Davis Jr. came in for high praise from Rep. Richard Bolling (D-Mo.) in a speech to the U. S. House announcing that Davis will be presented the annual Americanism Award of a Kansas City American Legion post.

"All America," said Rep. Bolling, "as well as the entertainment world, should be deeply proud of Mr. Davis for his tremendous gifts of time and talents to philanthropic, civic and humanitarian causes. His help has brought comfort and health to countless thousands of adults and children. In the last four years alone, he has received more than two dozen major public service awards in the field of interfaith understanding and assistance to wounded veterans, orphans, youth and the aged."

## U.K. Acts Won't Topple on High U.S. Pedestal

Glasgow, March 24.

The standard of entertainment in America is high, but not so high as to prevent British acts making the grade on dates there, so say Morecambe & Wise, British comedy duo, home after a look-see trek to the States following their Australian stints in Melbourne and Sydney.

Twosome, here in vaude, spent some time looking at the show biz scene in Las Vegas. They opined that the "approach" of acts in the U.S. is what counts. They all go for the best musical orchestrations, said M & W, and they also maintain versatility by being able to sing, dance, juggle, play musical instruments, etc. "Most of the acts we saw finished with a dance," Ernie Wise said.

Comedians believe that U.K. and other acts have still a lot to teach their American counterparts, and that more British acts should blaze a trail to the States.

Morecambe & Wise visited San Francisco, Las Vegas and New York. They are now readying act for summer season at the Central Pier, Blackpool, northwest England show biz mecca.

## Saranac Lake

Saranac Lake, March 24. — Benny Ressler, chairman of "We the Patients," put on a St. Patrick's Day party assisted by Arthur Slattery, Charlie Frank and Marion McLaughlin. It ended with a bingo game, welcome visitor with the shut-in gang.

A. B. "Tony" Anderson, manager of Schine's Pontiac Theatre, was defeated for mayor by Democrat Frank Ratti.

Jeri Lee Paige, musical comedy and burlesque master, is now flashing above-par progress, her recent intake upping her for meals and pictures.

Pierre Andre, Spanish dancer, in from N.Y. for his semi-annual checkup and rated 100%.

Joseph Shambaugh, former film salesman for Republic Pictures, Cincinnati, and long a patient here, drew a top clinic that allows him all privileges. He planned to St. Petersburg, Fla., for a three-week stay with his sister.

Alex Nebesar of the front end staff of the Music Box Theatre, N.Y., finally recuperated from his double major operations. His first clinic upped him for meals and mild exercise.

Ned Shugrue and Murray Weiss, from Gotham and Boston respectively and executives of the Variety Clubs—Will Rogers hospital, in for the first general 1959 inspection; they found everything in tiptop shape.

Write to those who are ill.

## Inside Stuff—Vaude

The forthcoming Judy Garland date at the Metropolitan Opera House, N.Y.—the first time this venerable institution will contain a variety show—is being promoted by the Asthma Research Institute, for which United Artists vicepree Max Youngstein has been chairmaning the shows for the past five years. The Institute will have Sid Luft, Miss Garland's husband, and Chi promoter Harry Zelzer as producers. The surrounding cast will have Alan King, with others to be signed when Luft gets into New York.

## Vaude, Cafe Dates

### New York

The Weylin started a late show Monday (23) with the current headliner Bobbi Short. . . . Page Morton of the Bird 'n' Glass to double at the Warwick's Raleigh Room on Sundays. . . . Joe E. Lewis' starting date at the Copacabana set for Sept. 10 for six weeks. . . . Bob Melvin goes into the Sands, Las Vegas, April 1. . . . Fred's, Rio De Janeiro, has signed Damita Jo for April 3 and Teddy Randazzo starting April 17. . . . Larry Tisch of the Tisch hotel chain left for Florida last week after a gander at niterly lists. . . . Liz Williams new at In Boboli. . . . The Playboy, a new eastside, premed Monday (23) with Morgana King heading the bill. . . . Lillian Briggs moved into the Flamingo, San Juan. . . . Robert Merrill doing a return at the Deauville, Miami Beach, April 16. . . . Teddi King inked for Mr. Kelly's, Chicago, April 13. . . . Jimmy Nelson to the Riviera, Las Vegas, May 4.

Col Charles Baron, of the Havana Riviera staff, on a trip to gander talent for the inn's Copa Room. . . . The Three Stooges inked for a week at the Steel Pier, Atlantic City, Aug. 9. . . . Charlie Manna booked to double between the Palladium, London, and the Savoy Hotel in that town starting April 20. . . . Hannah Aharoni, the Israeli singer, preems tonight (Wed.) at the Elegance, Brooklyn. . . . Abner J. Greale is from the Coast on a brief visit, to fly down to Galveston, to confer on setting variety shows, operas and musical comedy as well as concerts into the Galveston Park and Recreation Pier.

Pearl Bailey scheduled to do her annual appearance at the Apollo Theatre May 8. . . . Lile signed for the Cup Club, Tulsa, May 12. . . . Dorothy Dandridge now with the William Morris Agency. . . . Bobby Van inked for the Beverly Hills, Cincy, May 8. . . . Jean Carroll to the Diplomat, Miami Beach, March 27. . . . Gall, Inc., Detroit, has changed the agency name to Gall & Rice, Al Rice having acquired part ownership of the office. . . . Patashon inked for the Gateau, Ottawa, April 15. . . . Sophie Tucker, goes into the Elwood Casino, Windsor, Ont., June 15.

### Chicago

George Gobel signed for a May 2 date at the Lincoln, Neb., Centennial. . . . Olsen & Johnson open at the Adolphus, Dallas, March 26, and follow with an April 12 Muehlebach, Kansas City, stand. . . . Toni & Jan Arden, plus Johnny Puleo's Harmonica Gang at the Roosevelt Hotel, New Orleans, April 2. . . . Hospice signed Norman & Dean and Connie Haines for April 16, and Dick Shawn April 30. . . . Tennessee Ernie Ford headlines the Wisconsin State Fair, Milwaukee, Aug. 26-30. . . . Tidelands, Houston, set Don Cherry for April 6 and Larry Storch for the 20th. . . . Robert Clary signed for the Gay Haven, Detroit, May 10. . . . Sophie Tucker, into the Elwood, Windsor, Ont., June 15 for a year. . . . Ricky Nelson plays the Indiana State Fair, Indianapolis, Sept. 2-3. . . . Dean Martin cancelled his April 5 bow at the Chez Paree. No replacement yet. . . . Tito Guizar launches at the Muehlebach Hotel, Kansas City, Friday (27) for two weeks. . . . Edmond Sisters set for Park Lane Hotel, Denver, April 3 for a pair. . . . Spike Harrison's keyboard antics current at Toppers Key Club.

### Hollywood

Singer Ann Weldon opened a two-week stand yesterday (Tues.) at Marshall Edson's Ye Little Club. . . . Mort Sahl set for an indefinite stand at Crescendo beginning April

2. . . . Pinky Lee headlines new show opening at Dunes Hotel in Las Vegas May 7. . . . Songstress Ann Hathaway opens at the Slate Bros. for two weeks beginning Friday (27). . . . Tempest Storm holding over for an additional three weeks at Chuck Landis' Largo. . . . Betty Kean & Lew Parker will open at N.Y.'s Copacabana April 18 for two weeks. . . . Columbia Records hosted a deejay-press party for Doris Day here Thursday (19) to celebrate the singer-actress' latest album, "Cuttin' Capers."

### St. Louis

Don Cornell due in Saturday (28) at the Sheraton-Jefferson Boulevard Room, shuttered during Holy Week. . . . Comedian Lennie Colyer current headliner at the Embers. . . . Maxine Kent continuing as the vocalist at the Ambassador-Kingsway Crown Room. . . . The striptease circuit: Ann Curtis at Rio Club, Patricia Carroll at Ford Plaza, Cookie Cooper at Jimmy's Gay Inn and Beauty & The Beast at Crossroads. . . . Pearl Bailey & Co. slated for the Chase Club April 17, with Carroll changing continuing as current headliner.

### Kansas City

Enzo Stuarti is set for a guest spot on the Perry Como Show April 18. Following his date at the Hotel Muehlebach ending March 26, he hies to New York for some recording dates before the tyer. . . . Eliza Jayne hops from the Muehlebach Terrace Grill this week to the Brown Hotel, Louisville, opening March 27 for two weeks. . . . Rusty Draper jumps to Youngstown, O., following his current stand at Eddys', March 20-April 2, for three days in Ohio, then to the Coast for tapes on his CBS Radio show. . . . Florian Zabach and Mike Caldwell set to follow Draper into Eddys', a first for both acts in the room. . . . Criss Cross has shifted his piano to the new Variety room at Backstage, initiating a music policy there. . . . Tito Guizar returns to the Terrace Grill March 27 for two weeks.

The Weavers drew about 900 customers and grossed around \$2,200 at \$1.51 to \$2.75, in Troy Music Hall Thursday (19) night.

### SPECIAL LATE LATE SHOW AT 2:15

No M.W. - No Cover  
Appearing Niterly

## Bobby Short

'One of America's Great Singing Stars'  
Plus The RALPH STRAIN Trio  
Continuous Entertainment Niterly  
From 9:30 P.M. to 3:30 A.M.  
Excellent Cuisine - Luncheon - Dinner

### The WEYLIN RESTAURANT & LOUNGE

40 E. 54 St., NYC PL 3-4907 Diners Club

## SEILER and SEABOLD

Just Completed  
Cleveland Sport Show

Presently  
**HORIZON ROOM**  
PITTSBURGH

Available for Club  
Dates After April 9th

The Amazing Stars of "WHAT'S ON YOUR MIND"


## Lucille and Eddie ROBERTS

Currently and Until April 1  
**THE TROPICANA HOTEL**, Las Vegas, Nev.

April 16 to 26 **HORIZON ROOM**, Pittsburgh Mgt. M.C.A.

# THE DESERT INN presents

"... the greatest team to hit New York since the Yankees!" \*



\* ... the greatest team to hit New York since the Yankees!

Stop whatever you're doing and make a reservation. The most beautiful voice in show business is at the most beautiful room in New York. One of the best things to have happened to New York night life since repeal is that we don't miss them!

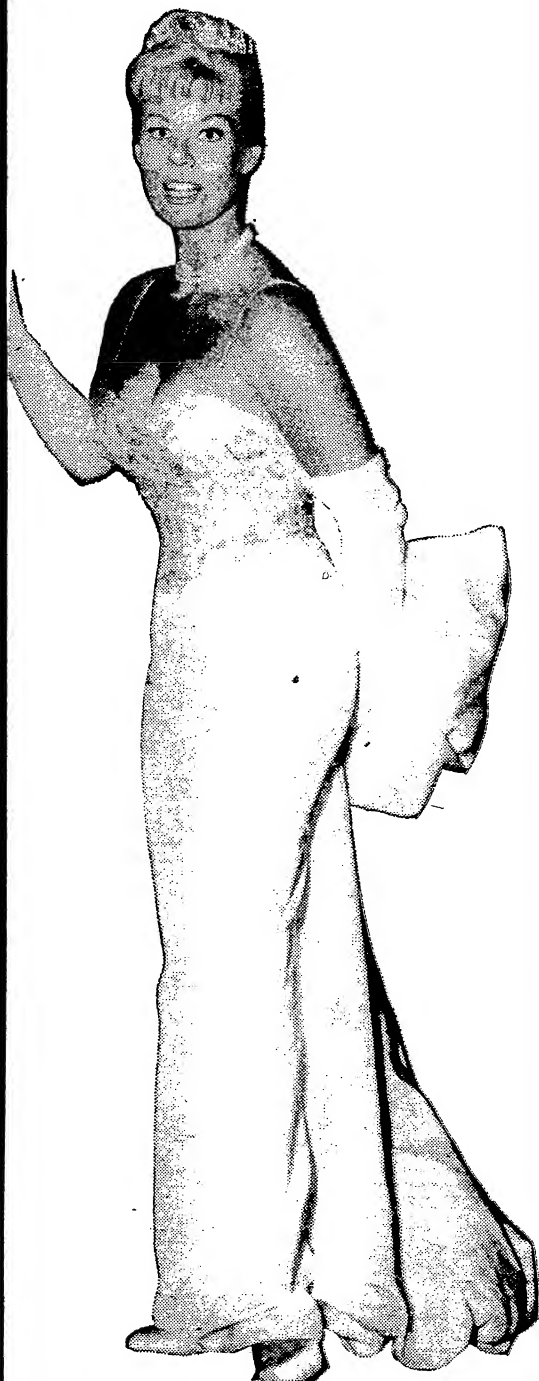
Seldom have I heard such an enthusiastic applause in the dining room of the Waldorf-Astoria. At least five minutes after Gordon and Sheila completed their act like a breath of fresh air in a New York Supper Club. I recommend them without reservation if you can make a reservation.

Sheila Stephens (Mrs. Gordon MacRae) take-off on Dinah Shore is priceless as is her spoofing impression of Katherine Hepburn. As for MacRae here is a fellow who sings out lustily without overtricked arrangements.

Fun all the way in the Empire Room of the Waldorf-Astoria. Refreshing form in its most one of the most natural, unassuming performers I've seen. His singing is enchanting, rich and full and true.

Loaded with entertainment The MacRae-Stephens combination is another in the list of man and wife teams who have made good in the Empire Room.

It's more than just an act! With its clever material it's more like a miniature revue.



NOW APPEARING

THE  
**DESERT INN**  
& COUNTRY CLUB



# VARIETY BILLS

WEEK OF MARCH 25

## NEW YORK CITY

**MUSIC HALL 24**  
Schola Cantorum  
Kovach & Rabovsky  
Schreiber's Chimps  
Mary Treman  
Corps de Ballet  
Rockettes

**R. Paige Ore.**  
**ROXY**  
Dorothy Keller  
Troupers  
Balladeers  
Robt. Boucher Ore

## AUSTRALIA

**MELBOURNE**  
Tivoli  
Braziliana Dancers  
Johnny Lockwood  
Martha & Adolfo  
E & B Carley  
Len Low  
Sue Peters  
Barton & Stubbh'ry  
Roiwe Neary  
Frank Ward  
Deidre Green

**SYDNEY**  
Tivoli  
Sabrina  
Andrea & Dancers  
Horrie Dargies 5  
S & M Harrison  
Bill Baker  
Missin Juniors  
Nicoli Bros.  
Jack McNamee  
Edith Juhasz  
Jeff Parker

## BRITAIN

**BIRMINGHAM**  
Hippodrome  
Earl & Vaughan  
De Vere 3  
Margo Henderson  
Warren & Jean  
George Meaton  
Gaby Grossetto  
Ray Alan  
Freddie Campbell  
**BRADFORD**  
Alhambra  
Dave Morris  
Lindy Sis  
Canine Rev  
Walker's Nash  
Keith Derek  
Blue Harmony 5  
Rogers & Coward  
**BRIGHTON**  
Hippodrome  
Dickie Henderson  
Percy Mills  
Andrea Asker  
Suzi Miller  
Shirley & Ann  
S Roberts  
J & S Lamonte  
Betty & Bill  
**EDINBURGH**  
Empire  
Jack Milroy  
Robert Wilson  
Grace O'Connor  
Conkisters  
Sweeney Devine  
Crotchet & Jeannie  
Will Starr  
**GLASGOW**  
Empire  
Ruby Murray  
Francis & Zandra  
Stan Stennett  
Monograms  
Audrey Jeans  
Wilson Keppel & B  
Seven  
Rexanos

**HANLEY**  
Royal  
Jackie Dennis  
Kay & Kimberley  
Shane & Iris  
Desmond Lane  
King & Jo Day  
Lidell Triplets  
Larry Grayson  
Eve Valere  
**LEEDS**  
Empire  
Ceil Sheridan  
Helen Turner  
Nico Perry 3  
Joy Brennan  
Tom O'Neal  
Walker's Nash  
**LIVERPOOL**  
Empire  
Billy Dennis  
Benny Payne  
Ballet Montparnasse  
S & M Kaye  
T & P Derrick  
Peter Cunniff  
Richards & Yolanda  
Monograms & Ann  
**NEWCASTLE**  
Empire  
David Whitfield  
Clarkson & Leslie  
Tanner Sis  
Rene Strange  
Alan Randall 3  
Iris Sadler  
Billy Burden  
Sweeney Devine  
Crotchet & Jeannie  
Will Starr  
**SUNDERLAND**  
Empire  
Bridie Gallagher  
Frank Carson  
Billy Livingston  
Karmen Dancers  
Cerie Wine  
Deirdre O'Callaghan  
Percy Mills  
Tommy Moran  
Harvey Sis

## Cabaret Bills

## NEW YORK CITY

Blue Angel  
Shelley Berman  
Fay & Wilt  
Ron Stewart  
Jimmy Lyon 3  
Bart Howard  
Sara Berner  
Phyllis Diller  
Mae Barnes  
Tony & Eddie  
Jimmy Daniels  
Three Flames  
Murray Grand  
Lassanova  
Jose Duval  
Alex Rosati  
Chateau Madrid  
Los Chavales de  
Panchito Ore  
Candi Cortez  
Espana  
Frankie Lane  
Benny Youngman  
Zeme North  
Ron Stewart  
Lou Donn Ore  
Fagan Ore  
Sawdust Room  
Demi Dozen  
Sylvia Shaw  
Archie Connell  
Cell Cabot  
Jack Fletcher  
George Hall  
Gerry Stephens  
Stan Keen  
No. 1 Fifth Ave  
Bob Lewis  
Joe Layton  
Robert Downey  
Harold Fonville  
Joan Bishop  
Hotel Astor  
Irene Fida  
Hosi Roosevelt  
Guy Lombardo Ore  
Marie McDonald  
Ted Straeter Ore  
Mark Monte Ore  
Hotel Pierce  
Earl Wrightson  
Bill Tabbert  
Dolores Grey  
Joseph Ricardel Ore  
Alan Loran Ore  
Vince Ore  
Hotel St. Regis  
Bill Hayes  
Florence Henderson

Ray Bari Ore.  
Wilt Shaw Ore.  
Herman Chittison  
Bert English  
**Latin Quarter**  
Keefe Brasseur  
Karmen Dancers  
Happy Jesters  
Romano Ore  
Dick & Eddie  
Pony Sherrill  
Jo Lombardi Ore  
B. H. Hovore Ore  
T. C. Jones  
Jean Gibbons  
Living Room  
Eddie Heywood  
Jack Kelly  
Joe Adams  
Al Kelly  
Lou Wals Jr.  
Jacqueline Fontaine  
Lane Bros.  
McKenna Line  
Misha Gudanoff  
Palmieri Ore  
New Romanian  
Sawdust Room  
Vivian Cook  
Savoy Hilton  
Tommy Burcell Ore  
Jewel Box Revue  
Ned Harvey Ore  
Sicily  
**Two Guitars**  
Olga Valdi  
Joe Layton  
Sylvia Brante  
K. Polansky Ore  
Misha Gudanoff  
Vivienne Lantern  
Vicky Astor  
Jeanne Michelle  
Enema  
Village Barn  
Larry McMahon  
Lou Masconi  
Belle Carroll  
Hotel Pierce  
Lou Harold Ore  
Village Vanguard  
Ernestine Anderson  
Jim Lazarus 5  
W. J. Dorff-Astoria  
Vivienne Dell  
Helen Coleman Ore  
Rita Babi Ore

## CHICAGO

Black Orchid  
Sheedy Green  
Ford & Hines  
Joe Parnello 3  
Guy & Angel  
Phyllis Branch  
Osborne Smith  
Clydesdale  
Elena Esparit &  
Camille  
Lord Christo  
Blue Note  
Stan Kenton  
C. & P. Paré  
Mick & Rooney  
Joy Forman  
Pat Morrissey  
Geo. Cook Ore.  
Chez Adorables 39

**Cloister Inn**  
Corbett Monica  
Lucien Hunter  
Randy Lewis  
Centred Hilton  
Fai & Neff  
Felix Carter  
Ben Gee & Bernie  
Harris  
Joe & Rodell  
Eddie Ash  
Manuel Del Toro  
Mick & Rooney  
Ken Harris Ore  
Robert Drake  
Joe McDonald  
Jimmy Blade Ore

**Gate of Horn**  
Bian & Nana  
Josh White  
Lennon House  
Carmen Cavallaro  
Mister Kelly's

**Sarah Vaughan**  
Buddy Marx  
Frank Moore  
Holiday  
Harry Ranch  
Allegro  
Maakuanua's  
Hawaiians  
Mapes  
Abbe Neal

## HAVANA

**Hotel Capri**  
Lucy Fabery  
Riquel Bardisa  
Hotel Nacional  
A. M. Martinez  
Casado  
Gina Roman  
Ana & Torrens  
Ana & Julio  
Manieca

**Godino Singers**  
"Dancing Waters"  
**Hotel Riviera**  
Ramon Veloz  
Rene Cabell  
D'Aida Q.  
Gina Martin  
Paul de Mesa  
F. Guerrero Ore  
Liduvino Ore

## LOS ANGELES

**Ben Sius's**  
Ben Blue  
Helen Boice  
Robert Lee  
Audrey Sisters  
Charles Wesley  
Sammy Wolf  
Dick Bernie  
Richard Cannon  
Ivan Lane Ore  
Cocoanut Grove  
Tony Martin  
Freddie Martin Ore  
Art Johnson  
Anita O'Hardy  
Geo. Shearing 5  
Interlude  
Jimmie Konack

**Earl Grant**  
Gateway Singers  
Matt Dennis  
Moulin Rouge  
Audrey Sisters  
"Wonderful World"  
Slate Bros.  
Don Rickles  
Ann Hathaway  
The Players  
Dave Barry  
Paris Sisters  
Ergerman  
Yo Little Club  
Ann Weldon  
Joe Felix  
Roger Nichols

## LAS VEGAS

**Desert Inn**  
Gordon & Sheila  
MacRae  
Jackie Miles  
Naja Karamura  
Don Arden Dners  
Carlyon Hayes Ore  
Dunes  
"Nuit De Paris"  
Frank E. Marlowe  
Latona Graham &  
Dolmoff & Ray's Sis  
Carrie Fennell  
Art Johnson  
Gwen Harmon  
Bob Kennedy  
Naja Karamura  
Jimmy Cavanaugh  
Cee Davidson Ore  
El Cortez  
Champ Butler  
Dumberton Trio  
Eddie Bush  
Versailles  
El Rancho Vegas  
"La Nouvelle Eve"  
Dick O'Connell  
Flamengo  
Gisele MacKenzie  
Gordon & Sheila  
Mort Sahl  
Don Kirk  
Flamingo  
Jack Gabeit Ore  
Fremont Hotel  
Honeycombs  
Deedy & Bill  
Gayle Walton  
Make Believes  
Golden Nugget  
Harry Ranch  
Lee & Faye May  
Sons of Gold'n Wst  
George Gobel  
Georgia Gibbs  
Treniers

**Ray Sinatra Ore**  
Dorothy Dornen Des  
**Sahara**  
Mae West  
Honey West  
Louise Beavers  
The Muscadem  
Sahrem Dancers  
Louis Basil Ore  
Sands  
Johnny Mathis  
Steve Rossi  
Texas Cop Girls  
Lagabonds  
Sons of Pioneers  
Frank Merlie  
Johnnie Webb  
Merle Travis  
Silver Slipper  
Hank Henry  
Miss Yum Yum  
Dick Weston  
Versailles  
Toni & Harry Wham  
Mark Hall  
Lagabonds  
Rene Marshall  
Danny Jacobs  
Geo. Redman Ore  
Lido De Paris  
"C'est Magnifique"  
Wingy Manone  
Wingy Manone  
Ching Doll Revue  
of 59  
Al Johns Ore  
T. C. Tepicana  
Spik Jones  
Helen Grayco  
Johnny Puleo  
Dior Dancers  
Nat Brandwynne Ore  
Gene Austin  
Ludell  
Roberts

## MIAMI - MIAMI BEACH

**Americana**  
Marlowe-Kuller Rev  
Barbara Heller  
Blackburn Twins  
Jerry Collins  
Jack DeLeon  
Dick O'Connell  
Mara Lynn  
Mark Reddy  
Tyler Ore  
Nina  
Dick Sterling  
Mama & Toby  
Rodriguez Revue  
Bar of Music  
Arthur Duke  
Guy Rennie  
Harvey Bell  
Jordan & Coby  
Dick Carillon  
Lou Walters Revue  
Ron Eastman  
Dick O'Connell  
L. S. Simpkins  
Tun Tun  
Darryl Stewart  
Piroshka & Niky  
Dominique  
Judy Reece  
Jacques Bonnet Ore  
L. S. Simpkins  
Olga Valdi  
Jerry Lewis  
Bobbi Van  
Lou Brown  
Lee Martin Ore  
Freddie Bell B'boys  
Dream Lounge  
Buddy Rich Ore  
Rosette Shaw  
E. H. Redman  
Marty Harris 3  
Diplomat  
Tony & Ann Arden  
Mal Malkin Ore  
Elen Rock  
Maurice Chevalier

## ST. FRANCISCO

**Backstage**  
Stan Arnold  
Bene Joubert  
Blackhawk  
Cal Tjader 4  
Caterbury  
Geo. Alexander  
Benny Strong Ore  
Easy Street  
Marty Marsala  
Wally Rose Ore  
Mary Kay Trio  
Fairmont Hotel  
Eddie Gorme  
E. H. Redman  
Gay 5's  
Diamond 11  
Joy & Ann Dners  
Bee & Ray Gorman  
Dick Keegan Ore

## RENO

**Harrah's Club**  
Lancers  
Johnny Urieola  
Ross & Lane

**Harold's Club**  
Buddy Marx  
Frank Moore  
Holiday  
Harry Ranch  
Allegro  
Maakuanua's  
Hawaiians  
Mapes  
Abbe Neal

## New Act

**JACK ROSS & DICK LANE**  
QUARTET  
Music, Comedy  
45 Mins.  
Harrah's Club, Reno

Four trumpets in a positive rendition of "Old Rockin' Chair" intros this sextet of talented musicians in a new act designed to prove versatility—and a melange of titles and contrived comedy to meet any and all tastes.

Up-fronting Jack Ross—polished with the fun bits, and always in full command of the between-title ad libs and patter—emcees a fast 45 minutes giving each of the six a turn to establish solo abilities. The five guys and a gal seldom stray from the beltier stuff, what with auditors in this room showing a marked preference for the Ross-Lane style of fast movement. Act is geared to the slower speeds only on occasion to showcase Patti Richards, a blonde thrush with good control of the chords, to vocal such titles as "Granada" and some of the more serious stuff.

Each of the boys doubles on instruments—and all capably—for a variety of sounds that at times suggests full orchestration.

Making for the most combined ability on any one Reno stage of recent date are: Ross on trumpet, cornet, vocals; Dick Lane on clarinet, sax, drums, vocals; Don Lusiani on accordion and trumpet; Jimmy West on string bass and vocals; Patti Richards on vocals and drums; and D. J. Johnson, a musician with talent-plus, on trombone, sax, clarinet, piano, baritone, vocals.

Lane wins heavy endorsement with leads on clary, Ross on trumpet, and Lusiani on accordion. Miss Richards displays range on the more intricate offerings, and proves her way around on the beltier and pop stuff.

The six make for a 45 minutes filled with new stuff from the last time around, and a new act that's well-staged and rehearsed. And from auditor reaction Jack Ross and the Dick Lane Quartet are well on the way toward becoming a Harrah's Club habit. Long.

## WB: Happy Outlook

Continued from page 5  
spread around Wall Street to the extent that the company's common stock on the New York Stock Exchange has more than doubled to a trading price of around \$36 per share.

As fiscal matters now stand, "Auntie Mame" ought to earn in the area of \$3 to \$4 per share for WB. In other words the company will be this much ahead if all other enterprises just break even. However, in addition, the outfit has an apparent winner in the just-released "Rio Bravo"; television production is paying off handsomely; and early distribution of Joseph Levine's "Hercules" plus "Nun's Story" are promisingly on the up-beat.

On the downbeat side is "Old Man and the Sea" but costs of this for the most part were written off in the 1958 fiscal year, meaning no burden for the new semester.

Also impressive, so far as the investors are concerned, is the fact that WB has succeeded in cutting down on negative costs of productions as well as operating expenses. There's no doubt that the investment in "Old Man" went too high and WB is now taking steps to safeguard against a repetition of this in the future.

## Chayefsky

Continued from page 2

It's severely doubted that 20th will make "Diary" available other than for an out-of-competition screening. "Compulsion has been submitted to Cannes.

It's generally assumed that Le Bret will invite one or both of the MPAA runner-up choices to be shown at Cannes.

"Middle of the Night," which just recently finished shooting in N. Y., has a certain precedent at Cannes where Chayefsky made a big hit with his "Marty" some years back.

# House Reviews

## Music Hall, N. Y.

"Glory of Easter," produced by Leon Leonidoff, and "Spring Parade," produced by Russell Markert, with Mary Treman, Fred Patrick, Baptiste Schreiber's Chimpantees, Schola Cantorum, directed by Hugh Ross; Corps de Ballet, directed by Margaret Sande, featuring Kovach & Rabovsky; Rockettes, routined by Markert; costumes, Frank Spencer; sets, James Stewart Morcom; special lyrics, Albert Stillman, Raymond Paige Ore; "Green Manstons" (M-G), reviewed in current issue of VARIETY.

The annual Music Hall Tribute to the Easter season plus the springtime display come off as an okay doubleheader at this house. It's a layout in which the religious feeling is coupled with the vernal levity.

The Easter pageant remains one of the more spiritual expressions in the variety field. After all the years of being presented in virtually the same way, the spectacle is still regarded as a drawing card for the reverent and a magnificent tribute to the season. The excellent voices of mezzo soprano Doris Okerson and the Schola Cantorum provide a beautiful rendition of Rubinstein's "Kamenoi Ostrow." The sets remain impressive and the feeling of piety and awe are unchanged in the Hall's traditional offering.

The rest of the show lopes along in a colorful display. Aside from a sombre blend of music in a couple of spots, the springlike feeling of this Russell Market production comes across.

The outside variety talent calls for Baptiste Schreiber's Chimpantees in the opener. Some of the cute antics of these simians fail to get over in this outsize structure, inclusion of more tricks with nobility would help them considerably. The bit in which one of the chimps retires seems so out of place in the Hall.

The Corps de Ballet's sprightly effort is punctuated by the pas de deux of Kovach & Rabovsky, the toe-terpers who fled the Iron Curtain some years ago. They show some excellent individual spins and do a bit of good tandem work.

The Schola Cantorum, directed by Hugh Ross, in their own spot have a rather heavy offering for their opener, Walt Whitman's "Passage to You" lines set to music by Delius, and followed by Aaron Copland's "Stomp your Feet." Under more intimate circumstances, these would be prime offerings. Per usual, the Radio City Rockettes, stunningly garbed by Frank Spencer and excellently routined by Markert, provide a light and tripping tribute to spring. The proceedings are tied together with Albert Stillman's special lyrics delivered by Mary Treman and Fred Patrick, who emcee in song. They go over well. The Raymond Paige orch backs with its usual authority. Jose.

## Berliner, Berlin

Berlin, March 17.  
Elsie Attenhofer, with Rudolf Soira. Three-day guest appearance; \$3 top.

Berliner Theatre had a memorable specialty to offer in Swiss cabaretist-comedienne-chansonette Elsie Attenhofer. She came along with songs, parodies and one-person sketches.

It may sound exaggerated that Miss Attenhofer is an entertainer with hardly an equal on the Continent.

Another definite plus for this intelligent entertainer is that she knows to sing and recite in various languages: She's at home with English, tongue-in-cheek conversation, American slang, blasé German, elegant French, beautiful Italian in addition to her funny Swiss dialects.

She picked out of her wealthy repertory a couple dozen items and it's hard to say in which department she was best. She sang some "little" songs which she knows to sell charmingly, then a Negro spiritual, "Git on Board, Little Children," handled also in a very appealing way. Her sketches and parodies contain both political and non-political themes and, again, unlike many other Continental entertainers who follow similar patterns, she knows how to give them a fresh touch.

The applause was enormous. She gave out with several encores and easily could have extended her stint for at least one hour. Hans.

## Empress, Glasgow

Glasgow, March 19.  
Alma Cogan (with Stan Foster), Morecambe & Wise, Alan Clive, Les Marcellis (2), Maurice French & Joy, Edorics (3), Frank Cook, Bobby Doy Orch.

Alma Cogan, English thrush, has a happy style which makes her act bounce. Distaffer also chooses breezy tunes and would be in her element with a capacity audience ready to join in when she asks them to sing. As is, despite smallness of audience at show caught (a performance when most of the town was at home watching Vivien Leigh in a tv play), Miss Cogan pleased with her friendly gabbling and well-chosen songalogs ranging from "Could Have Danced All Night" to "Story of My Life," "Day the Rains Came" and the Max Bygraves tune, "Hands."

For comedy touch, she engages in light byplay with her pianist Stan Foster, and attempts some local Scot dialect that doesn't quite come off. Winds entertaining act with "On the Back Porch," her current click. Act is useful bet for nitery, hotel and tv dates in the U.S.

Support layout is moderately strong but requires more top names to pull at the b.o. The Edorics are stylish threesome (two males and a femme) who work in a bit of song with their dancing, and exit to good mitting. Maurice French & Joy offer some skillful touches as jugglers who also balance, and Les Marcellis toss themselves around on tables and with chairs in well-rehearsed acro offering.

In the comedy segment, Alan Clive, tall British impressionist recently back from Las Vegas, does travesties of, among others, George Sanders, Cary Grant, James Stewart and (with horse) Gary Cooper. He also throws in an impress of Sir Winston Churchill which is n.s.g.

Eric Morecambe is a panting North of England comedian with happy style and (in conjunction with partner Ernest Wise) an excellent sense of timing. Pair, newly returned from Australia, gather yocks with their crosstalk and wind with "Pretty Baby." Frank Cook entertains on harmonica and guitar. Gord.

## Trois Baudets, Paris

Paris, March 17.  
Mouloudji, Jacques Grello, Rene Cousinier, Darras & Noiret, Pierre Brunet, Andre Pradel, Anne Sylvestre, Roger Riffard, Philippe Parmentier \$2.50 top.

Mouloudji is a youthful looking singer with a pleasant, if at times offkey, voice and a stock of good songs. These range in tales of childish wonder to one of a passion murder, plus a biting, right rendition of some songs from "Three Opies."

His acting background and projection help knit his songalogs into a personalized, savvy act.

Jacques Grello is a soft-speaking, bespectacled comic with excellent material and deft delivery, making him an entry with a point of view. He's in for fine reception.

Rene Cousinier belts his comic gab and has too many tales that have been heard before. He overdoes Arab and Jewish stereotype jokes to make this objectionable at times. But he works hard and does garner yocks.

Andre Pradel is a mime with okay interps of a strongman, a bug collector, etc. Pierre Brunet plunks a guitar and gives out with some witty songs in a one-level voice. Delivery is good but he shapes a local bet only. Roger Riffard is a fey-type singer with a quavering voice and slight songs on life's little problems.

Anne Sylvestre handles delicate songs, sounding like medieval French chants in their tonal repetitiveness, with insight and feeling on love primarily. She looms a good staple here but with more imitative changes abroad. Philippe Parmentier is okay patter comic who also brings out participation games without palling. Darras & Noiret are actors in the highly esteemed state-subsidized theatrical rep group, the Theatre National Populaire, and enjoy this stint on house boards in which they kid a couple of ham actors discussing their illusory triumphs. Somewhat too "inside," it still gets laughs on the deft impersonations by the duo and it looks like they have a future in vaude if they ever want to leave the TNF. Mosk.

# Fontainebleau, M. B'ch

Miami Beach, March 21.  
Donald O'Connor, with Sidney Miller, Olive, Los Gatos, Sacasas Orch., Murray Schlamm; \$3.50-\$7.50 minimum.

Delayed by snows, Donald O'Connor finally arrived by auto to reopen the La Ronde Room after a two-night shutdown. To further plague resumption of the hot pace set by Sinatra, he presented amid an unseasonable spell of heavy rains. Withal, the first show was comfortably filled, with pickup in reservations to point where Saturday was a sellout. If the word-of-mouth so important to a click on this circuit means anything, his two-weeker should reach healthy gross status.

O'Connor has himself a revised script from that at last season's visit to these precincts. It's a tight, fast, condensed revue with a scanty staging devoid of any excess frills that might get in the way of up-tempo pace. The material reflects inventive preparation and provides a broad base from which he can work out song, dance and comedy. In the song-dance facet, he sets a solid solo opening slot, then brings on tiny partner Olive, via clever use of screen device that has her shadowgraph-terping in magnified size until bring-on for the buzzer-raiser caused by actual mite height. On her own, she belts out two solid pipings, then pairs with O'Connor for a smooth sesh of lifts-lined ballroomology that earns heavy returns.

With invaluable and longtime comedy partner Sidney Miller, peak points are hit during the trademarked songwriters setting from which they wheel out in rapid and howl-filled-succession a series of zany impressions. New is the Van Cliburn bit—a yocking insert—among the spoofings that hit Tucker Lamson; ditto with Lili St. Cyr. Dear Martin Crosby, Detroit, among others. Washington local, topical-pegged lyrics threaded the satirizations together and add to overall values. Solo, O'Connor again spins out solid vocalistics and, per always, is a deft, smoothly effective, makes-it-look-easy terpreter.

The Los Gatos trio add the novelty touch to the package with their comedy balancing and tumbling that well earns a steady stream of gasps. Sacasas and his orch are firm showbackers. Due April 2 is Johnny Mathis.

Lary.

# Chi Chi, Palm Springs

Palm Springs, March 17.  
Mae West & Co (14), Harvey Stone, Bill Alexander Orch.; \$2.50 cover.

Having run into a series of frail males who had to cancel because of infected throats, the Chi Chi Starlite room switched to dames with better staying power. First they brought back Lili St. Cyr, who seems weatherproof in the raw, and followed her with Mae West, who talks sex for 30 minutes but never so much as takes off her white feathered headress or her white fox wrap. She lets her sextet of musclebound boys do the stripping for her.

She looks tired, and except for the quartet in tails and top hats who sing and dance the opening commercial dealing with Miss West's sex allure, everybody else in the act looks worn out, too. Louise Beaver, acting as Miss West's maid and remembered from the Beulah series, got a bigger hand than the star. Michael Edwards tried valiantly to put ardor into "I Kiss Your Hand, Madame" but Miss West plays it as if the madam were a frontier pollyadler, not a lady from old Vienna.

Harvey Stone preface Miss West's Kinsley report with 25 minutes of lively and ribald humor and gets far more laughs with his sex material than the old champ. Altogether it was a tired night for partisans of "The Pleasure Man" kind of humor. Bill Alexander's orchestra did okay. Sam Mineo conducted for Miss West's body punches.

Scul.

# Black Orchid, Chi

Chicago, March 17.  
Shecky Greene, Ford Hines, Joe Parnello Trio; \$1.50 cover.

This dual comedy blast is easily one of the merriest offerings mounted by the Orchid in recent memory. It'll be a shame if Lenten apathy and Form 1040 homework should cut the biz the layout merits.

Ordinarily, Shecky Greene, a hometown away for a year, figures to pack this small room. His current exercise is the fulfillment of lotsa promise, a deft diffusion of satiric impressions and standup

gags that rated the hearty laugh for a 50-minute course.

Young comic worked much of the opener sans mike, which conked out early and provided dandy grist for his ad lib mill. He showed remarkable facility for seizing on a dampening situation to milk it for its hilarious most. The p.a. troubles may have shredded his format, but not his sharp mimicry and timing. Greene's range include Las Vegas nudity, tv blurbs, limp-wristers, a Jolson-phrased "Rock-a-Bye," a Greek waiter bit, and an especially incisive portrayal of Danny Thomas in his Chi salad days. Latter is a double-edged delight for locals who remember Thomas when.

Phil Ford & Mimi Hines repeated their preem success here of last October. Couple ingratiates strongly with throwaway nonsense, sparkling spoofing, and very listenable songstering—the femme, in fact, possessing thoroughly legit soprano pipes of refreshing charm. Charm, indeed, marks the whole act, with Ford a savvy and discreet foil to his wife's delicious nonsense, particularly via a wacky "Cynthia and Reggie" sketch. Fine show-backing from Joe Parnello's threesome. Joey Bishop returns April 1. Pit.

# Shamrock Hilton, H's'n

Houston, March 19.  
Jack Durant, Landre & Verna, Carl Sands Orch (9); no cover or minimum.

Jack Durant brings material tried and blue—mostly tried—into the International Club's Continental Room at the Shamrock Hilton and builds the act into a solid send-off 30 minutes later. Certainly the hardest working comic making the nitery rounds, he turns a six-course parlay into top yocks and more palming than seen at a convention of magicians—the six courses being gags, impressions, songs, a bit of dancing, and participation, and pratfalls (5).

A comic with a short breath and an infectious laugh, Durant paces the stage, jumps down among stagesiders to slap the usually cooperative customer on the back, all the while tossing off gags he knows from experience will bring top returns. He's never disappointed. The laugh grows in volume until he beams. Seems certain to build the house to near capacity during his stay.

A local ballroom team with a national rep, Landre & Verna open the show and also draw top applause during their 10 minutes. Although the terpers had only four hours' notice and a brief rehearsal, that wasn't apparent to ringsiders. Pair exhibit grace, and Landre, a former pro boxer, has few peers as a "lift man." Many a customer looked on with envy at the ease with which he handled his wife.

Carl Sands' orch was great in a backing job, particularly as there was little rehearsal time for the suddenly lengthened show. Carol Channing comes in for two frames March 31. Skip.

# Hotel Muehlebach, K. C.

Kansas City, March 17.  
Enzo Stuarti, Elisa Jayne, Danny Ferguson Orch (7); \$1.50 cover.

The Muehlebach has changed its scheduling of shows for the Terrace Grill temporarily, and the current booking covers March 16 through 26, instead of the usual two-week stand. Current session offers singing, Enzo Stuarti and dancer Elisa Jayne with the backing of Danny Ferguson's orch, and the 42 minutes provide polished entertainment.

Miss Jayne leads off with a modern jazz terp to "Bluesville," a tune written for her, and shows top-flight maneuvering. She shifts to impressions in terpsichore, bringing off Bette Davis, Maria Callas, Kabuki girl, Ed Sullivan and Marilyn Monroe, injecting comedy chatter along with her dancing for unusually funny results. Her third entry is a straight mambo, also an original, "Mambolisa," for a click finish. It's her first entry in town and a fortunate one all around.

It has been about three years since Stuarti debuted in town, and the interlude has served to mature his presentation and his personality. His is a voice that rates among the best, and he uses it excellently on a variety of standards and originals. Midway he does "If I Love You," "Arrivederci Roma" and "September Song" and treats. Along the way he also offers "Yours Is My Heart Alone," "Jalousie" and "Come Back to Sorrento" among the well knowns, and originals "Just Say I Love Her" and "We're Not Strangers." It is all fine singing.

Tito Guizar comes in for a return date March 27 for two weeks. Quint.

# Hotel Roosevelt, N. O.

New Orleans, March 20.  
Jimmy Durante with Sonny King, Johnny Mack, Sally Davis, Jack Roth, Jules Buffano, Tanya & Biagi, Durante Girls (6); Leon Kelnor Orch; \$2.50 weekday, \$4 Sat. minimum.

Jimmy Durante's name on a marquee means only one thing: Schnozzola. The velvet rope went up early opening night and it looks like jam-packed houses for the entire two weeks.

This trip Durante has perhaps the best comedy act of his long career, presenting an abundance of new material and some new faces to join him in his classic mayhem-comedy routines. With him as usual are Sonny King, his young singing partner; drummer Jack Roth, pianist Jules Buffano and a two-ton gal loaded with personality, Sally Davis, plus Johnny Mack, whose softshoe terping provides a brief respite from the madness of the master laughmaker and cohorts.

Durante seems to have an inexhaustible goldmine. His language mangling was never funnier and no member of the cast escapes the brunt of his attack. He's a constant delight to his audience, whether strutting, tossing hats at his aides, thumping the piano, clowning with the six luscious dolls in his line or tossing off quips and asides.

One of the high spots is Durante's new routine that spoofs French night clubs, with his girls contributing his version of the "can-can." He turns up in this bit with beard, gold cloth vest, high hat and cutaway coat. The mitings are plenty powerful after he and King conclude.

The energetic King's dynamic piping and his pseudo-wrangling with the Schnoz seems to get better every time he appears in Seymour Weiss' plush bistro. He carries the heaviest workload with Durante and they click together all the way.

Preceding Durante are Tanya & Biagi, who start off as a suave ballroom dance duo with finely delineated spins and lifts and wind up in a comedy bit that had the table-holders howling. In their serious moments their ricing and floor work and flashy. Team is skillful and pro, and bow off to big hand.

Bobby Blaque registers with an assortment of songs with the band, and Leon Kelnor's musical crew backs Durante and plays rhythms that keep the floor crowded for the dansapation. The maestro does a masterful job at keyboard. Lutz.

# Jefferson, St. Louis

St. Louis, March 11.  
Sonny Mars, Habers Dale, Johnny Polzin Orch (7); \$1.50-\$2 cover.

Sonny Mars, a comedian who hasn't been around as long as some of his material, manages to rise from out of the chestnuts regardless by dint of sheer persistence and an engaging personality. First-nights were a little timid with the yocks at the start but warmed up considerably to an audience participation gimmick in which Mars makes like a magician with maestro Johnny Polz n as his stooge. None of the tricks comes off, of course, but the frustrated magic is good for king-size chuckles.

Mars is an energetic funny man, and as apt to sit in a customer's lap as to pitch a quip into the mike. He works like a Trojan to lure the laughs, and if one gag doesn't do it, the next one usually does. And by the time he bows out the audience has definitely gone over to Mars.

Harbers & Hale, a smooth dance team featured at this Sheraton-Jefferson Boulevard Room in seasons past, make a pleasant session of it with a potpourri of fancy footwork, from guiding poetry in motion to a spirited cakewalk.

Next floor show headliner: Don Cornell, due in March 29. Gadd.

# Queen Elizabeth, Mont'l

Montreal, March 17.  
Jana Mason, Norton Patricia, Denny Vaughan Orch (12), Louis Bannet Trio; \$2.50-\$3 cover.

Despite Lent and Holy Week which usually exact a fairly heavy nitery toll in Montreal, biz in the Salle Bonaventure of this Hilton-operated hostelry maintains an okay level. Much of this is due to the solid piping of Jana Mason and the terp antics of Norton & Patricia.

Both acts (booked by the May Johnson office which has taken over the entertainment responsibilities for the room) have appeared at other times in Montreal

but neither with the current impact.

A striking brunet in a revealing, fashionable gown, Miss Mason impresses with her fine voice and a collection of songs that are ideally suited to this particular spot. Although Miss Mason has developed an act and style of singing similar in some ways to Lena Horne, this attractive personality has plenty of individual touches that set her apart.

Opening briskly, she mixes tempos with taste and garners solid mitting for her "I'll Be Seeing You" and "Come Rain or Shine." Manner is pleasant without being folksy and patter descriptive but brief. A surefire act for any of the better cafes.

In opening slot, Norton & Patricia impress with their spins and lifts and make one wonder what happened to the art of ballroom dancing that, at one time, was regular fare in every nitery show. This lofty room makes a perfect setting for team, giving them plenty of space to move, and they need every square inch as Norton spins his petite partner through routines that brings spontaneous applause. All numbers score, with their interplay of a music box sequence a particular highlight. Newt.

# Diplomat, H'wood, Fla.

Hollywood, Fla., March 22.  
Toni & Jan Arden, Gene Baylos, Augie & Margo, Henry Tobias, Mal Malkin Orch; \$3 cover.

Current package in the Cafe Cristal is illustrative of the consistent quality of shows booked in the smartery since opening last December of "this year's hotel" on the Gold Coast.

Toni Arden has taken on new depth and lively personality with the joining of brother Jan. Always a quietly effective songstress with an adroit way of phrasing her tunes, plussed by a high ranging, full throat approach, she is exactly that in forefront of the act. It is when Jan joins her following his own solid session of purveying smooth and artfully delineated currents and evergreens, that the teaming zings the act into a mitt-sparking affair that winds big. It's also in this segment that Miss Arden displays the new zest and sparkle, notably when their duetings call for change of costume by her, into a late '20s flapper affair and display of graceful, zip-filled dancing bent that brings sustained plaudits when she essays, with brother, a medley of Charleston-Varsity Drag-Carol Barton terplings. It earns them demands for more, and when the calls come for reprise on "Padre" solo, she keeps them appreciatively rapt despite the odd-for-the-mood costume. End result is a begoff, for both.

Gene Baylos, who has played virtually every cafe—regular and one-nighter—along the Beach circuit, has finally made it here. He works out the same act, line for line, mugg for mugg, "ad lib" for "ad lib" that he's been doing for a decade or more. Result is a session of peaks and lulls that should guide him to a reprisal of the old, and addition of some new if he's to avoid the point of diminishing laugh returns. He's a basically prime funnyman who seems to have hit too well-worn a gag-groove.

Augie & Margo are repeating the hit course set at the Eden Roc several weeks ago. They're a constantly improving young pair of dyanamos whose inventive and original twists, slides, spins and modern dance patterns spark a constant mitt reaction. Lary.

# Stenben's, Boston

Boston, March 17.  
Danny Dillon, Ozzie & Anita Reyes (2), Don Dennis, Sherry Michaels, Tony Bruno Orch (5); \$2.50 minimum.

Danny Dillon cuts it up with some new impress bits in his return date at Max & Joe Schneider's theatrical boite in the Hub's show area. He's incorporated carbons of Charlie Weaver, Paar and others off the tv screen to go along with a rundown of carbon-bottom terplings. Opening with song hit, in which he carbons stage and screen and pop pipers, he segues to slick takeoff on Bing Crosby, and does a way out, "This Old House," putting in all the sound effects, from cracking doors to whistling winds.

Ozzie & Anita Reyes get heavy mitting with torrid Latin terpy. Don Dennis belts out "Chanté, Chanté," and takes "When We Were Young" for slick ride in his piping spot betwixt emceeing the show. Sherry Michaels, lush red head, opens the show with some top aero bits, using chairs and lighted candles and twisting her body into some impossible-looking positions. Guy.

# Eden Roc, Miami Beach

Miami Beach, March 22.  
Maurice Chevalier with Fred Stammer, Tybee & Brascia, Walter Nye Orch, Jackie Heller; \$5-\$7.50-\$10 minimums.

Maurice Chevalier is making his first appearance in these parts in several years and on results of first weekend of shows (one night!) he looks likely to rack up a gross reaching—on comparative basis—the Joe E. Lewis-Eydie Gorme highs.

Nostalgic is the word that can best describe the Chevalier stint. Everything bears his stamp of warm charm and showmanship. During the hour or so of Chevalier's dippings into his past and associated hit roles and songs, he keeps the packed room in hushed and appreciative attention, albeit the vocal talents, never big, have now reached a lyric-tact stage. He wins them with the charm, holds them with the personality and magnetism. Admitting 70-plus in the age dept., he's as spry as ever and raises appreciative multi-chuckles and mits when he does a song-dance takeoff on the current rock 'n' roll craze.

His auditors are comprised of the post-40 set, with a healthy sprinkling of the younger generation on hand to see a legendary performer. For the former group he obviously evokes pleasurable memory moments with his way with a saucy line; the amusing fractured English gab, and the rundown of the evergreens. The younger part of the audience mits a smooth working, always-at-ease, always-in-command pro. He refers to Sophie Tucker and paeans her with a reprise on "Some Of These Days," plus a couple of special material numbers with some spicy lyric themes. The big reception these got may suggest "more of same" additions to his book. They kept him coming back for encores and demands for more after the begoff.

Show openers are Tybee & Brascia who mark a big click with their torrid terplings. Their twists and weaving are eye-compelling. A flamenco-lined routine is an added zinger-upper to overall constant applause stirrings. Opening March 22 are three season-topper returnees, Joe E. Lewis, the b.o. champ, with Eartha Kitt and the Dunhills. Lary.

# Chez Paree, Chi

Chicago, March 22.  
Mickey Rooney, Joey Forman, Pat Morrissey (with Harry Slotag), Chez Adorables (7), George Cook Orch (12); \$1.95 cover, \$4 minimum.

Mickey Rooney's first Chi nitery venture appears to depend on an uneven script that collects corresponding reaction. More to the problem, however, is that he's confined to dialog humor with no chance to show off other facets. A song-and-dance interlude would have been helpful, for example, and perhaps a dramatic cameo from his picture credits.

Even in present form, the act could use more unharnessed Rooney—the brash and puckish little guy of fond memory. These qualities crash out only intermittently, and while they register fine with the house, also point up the act's lulls.

Star has a fortunate vis-a-vis in Joey Forman, a glib and attractive workman who brightens the stage considerably on his own and as Rooney's foil. Imminence of Academy Awards is peg for Oscars to "Best actor" and "best waiter" of year with Rooney and Forman alternating as recipients. Parody is only mildly effective since the tandem bits are laced with obvious gags. Most inspired moments are takeoffs on "Bridge on River Kwai" pic and "Candid Camera" tele-show, with Rooney mugging it up fine to overcome a spotty script. Forman also tallies with celeb impressions, and in a solo spot provides a nice rundown of Las Vegas tourisms.

Local thrush Pat Morrissey, also making her Chez bow, is a platinum-coiffed synopator who doesn't so much sell a song as herself, via stress on the beat at the sacrifice of lyric ken. She does, however, have a pleasing catalog and here and there some diverting patter, albeit at times a bit too stagey. Harry Slotag is her efficient piano accomp.

Chez Adorables are a fetching if indifferent curtain-raiser, and George Cook's crew furnishes good showbacking. Layout's in for two weeks. Pit.

Sheldon Schuit, agent, has been shifted by General Artists Corp. from Chicago to New York.

# CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway touring, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a lengthy list of blind items.

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (Rep) Repertory, (DR) Dramatic Reading.

## Legit

### BROADWAY

"Flight to Matia" (MD). Producer, Jamieson Productions, 350 W. 57th St.; Director, Clay Furdent; musical director, Alfred and Ricky. Available parts: femme lead, 26-28, Spanish type, singer; femme lead, 16, singer, American teenage type; male singer, 38, American, slim, Don Ameche type; male singer, 45-50, Spanish-dictator type, stocky; male, 17, American teenage singer; femme singer, 28-30, beautiful, sophisticated; male singer, 19, Latin appearance, Ivy League manner; two male character comedian-singers. Mail photo and resume to producers.

"Flower Drum Song" (MC). Producers, Richard Rodgers, Oscar Hammerstein II and Joseph Fields. Male and female dancers-singers-actors of Oriental appearance for the contemplated touring and English companies. Mail photo and resume to Eddie Blum, c/o Rodgers and Hammerstein, 488 Madison Ave.

"Happy Town" (MC). Producers, B & M Theatre Productions. Equity ensemble calls April 13-14. Open calls for ensemble April 16-17. Theatre and time schedule for auditions to be set.

"Sure Sign of Spring" (MC). Producer, NET Production, 234 W. 44th St.; director, John Stix; choreographer, Matt Mattox. Parts: Femme lead, French, early 20's, sensitive, lonely; male, co-lead, middle-aged ex-bootlegger, ex-carminer; male, co-lead, Scot, late 20's, dour, proud, husky fisherman; femme comedy lead, middle-aged, realistic French businesswoman; male comedy lead, Scot, boastful affable, middle-aged retired sea captain; male, late 40's, French village priest, strong, raw-boned; femme singer, early 30's, hard-boiled, male, gentle close-mouthed, elderly villagers, innocent young people and children of all ages. Mail photo and resume to producers.

"Without Consent" (C). Producer, Jerry Beyer; director, Lewis Pierce. Auditions March 30-April 3, at 7-10 p.m., at the Variety Arts Studios (Room 203), 225 W. 46th St., N.Y. Available parts: femme, 40, widow; femme, 17; male, 21; male, suitor, 45; attorney, 32, also a suitor, male, 50. Bring photo and resume.

### OFF-BROADWAY

"Cave Dwellers" (CD); producer, Equity Library Theatre; director, Jim Cavanaugh. Casting, Lennox Hill Playhouse, 331 E. 70th St., N.Y. March 30-31, at 10 a.m.-4 p.m.; April 1, at 10 a.m.-12 noon, (bring membership card). Available parts: femme, over 50, ex-actress, destitute, ailing, maternal; male, over 50, former Shakespearean actor and clown, now a beggar; male, 40-50, large, flabby, friendly ex-pugilist; femme, 25-30, loving and wonder-filled at both of her first child, to triple in non-speaking, bad tempered bit and in non-speaking bit as callous aristocrat; male, tall, heavily-built, to play trained dancing bear; Negro male, well built, soft-spoken, to double in non-speaking bit as dancer-like prizefighter; male, 20-25, mute, tall, handsome, able to communicate love-at-first-sight, and sympathy without words, to double in non-speaking dance bit; male, small, loyal to family, afraid of hurting people; male, over 30, large, authoritative but sympathetic; femme, 17-20, frail, naive, eager, warm. At directors option the doubled bit parts may also be cast individually. Rehearsals April 6-May 3.

"Father" (D). Producer, Living Theatre, 530 Sixth Ave.; director, Julian Beck. To be presented in repertory with the current "Many Loves." Parts, experience required: male lead, classical style, for 100-year-old; femme, white or Negro, brooding, powerful physically and in speech; male, to appear 15 and

able to age as play progresses. Mail photo and resume to director.

"Once Upon a Mattress" (MC). Producers, T. Edward Hambleton, Norris Houghton, Phoenix Theatre, N.Y. Casting through agents only. Unfilled Musical. Producers, Joseph Beruh & Peter Katz; director, Lawrence Carra. Parts available. Femmes, 15-22, sing and dance; male, tall, well built, dumb football player. Maybe non-Equity. Phone producers at CH 2-9609 for appointment.

### OUT OF TOWN

"Lil Abner" (MC). Producers, Guber, Ford & Gross; general manager, Marvin Krauss, 136 W. 55th St., N.Y.C. Will accept photo and resume of candidates for a new company and replacements for the current touring troupe.

"The Law and Mr. Simon" (C). Producers, Guber, Ford & Gross. Available parts: (character parts are Jewish): 50-60, character mother; good hearted but nagging, dominating; 22-25, femme attorney, bribe, attractive; 30-40, unimaginative divorcee with daughter seeking husband; boy, 7, Quiz Kid type, unspoiled; male, 50-60, character, successful manufacturer; male, lead, early 30's romantic interest, lawyer; male, 35-45, character, romantic, department store buyer, male, mid 20's, camp counselor type. Rehearsals start early May. Summer tryout tour for Broadway entry in fall. Mail photo and resume to Marvin A. Krauss, 136 W. 55th St., N.Y.C.

### STOCK

Guber, Ford & Gross; general manager, Marvin Krauss, 136 W. 55th St., N.Y.C. Candidates submitting resumes and photo should indicate for which of the following projects they're applying: as replacements in current "Lil Abner" touring company, regular parts in the forthcoming stock-touring packages of "Lil Abner," "Bells are Ringing," "Say, Darling," or the tryout production of "The Law and Mr. Simon." Mail to general manager above address.

Stage & Arena Guild of America, (SAGA, Inc.), 140 W. 55th St., N.Y. Accepting photo and resumes for packages and summer theatres affiliated with SAGA. Seeking Equity jobbers, resident companies, technicians and apprentices. The Affiliates are: Show Shop, Canton, Conn.; Durham (N.C.) Star Playhouse; Legion Star Playhouse, Ephrata, Pa.; Scottish Rite Theatre, Harrisburg, Pa.; Starlight Theatre, Pawling, N.Y.; Gateway Playhouse, Somers Point, N.J. (see individual cities below). Casting through Warren Hein, c/o SAGA.

TOURING PACKAGES  
"Bells are Ringing" (MC). Producer, Stanley Prager, 47 W. 44th St., N.Y.C. accepting photo and resume by mail; casting all parts.  
"Lil Abner" (MC). Same casting set as for "Bells Are Ringing" (see above).

"Salad Days" (MC). Producers, Nicholas Benton & Stanley Flink. Available parts for understudies for the ingenue, leading man and two characters of roles of the recent off-Broadway production. Mail photo and resume to Eric Shepard, c/o Music Corp. of America, 598 Madison Ave., N.Y. 22.

### ALLETOWN, PA.

Guthrie Playhouse, P. O. Box 1125; Producer-director, John Cameron. Equity, non-Equity players and apprentices sought for 12-week season; mail photo and resume to director; theatre, 140 W. 55th St., N.Y. Casting April 24-25 in New York.

ATLANTA, GA.  
Theatre-Under-the-Stars (Municipal Theatre, Inc.); producer-director, Eric Mattson, 35-15 75th St., Jackson Heights, N.Y. Accepting photo and resume of Broadway and stock credits. Mail to producer. Equity call for singers, 1-3 p.m.; femme dancers 3-4 p.m.; male dancers, 4-5 p.m. March 25 at Showcase Studios, 950 Eighth Ave., N.Y.C.

### BELLPORT, N. Y.

Gateway Playhouse. Producer, H. C. Pomeroy; director, David

Sheldon. (Equity and non-Equity). Equity actors to be experienced teachers of acting, speech, dance, or music. Non-Equity musical talent will be auditioned in April. Mail photo and resume to the playhouse for possible interviews. Apprentice applicants should state age.

### BEVERLY, MASS.

North Shore Music Theatre. Producer, Stephan Slane. Call for Equity singers March 31; femme, 1 p.m.; male 3 p.m. Open calls, April 1: same schedule as Equity at the Showcase, 950 Eighth Ave., N. Y.

### BLAUVELT, N. Y.

Rockland County Playhouse; producer, Alwin Leber. Mail photo and resume to the theatre, 474 Greenbush Road, Blauvelt, N.Y. Casting to start in May.

BRADDOCK HEIGHTS, MD.  
Mountain Theatre. Producer, William O. Brining; director, Roy Franklyn. Accepting photo and resume for full Equity company, also considering applications for apprentices and technical crew. Mail to producer, c/o Talent Showcase, Inc., 4545 Connecticut Ave., Washington 8, D. C.

### CALUMET, MICH.

Keweenaw Playhouse. Producer-director, Paul Barry, 407 W. 54th St., N. Y. 19; Associate producer, Robert Keegan; general manager, Deirdre Keegan. Casting begins week of April 6. Interested in resident company only; also need designer and pressagent. Mail photo and resume to producer-director. Interested in non-union actor-technicians for junior staff.

CANAL FULTON, O.  
Canal Fulton Summer Theatre. Producers, David Fulford & William Dempsey, 60 W. 45th St., N.Y. Mail photo and resume to producers.

### CANTON, CONN.

Show Shop. Producer, Robert U. Andrews. Same casting setup as for Stage & Arena Guild of America (see above).

### CAPE MAY, N. J.

Cape May Playhouse. Producers, Thomas White & Reid Perry, 159 E. 49th St., N.Y.C. Accepting photo and resume of stock credits, by mail only.

CEDAR GROVE, N. J.  
Dalley's Meadowbrook (Music Theatre-theatre Restaurant). Producers, Clifford Dalley, Gary McHugh, Carl Sawyer; director, Donald Burr. Casting through agents only. Chorus calls to be announced. Opens April 21 with "Guys and Dolls."

### CHICAGO

Drury Lane Theatre. N.Y. Representative, Floyd F. Ackerman, 576 Fifth Ave., N.Y. 36; PL 8-2000. Usually books stars only from N.Y. office; agents or packagers with available boxoffice names contact Ackerman at the above address and phone.

### COHASSET, MASS.

South Shore Music Circus. Producer, Ray C. Johnson. Prefer casting principal roles through agents, but candidates may obtain parts or phone Jack Yorke, CI 5-4042, after March 19. Equity call for singers April 2: male at 10-12 noon; femme at 1:30-4 p.m. Open calls for singers April 3, same time and role as Equity. Auditions at Showcase Studios, 950 Eighth Ave., N.Y.C.

### COLUMBUS, O.

Playhouse-on-the-Green (Columbus Theatre-on-the-Green). Producer, Joseph K. Weaver; director, Phillip Pruneau. Seeking Equity company, apprentices and designer. Mail photo and resume to general manager, Box 306, Worthington, O. Casting in April.

### CORNING, N. Y.

Corning Summer Theatre. Producers, Dorothy Chernuck & Omar K. Lerman. Accepting photos and resumes for resident company and apprentices (may also play package shows). Casting in mid-April. Mail to the theatre, Box 51, Corning, N. Y.

### DAYTON, OH

Dayton Theatre Festival. Producer, Douglas Crawford, 40 W. 55th St., N.Y. Mail photo and resume of Broadway and stock credits to producer. (Equity and non-Equity). Will alternate six straight plays and six musicals.

### DEVON, PA.

Valley Forge Music Fair. Producers, Guber, Ford & Gross; general manager, Marvin A. Krauss, 136 W. 55th St., N.Y.C. (Same management also operates Hadfield, N.J.; Springfield, Mass., and Westbury, L.I.—see below). Scheduled productions include "Bells Are Ringing," "Lil Abner," "Say, Darling." Mail photo and resume to Krauss, at above address. Production personnel needed (stage managers and assistants, house managers, treasurers, technical directors, directors, choreographers, musical director). Address inquiries to Krauss. Companies will tour including ensem-

ble, principals, stage managers, and assistants, musical directors).

### DURHAM, N. C.

Durham Star Playhouse. No producer set. Casting setup same as for Stage & Arena Guild of America (see above).

### EPHRATA, PA.

Legion Star Playhouse. No producer set. Same casting setup as for Stage & Arena Guild of America (see above).

### FORT WORTH

Casa Manana Musicals, Associate producer-director, Michael Pollock. Casting through agents only at present, open casting later. Schedule opening June 8 with "Wonderful Town." No New York office set as yet.

### HADDONFIELD, N. J.

Camden County Music Fair. Producers, Guber, Ford & Gross; general manager, Marvin Krauss. Same management and casting procedure as for the Valley Forge Music Fair, Devon, Pa. (see above).

### HAMPTON, N. H.

Hampton Playhouse. General manager, John Vari, 405 E. 54th St., N. Y. Accepting photos and resumes for possible leading men and women in summer productions. Will also consider applications from some non-Equity and technicians. Schedule includes "Fair Game," "Dark at the Top of Stairs," "Separate Tables," "Epitaph for George Dillon" and "Tunnel of Love."

### HARRISBURG, PA.

Scottish Rite Theatre. Producer, Robert T. Seymour. Casting through Warren Hein, c/o Stage & Arena Guild of America (see above).

### HIGHLAND PARK, ILL.

Music Theatre. Producer, Herb Rogers. Ensemble call for Equity and open call, April 3-5; 3-10 p.m. Patricia Stevens Agency, 22 W. Madison, 6th floor, Chicago. Equity call for dancers April 7: male at 1-2 p.m., femme at 2-3 p.m.; open calls, male at 3-4 p.m., femme at 4 p.m. Equity calls for singers April 8: male at 10-11:30 a.m., femme at 11:30 a.m.-1 p.m.; open calls: male at 2-4 p.m., femme at 4-6 p.m. Auditions at the Variety Arts Studios, 225 W. 46th St., N.Y.C. Mail Broadway and stock credits to Producer, 57 W. 45th St., N.Y.C.

Tenthouse Theatre. Producer, Herb Rogers. Mail photo and resume of Broadway and stock credits to Producer, 57 W. 45th St., N. Y.

### HYANNIS, MASS.

Cape Cod Melody Tent. Producer, Ray C. Johnson. Prefer casting principals through agents performers who wish principle roles phone Arnold Goodman, CI 5-4042 after March 19. Ensemble call for Equity singers April 2: male at 10 a.m.-12 noon, femme at 1:30-4 p.m. Open calls April 3, same scheduled as Equity. Auditions at the Showcase Studios, 950 Eighth Ave., N.Y.C.

### JONES BEACH, N. Y.

"Song of Norway" (MD), to be repeated from mid-June through Sept. 7 at Jones Beach, N.Y. Producers, Leonard Ruskin & Guy Lombardo, 730 Fifth Ave., N.Y.C. Parts available for leading and ensemble singers, ensemble dancers. Mail photo and resume to above address. Equity call for singers, April 6: male, 10 a.m.; femme, 2 p.m. Open calls April 7: same time schedule as Equity. Equity dancers, April 8; open calls for dancers, April 9. Same time schedule for all calls. Auditions at the Winter Garden Theatre, 1634 Broadway.

### NEW HOPE, PA.

Bucks County Playhouse; producer, Michael Ellis. Mail photo and resume of Broadway and stock credits to Jack Lenny, c/o Lenny-Debin, 140 W. 58th St., N.Y.

### PAWLING, N. Y.

Starlight Theatre. Producer, Isobel Rose Jones. Casting through Warren Hein, c/o Stage & Arena Guild of America (above). Producer also accepting photo and resume at the theatre, Route 22, Pawling, N. Y.

### PINE BROOK, N. J.

Pine Brook Show Tent. Producers, Jerry Wayne & Paul Brenner. Casting principal roles for "Lil Abner," "Show Boat," "Wish You Were Here," "Bells Are Ringing," "Boy Friend," "Silk Stockings." Mail photo and resume to the producers at 144 W. 54th St., N. Y.

### SHARON CONN.

Sharon Playhouse. Managing director, William Swire, 1545 Broadway, N.Y. Tryouts for resident company and jobbers in N.Y. early April. Auditions and interviews by appointments only. Mail photo and resume to managing director. Apprentices also considered.

### SKANEATELES, N. Y.

Lyric Circus Light Opera Assn. (formerly Fireng Lake Lyric Circus). Producer, Walter Davis; co-

producer, Robert K. Adams; Director, David Davis; Business manager, Virginia Davis. Principles and features casted through agents only. Opening June 23, with "Say, Darling."

### SOMERS POINT, N. J.

Gateway Playhouse. Producer, Jonathan Dwight. Same casting setup as for Stage & Arena Guild of America (see above).

### SPRINGFIELD, MASS.

Storoway Music Fair. Producers, Guber, Ford & Gross; general manager, Marvin Krauss. Same as Valley Forge Music Fair, Devon, Pa. (see above).

### STOCKBRIDGE, MASS.

Berkshire Playhouse, executive director, Nikos Psacharopoulos. Tryouts for two resident companies and jobbers to be held in New York late in March. Auditions and interviews by appointment only. Mail photo and resume to Psacharopoulos, c/o Yale School of Drama, New Haven, Conn. (see above).

### TRAVERSE CITY, MICH.

Cherry County Playhouse. Producer, Ruth Bailey, Spring Hill Lane, Cincinnati 26; director, Barnett Owen, 337 W. 22d St., N. Y. 22. Mail photo and resume to director. Equity company of 10, plus stars.

### WESTBORO, MASS.

Red Barn Theatre. Producer, Bill Harp, 124 Remsen St., Brooklyn 1, N.Y.; manager, Wilton E. Lafferty. Planning 26-week season. Mail photo and resume of Broadway and stock credits to producer. Casting direct and through agents.

### WESTBURY, L. I., N. Y.

Westbury Music Fair. Producers, Guber, Ford & Gross; general manager, Marvin Krauss. Same as Valley Forge Music Fair, Devon, Pa. (see above).

### WILLIAMSTOWN, MASS.

Williamstown Theatre Foundation, executive director, Nikos Psacharopoulos. Same casting procedure as for Berkshire Playhouse, Stockbridge, Mass. (see above).

### BALLET

Ballet-Florence & Frederic De Paris, c/o Music Corp. of America, 598 Madison Ave., N.Y. 22. Available parts for femme dancers, 5' 5 1/2"-5' 6 1/2" (without shoes); modern ballet essential. Male dancers, from 5 ft. 9 in. to 6 ft. 2 in., well built, modern. For tour of U. S. and Europe. Mail photo and resume do not apply in person.

"Ballets: U.S.A." Producer, Leland Hayward in association with International Cultural Program. Director - choreographer, Jerome Robbins. Parts for dancers-expert in classic, jazz and comedy techniques. Mail letter detailing qualifications, background and experience, address, Jerome Robbins, c/o Leland Hayward, 655 Madison Ave., New York 21.

### FUTURE SHOWS

"And So Farewell" (D). Producer, Norman Twain (no production office set).

"Before the Fall" (D). Producers, Betty Lee Hunt & Ira Cirkor (no production office set). "Lend An Ear" (MR). Producers, Stephan Slane & Jenny Lou Law, (no production office set).

"Let's Go Steady" (MC)—producer Edward Padula (1501 Broadway, LA 4-4860).

"Purgings of Simon Madden" (C). Producer, Norman Twain (see above).

"Satin-Legs Smith" (MC). Producer, Warren Coleman, 729 Seventh Ave., N.Y.

"Satin-Deep" (MC). Producers, P. R. B. Productions.

"Tobacco Road" (CD). Producer, David Moss Productions, 580 Fifth Ave.

### SHOWS IN REHEARSAL BROADWAY

"Gypsy" (M). Producers, David Merrick & Leland Hayward, 246 W. 44th St., LO 3-9630.

"Kismet" Producer, Jay Garon, 234 E. 33d St.

"Single Man At a Party" (D). Producers, Frank Haderer & Scotti D'Arcy, 152 W. 49th St.

### OFF-BROADWAY

"Come, Play With Me" (MC). Producers, Helen Bonfils & Haila Stoddard, 16 W. 55th St.

"Innocents" (D). Producer-Henry Curt c/o Richard Horner, 165 W. 46th St.

"Our Town" (CD). Producers, Leigh Connell, Theodore Mann & Jose Quintero, c/o Circle in the Square, N.Y.

"Pine Cone" (C). Producers, Edward Hoffman, 2 Grove St., WA 9-8122.

"Season of Choice" (D) Producers Bowden, Barr & Bullock, 137 W. 48th St.

"Smokeeater's Daughter" (D). Producer, Charles Olsen, c/o East 4th St. Theatre.

"Waltz of the Toreadors" (MG) (Continued on page 76)

## Bill for Further Admish Tax Cut Would Use Coin to Spread Theatre

Washington, March 24.

A new version of the pending bill to provide a further reduction of the tax on tickets for live performances has been introduced by Sens. Harrison Williams (D-N.J.) and Jacob K. Javits (R-N.Y.).

Rep. Frank Thompson Jr. (D-N.J.) has reintroduced the new version in the House to replace original bill he offered in January. The Council of the Living Theatre called a special meeting in New York today (Tues.) to consider the new bill, James F. Reilly, executive director of the League of N.Y. Theatres, CLT affiliate, informed Thompson.

The recommended change is contained in an additional section to the original bill. It provides that all resultant tax relief benefits should be placed in a special fund, held in escrow, to be used to increase theatrical and musical job opportunities throughout the nation. Presumably, the fund would be used to pass out loans, subsidies and/or grants to aid construction or operation of theatres or auditoriums suitable for performing arts in cities not now having them, or able to support more.

### Show Biz, Public Board

The fund would be administered by a board of trustees appointed by the President and including representatives of show biz management and labor, as well as members representing the public. Actually, measure would be voluntary as far as theatre operators, etc., are concerned. It is legally unenforceable (i.e., no one could be made to turn back tax benefits), but amounts merely to an expression of "Congressional intent."

Otherwise, the Williams-Javits Bill (S. 1475) is identical with original Thompson Bill of the House. It provides that the first \$2 of an admission ticket be tax exempt if "principal part" of performance is live. Further, it slashes 20% cabaret tax in half.

Behind the scenes, legit and music groups have been attempting to get motion picture organizations to join in a united front on the Thompson Bill (which benefits (Continued on page 73))

## 'La Plume' Pressagents, Hearts Wounded Deeply, Offer May, June Seats

New York.

Editor, VARIETY:

The recent letter-to-the-editor about press agents, house seats and the farm version of "service" wounded our public service hearts deeply. "La Plume De Ma Tante," the show for which the letter writer, Allen Will Harris, had trouble getting tickets, is as we all know, a smash hit. Everybody, but everybody, has trouble getting seats for "La Plume." We are happy in rendering this report (one of our public services).

We should make it clear to Harris in behalf of all pressagents (a noble public service breed) that house seats in their possession are intended for the use of only one part of the public—namely, the press. House seats in the possession of the pressagent are used for out-of-town critics and for newspapermen who want or need to see "La Plume," either because they liked it so much the first time or because they are doing special articles about it.

Only when there is no demand by the working press for these seats may we give our house seats to allied journeymen who might do the show some good, some way, some time. Unfortunately for Harris, there were several complications beyond our control. Our astute general manager sold a few theatre parties to slake the public's insatiable demand for "La Plume" (should he be blamed?). Unfortunately we were not able to inform Harris in time.

We should like to assure Harris that we would still like to accommodate him if he wants to see "La Plume" again. We have a few seats scattered throughout May and June. This does not constitute an offer to anyone else, let us quickly add.

Frank Goodman,  
Seymour Kravitz,  
Pressagents for "La Plume de Ma Tante."

## To Use Ford Grant For Goodman Theatre Stars

Chicago, March 24.

Dr. John Reich, head of the Goodman Theatre here and recipient of a \$10,000 Ford Foundation grant (one of 10 awarded to theatre directors) will use the money to bring Broadway stars for the drama school's productions.

For the past two semesters, Reich has strained the school's budget to bring in one or two pros for every show, but they've necessarily been non-names. He figures that stars will have an inspirational effect on the Goodman's student players.

The Ford grant was made personally to Reich, and he could have spent it for his own travel or research, but prefers to use it in the Goodman Theatre's behalf.

## Rekindle Plans To Do 'Fleecing'

Courtney Burr and Elliott Nugent are planning to resume production of "Golden Fleecing," which was halted in rehearsal last Jan. 24. Backers of the Lorenzo Semple Jr. comedy, capitalized at \$100,000, are being notified of the producers' intention to put the show back into rehearsal next August for an out-of-town opening around Labor Day and a Broadway bow in October.

Under the terms of a pre-production deal with Metro for the film rights to the play, the management has to open the show out-of-town next September and in New York by Nov. 15, to get its full share of the payoff from the picture company. The sale involves \$50,000 down and a sliding arrangement up to \$275,000, plus profit participation.

The production has to adhere to the dates stipulated in the contract to get its 40% slice of the basic \$50,000 which has already been paid by Metro. Under those conditions, Semple's share will be 60% rather than the full 100%. The remaining \$20,000 is being held in escrow on the basis of the contractual requirements.

It's understood that the deficit on the production thus far is about \$20,000-\$30,000. That's on the basis of a resumption of production, since scenery and other physical properties have been stored. However, if the production is ultimately dropped those assets would be valueless and thus increase the loss substantially.

## EQUITY TO MAKE NEW DEMANDS ON WELFARE

Actors Equity is seeking to increase welfare benefits for its members. Executive secretary Angus Duncan has notified the League of N.Y. Theatres of demands the union will make when the two organizations begin negotiations for a new agreement to replace the five-year production pact expiring May 31.

The demands cover expanded hospitalization and medical benefits and the inception of an insurance and pension plan. Equity wants the employers to kick in with 2.68% of the performers' payroll for the hospitalization and medical benefits, .86% for the insurance and 7% for the pension fund. The demands total 10.54% of the performers' payroll.

The League is lining up a special negotiator to handle the discussions with Equity. Representatives of the two organizations will hold initial confabs on the subject April 13. If an agreement isn't reached by May 31, the American Arbitration Assn. will convene a three-man board to settle remaining issues. It's understood the League wants Burton A. Zorn, of the law firm of Preskauer, Rose, Goetz & Mendelsohn, to handle the negotiations with Equity.

James Morris has been set for the title role in Paul Green's "The Stephen Foster Story," slated to preem next June 15 in Bardonia, Ky.

## Hill to Peninsula

Peninsula, O., March 24.

Thomas Hill, of the Cleveland Playhouse staff, has been set to produce and direct six shows for the Peninsula Players this summer. The strawhat group is scheduled to open its season in June and plans on stretching the schedule to 10 weeks.

Max Ratner is the outfit's new president, and other officers include Mrs. Charles Conger, vice president; Robert Bishop, treasurer; Mrs. Edith Minns, secretary, and Charles M. Rice, publicity director.

## Off-B'way Score: 8 Recent Flops Had 100G Loss

A flock of recent off-Broadway closings is figured to represent a combined loss of at least \$100,000. That takes in six folds March 15, a bowout the previous March 8 and the forced closing of another entry March 3.

Although all the shows are believed to have been financially unsuccessful, several received favorable reviews. The longest-running entry of the eight that closed was "Ivanoff," which folded March 15 after more than five months at the Renata. Wrapping up the same day were "Buffalo Skinner," "Man Who Never Died," "On the Town," "Quare Fellow" and "She Shall Have Music."

The previous Sunday's closing was "Trip to Bountiful," while "Fashion" had to terminate its run March 3 at the Royal Theatre because of a building violation. Of the eight folds, "Man Who Never Died" is figured to have dropped the most coin, since it had already lost about \$25,000 when taken over by a new management last January. The production had a run of nearly four months at the Jan Hus Auditorium.

It's understood that "Ivanoff," (Continued on page 73)

## Mink Inks Hope, Eyes Other Names to Raise Coin Flag on Specs

Cleveland, March 24.

Bob Hope is first of name attractions set by Max Mink, newly appointed producer of Cain Park outdoor summer theatre, to reopen it June 15. Deal for the Cleveland-reared comedian was closed by Mink, also managing director of Cinerama-Palace here, during his recent trip to the west coast.

Municipal amphitheatre of 3,000 seats, owned by City of Cleveland Heights, has played everything from local stock tuneshows to symphony concerts and disk-taping personalities during its long career. This time it will try importing tv-Broadway-Hollywood stars to top spectaculars for runs up to two weeks, according to Donald R. Tuttle, prez of Cain Park Civic Assn., which is promoting the new policy.

Hope's opening show is for two weeks. Mink and his backers are now negotiating with Jerry Lewis, Dean Martin, Danny Kaye and Jack Benny, to appear in similar specs here, on a guarantee and percentage basis.

## Stock Mgt. Group Wants Members & 'Enforcement'

The Council of Stock Theatres is making a drive for members. The organization, representing about 25 of the strawhats employing stars, decided at a recent meeting to try to enlist some of the better unaffiliated stock operations so as to strengthen the council's position in the establishment of regulations and the negotiation of contracts.

It was also decided to hold more meetings to discuss packages, which have become a mainstay of many of the silos using names. The question of enforcement of the \$2,000 weekly maximum salary guarantee for stars was also on the agenda and is slated to come up again at the next COST meet April 6. The wage maximum for the stars does not include percentage deals, which can be freely negotiated by the barn operators.

## League, Equity Oppose Bill to Lift Broker Fee Limit, But O.K. Move For Travel Bureaus; Jesse Moss Bitter

### 'Barbarians' at Zurich; Richards Doing Musical

Zurich, March 24.

Lexford Richards, currently residing in Europe, was here for the rehearsals and recent opening of the initial German-language production of his comedy, "Dear Barbarians," at the Schauspielhaus. The play, adapted by Marianne de Barde, is a change-of-pace from the usual heavy shows usually offered at the Schauspielhaus.

Although the play drew mixed reviews, public response has been good. Richards, incidentally, is working on a new play, "The Golden Goose," and the book for a musical, commissioned by U.S. music publishing firm, Chappell, Inc.

## To Open Cutrate Agency on B'way

A new outlet for cutrate Broadway legit tickets will open in mid-April. The bargain operation, a throwback to the days when Leblang's and Gray's peddled discount tickets, will be a feature of the Ticket Corner, which Charles Bloomfield is opening on the northwest corner of Broadway and 46th St., the site formerly occupied by a Childs' restaurant.

The Bloomfield operation will have two floors. The upper level will be utilized for the cutrates, while Bloomfield's National Theatre Ticket Service will occupy the downstairs site, selling tickets on the regular broker basis. Bloomfield says that the discount operation will be launched with one show, for which he has obtained tickets for a four-week period.

Production for which cutrate tickets are available will not be advertised. Those interested in buying discount ducats will have to visit the Ticket Corner to find out what is available. Numerous shows have been utilizing cutrate tickets in recent seasons through a distribution outlet called the Sports & Play Club Plan, a subsidiary of Arcus-Simplex-Brown, Inc., a ticket printing firm. The cutrates handled by the Sports & Play Club Plan are usually two-for-one ("twofers") and are distributed to industrial organizations and various merchants, who pass them on to customers.

Bloomfield, besides selling discount ducats, will utilize the Theatre Corner for theatre party and theatre package activities, a ticket club and a travel agency. The spot will also serve as a Times Square boxoffice for out-of-Manhattan offerings, such as the Jones Beach summer productions.

## EQUITY'S NOMINATING GROUP ALL MODERATE

The election of nominating committee representatives at the Actors Equity membership meeting in New York last Friday (20) is regarded as representing a clean sweep for the moderate element in the union. A group of 10, of whom seven rep principals and three from the chorus body, were elected to the committee, which also includes five representatives of the union's council.

The five council members, selected prior to the membership meet, are also regarded as moderates. The committee of 15 will select candidates for council vacancies in the upcoming June election. Membership reps in the principal category are Dana Andrews, Ralph Dunn, Art Carney, Jack Davis, Cynthia Latham, Fay Sappington and Frank Thomas Jr. The three chorus reps, chosen by the membership, are Harry Goz, Tom Plank and Barbara Williams.

The council reps are Dorothy Sands, John Effrat, Jean Stapleton, Ralph Lowe and Charles Blackwell, chairman of the committee.

The proposed one-year suspension of the limit on brokerage fees for New York theatre tickets appears to be doomed. The bill before the N.Y. State Legislature was figured to have a chance of passage, despite a protest by Actors Equity, but opposition by the League of N.Y. Theatres has apparently tipped the scales against it.

The N.Y. Ticket Brokers, Inc., an association of 32 agencies, is pushing for passage of the bill with the argument that suspension of the maximum \$1.25 ticket broker's charge would eliminate scalping by permitting the brokers to charge a premium commensurate with the ticket demand. In other words, they would be able to charge much more than the present \$1.25 premium for a hot ticket and pocket the amount above the b.o. price.

Equity's stand is that the removal of the broker fee limit would amount to legalization of scalping rather than elimination of it. There's also a feeling among authors, directors, actors who get a percentage of the gross, and among certain producers and backers, that if higher prices are actually paid for tickets to hit shows, the increase should go to those who create and operate the production, rather than be taken by the agencies.

### Favor Travel Bureaus

Although the League and Equity are against removal of the broker fee limit, both have endorsed a companion measure that would lift existing restrictions on the sale of theatre tickets by travel bureaus, out-of-town packagers, etc. However, the brokers oppose enactment of the latter measure by itself, on the ground that such action would be discriminatory, so its passage is also figured doubtful.

James F. Reilly, executive director (Continued on page 76)

## Equity Sets 'Off-B'way Code for H'wood Arena Small-Seater Theatres

Hollywood, March 24.

Off-Broadway is having a far-reaching effect on the rules governing little theatre employment of professional actors. A new Coast contract, similar to the one covering New York productions outside the Times Square area, has been established by Actors Equity for the mushrooming small-seater presentations in the Hollywood area.

The new pact, effective March 1, is along the lines of the off-Broadway contract in all major respects except the sliding scale. The minimum performance salary, under the new regulations, is \$40 a week and the minimum rehearsal pay is \$25 a week. Those figures apply to theatres with a potential gross of less than \$3,000 weekly.

The minimums are \$50 a week for performance and rehearsal in theatres with a weekly potential gross range of \$3,000-\$4,500. The same minimums apply to spots where the potential gross exceeds \$4,500. In these larger houses, however, Equity employees on minimum contracts also are to share equally in 20% of the gross over \$4,500 up to the minimum salary under a standard Equity contract. When that point is reached, the pacts will be converted to standard contracts.

The new contract also stipulates that a specific ratio of the casts must be Equity members. Hospitalization and accident insurance are other benefits, while another clause requires at least an hour between performances. Under the present arrangement, there's been no basic minimum salary, with the professional performers equally dividing 18% of a theatre's potential gross.

There have recently been eight little theatres operating with professional performers in the Hollywood area. They include the Three Players Ring Theatres, Ring, Gallery and Civic; and the Ivar, Las Palmas, Circle, Theatre of Arts and Omnibus Center Theatre.

## Show on Broadway

The opening bill, skedded to run through May 10, will be "Guys and Dolls." Performances will be given Tuesday-through-Sunday evenings, with matinees Wednesday and Saturday.

# 'Road Weak, But Four Tuners Big; 'Destry' \$64,100, 'Desert' 7G, Philly; 'Bells' 54 1/2G, D.C., 'Garden' 13G, A.C.

The road was generally bleak last week. Three touring musicals, "Bells Are Ringing," "Music Man" and "My Fair Lady" and the tryout tuner, "Destry Rides Again," were the only solid grossers. "Warm Peninsula," playing to moderate business in Chicago with Guild subscription, registered the top take for a straight play.

"Garden District" after a week-and-a-half on the road, cancelled a fortnight's booking in Detroit and is laying off this week and next, prior to a scheduled April 7 opening at the Civic Theatre, Chicago.

**Estimates for Last Week**  
 Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net, i.e. exclusive of taxes. Engagements are for single week unless otherwise noted.

**CHICAGO**  
 Girls in 509, Civic (C-RS) (4th wk) (\$4,95-\$5,50; 910; \$28,500) (Peggy Wood, Imogene Coca). Almost \$12,000. Previous week, \$13,000.

**Lil Abner**, Blackstone (MC-RS) bus-and-truck (1st wk) (\$4,95-\$5,50; 1,450; \$44,500). Opened March 16 to two, so-so reviews (Dettmer, American; Syse, Sun-Times) and two unfavorable (Cassidy, Tribune; Harris, Daily News); almost \$17,500. Previous week, \$29,100 for seven-performance split.

**Music Man**, Shubert (MC-RS) (6th wk) (\$5.50-\$6.60; 2,100; \$71,458). Over \$68,000. Previous week, \$69,700.

**Two for the Seesaw**, Todd (CD-RS) (13th wk) (\$5.50; 1,090; \$34,461) (Ruth Roman, Jeffrey Lynn). Over \$12,700. Previous week, \$15,000. Exits April 11 to continue tour.

**Warm Peninsula**, Erlanger (CD-T) (2d wk) (\$4.50-\$5; 1,333; \$37,000) (Julie Harris). Nearly \$24,200 with Guild subscription. Previous week, \$24,800.

**DETROIT**  
**My Fair Lady**, Riviera (MC-RS) (6th wk) (\$5; 2,700; \$100,000) (Michael Evans, Diane Todd). Almost \$83,600. Previous week, \$72,200.

**NEW HAVEN**  
**Garden District**, Shubert (D-RS) (\$4.80; 1,650; \$41,000) (Cathleen Nesbitt, Diana Barrymore). Almost \$13,000. Previous week, \$9,600 for five performances at the Warren, Atlantic City. Laying off until April 7 when it reopens at the Civic, Chicago.

**PHILADELPHIA**  
**Desert Incident**, Walnut (D-T) (2d wk) (\$4.80; 1,340; \$32,000). Almost \$7,000. Previous week, \$8,500 for seven performances and one preview.

**Destry Rides Again**, Shubert (MC-T) (2d wk) (\$6-\$7.50; 1,884; \$65,000) (Andy Griffith, Dolores Gray). Nearly \$64,100. Previous week, \$57,000.

**WASHINGTON**  
**Bells Are Ringing**, National (MC-RS) (2d wk) (\$5.95-\$6.60; 1,677; \$56,000) (Judy Holliday). Over \$54,500 with Guild subscription. Previous week, \$42,400 for seven performances.

**SPLIT WEEKS**  
**Dark at the Top of the Stairs** (D-RS). Totalled \$16,400 for seven performances, as follows: Paramount, Toledo, Monday-Tuesday (16-17), two, \$5,000 on guarantee; Hartman, Columbus, Wednesday-Saturday (18-21), five, \$11,400 with Guild subscription. Previous week, \$20,800 at the Royal Alexandra, Toronto.

**Look Back in Anger** (D-RS) (Donald Harron, Pippa Scott). Totalled \$11,300 for eight performances, as follows: Murat, Indianapolis, Monday-Wednesday (16-18), four; Memorial Auditorium, Louisville, Thursday-Saturday (19-21), four. Previous week, \$11,000 for seven-performance split.

**Raymond Massey**, currently co-starring in "J. B.," is planning a Broadway production next fall of "The God Boy," T. E. Ferro's adaptation of Ian Cross' novel of the same name. Massey will neither appear in nor direct the presentation, which will be designed by Donald Oeslanger.

## African Ballet 24G, N. Y.; Ending Run This Week

"Les Ballets Africains" grossed nearly \$24,000 last week at the Lunt-Fontanne Theatre, N. Y. The troupe winds up a six-week Broadway run next Saturday (28). The previous week's take was almost \$27,500.

The show is scaled to a \$5.75 top.

## Admish Tax Cut

Continued from page 71

films only if there is vaudeville in the theatre). Film operators are more interested in a bill by Rep. Cecil King (D-Cal.) which wipes out Federal admission tax on motion pictures but leaves it on other entertainment.

**Both Bills Doubtful**  
 Because of stern Treasury Dept. opposition, the King Bill is figured to be less costly to Federal tax take, but it, too, has an uphill fight to pass.

"This legislation," Sen. Williams told the Senate while introducing the new Thompson measure, "is essential if the performing arts are not to disappear entirely. At the turn of the century, there were more than 5,000 professional theatres in the U. S., while today there are less than 100."

Williams told the Senate that interest has been shown in the bill by the Theatre Guild-American Theatre Society, the American National Theatre & Academy, Council of Living Theatre, Actors' Equity, the American Guild of Musical Artists, the Hollywood AFL Council and the American Federation of Musicians.

## Touring Shows

(March 22-April 5)  
**Bells Are Ringing** (Judy Holliday—National, Wash. 23-4).  
**Dark at the Top of the Stairs**—Shubert, Cincy 23-24; American, N.Y. 30-4.  
**Destry Rides Again**—Shubert, Philly 23-29; Shubert, Boston 31-4 (Reviewed in VARIETY, March 11, '59).  
**Girls in 509** (Peggy Wood, Imogene Coca)—Civic, Cincy 23-4.  
**Katani** (tryout) (Sessue Hayakawa)—Walnut, Philly 23-4.  
**Lil Abner** (bus-and-truck)—Blackstone, Cincy 23-29; Municipal Aud., N.Y. 30-4.  
**Look Back in Anger** (Donald Harron, Pippa Scott)—KENT, Des Moines 23-24; Paramount, Omaha 24-25; Aud., Denver 26-28; Billings 29-30.  
**Music Man** (2d Co.)—Shubert, Cincy 23-4.  
**My Fair Lady** (2d Co.)—Michael Evans, Diane Todd, Rochester 23-28.  
**Music Hall, Cleveland**, 30-31.  
**Triple Play** (tryout) Jessica Tandy, Hume Cronyn)—Colonial, Boston 30-4 (Reviewed in VARIETY, March 11, '59).  
**Two for the Seesaw** (2d Co.) (Ruth Roman, Jeffrey Lynn)—Todd, Cincy 23-4.  
**Warm Peninsula** (tryout) (Julie Harris)—Erlanger, Cincy 23-4 (Reviewed in VARIETY, Nov. 5, '58).

## London Shows

(Figures denote opening dates)

**LONDON**  
**At Drop of Hat**, Fortune 11-24-57.  
**Auntie Mame**, Adelphi 10-10-58.  
**Blue Magic Revue**, Wales 21-19-58.  
**Bright Road**, Duke 13-26-58.  
**Cinderella**, Coliseum 12-18-58.  
**Simple Simon**, Duke 13-26-58.  
**Comedie d'Amour**, Prince's 13-16-59.  
**Day in Life of**, Savoy 10-1-58.  
**Five Finger Exercise**, Comedy 7-16-58.  
**Grass Is Greener**, St. Mart. 12-2-58.  
**Hook, Line, Sinker**, Piccadilly 11-19-58.  
**Imma La Douce**, Lyric 17-1-58.  
**Living for Pleasure**, Duke 17-10-58.  
**Long, Short, Tall**, Royal Ct. 11-25-58.  
**Repertory**, Old Vic 6-17-58.  
**Grass Is Greener**, St. Mart. 12-2-58.  
**My Fair Lady**, Drury Lane 4-20-59.  
**Not in the Book**, Criterion 4-2-59.  
**United States**, Piccadilly 12-25-57.  
**Rosario**, New 11-1-58.  
**Sale of Horses**, Vaudeville 8-5-54.  
**Simple Simon**, Duke 13-26-58.  
**Taste of Honey**, Wyndham's 2-10-59.  
**Two for the Seesaw**, Haymarket 12-17-58.  
**United States**, Duchess 6-12-58.  
**Valmouth**, Saville 4-2-59.  
**West Side Story**, Majestic's 12-12-58.  
**Wolf's Clothing**, Strand 6-17-59.  
**SCHWEDLER OPENINGS**  
**Foot's Paradise**, Apollo 4-1-59.  
**Chrysanthemum**, Apollo 4-11-58.

## SCHEDULED N.Y. OPENINGS

(Theatres Set)  
**BROADWAY**  
**Katani**, Ambassador 4-9-59.  
**Simple Play**, Duke 4-16-59.  
**Destry Rides Again**, Imperial 4-23-59.  
**Gypsy**, Broadway 4-14-59.  
**OFF-BROADWAY**  
**Waltz of Toreros**, Jan Hus 4-6-59.  
**Come Play With Me**, York 4-7-59.  
**Ethel Waters**, Renata 4-8-59.  
**Bigelow**, 7 Arts 4-5-59.  
**Season of Choice**, Barbizon 4-13-59.  
**Smokestacks**, St. Rt. 4-14-59.  
**United States**, N.Y. Marquis 4-16-59.  
**Valmouth**, Davenport 4-20-59.  
**Once Upon a Time**, henrix 4-25-59.  
**Secret Concubine**, Renata 4-31-59.

## Off-Broadway Shows

(Figures denote opening dates)  
**Boy Friend**, Cherry Lane 1-25-58).  
**Clearing in the Woods**, Sheridan Square 2-12-59.  
**Crucible**, Martinique 3-11-58).  
**Enemy of the People**, Actors Playhouse 2-4-59).  
**Geranium Hat**, Orpheum 3-17-59).  
**Golem**, St. Mark's 2-25-59).  
**Hamlet of Steppen Green**, Cricket 11-13-58); closes April 5.  
**Heloise**, Gate 9-24-58).  
**Many Loves**, Living Theatre 1-13-59).  
**Ole**, Greenwich Mews 3-18-59).  
**Our Town**, Circle in Square 3-23-59).  
**Royal Gambit**, Sullivan St. 3-4-59).  
**Threepenny Opera**, deLys 9-20-55).  
**Tis a Pity She's a Whore**, Players 12-5-58).  
**Widowers' Houses**, Downtown 3-2-59).

## Legit Followup

**J. B.**  
 (ANTA THEATRE, N.Y.)  
 James Daly has assumed the rigors of the title role in "J.B." at the Anta Theatre. He stands, he kneels, he grovels, he is numb with anguish, limp with sorrow, tormented and aging before the audience's eyes. Seldom is an actor more taxed in degree of feeling. The emotional scale is from thanksgiving to the piteous interrogation, "Why, oh, Lord, why?"

To define the role as integrity incarnate is to suggest its difficulties of characterization. Quiet authority and high rhetorical skill are implicit. J.B. is a bit of a pious braggart at the outset, grateful to be God's favorite banker, the head of a family of handsome, polite, wholesome progeny. He has faith and the conviction that faith pays off for those who think affirmatively in the end, disaster piled on disaster, his faith is steadfast.

Daly is in command of the shifting moods, never over-colored at any point, always a human being in distress, a protagonist but never just a mouthpiece for the interminable questioning to which the Archibald MacLeish text runs. He is convincingly beset, desperately agonized. In short, this is a dimensioned realization by an actor of intelligence and of subtle technique.

Christopher Plummer, Raymond Massey and Daly are now billed above the title, hence starred. The trio under Elia Kazan's direction turn a very taktic script into an interplay of emotional stresses. A kind of bitter satire is injected into the second act via the doctrinaire psychoanalytic and the you-were-born-dirty Methodist.

Carrying the mood of the play into the present commentary, the circumstances which removed Pat Hingle from the role now filled by Daly may be noted as sufficiently Job-like in their piled-on misfortune.

Land.

## Off-B'way Flops

Continued from page 71

which opened last Oct. 7, was financed at about \$15,000 and is believed to have closed at a loss. "Buffalo," which ran nearly a month at the Theatre Marquee, is figured to have lost its \$13,500 investment. "Trip," which put in two weeks at the Theatre East, is believed to involve a loss of around \$3,000-\$10,000. Ditto for "Fashion," which ran month-and-a-half at the Royal.

"Town," capitalized at \$25,000, ran two months at the Carnegie Hall Playhouse and is figured to have lost its entire investment. "Music," capitalized at \$18,000, opened at the Theatre Marquee and then moved to the 41st Theatre for a combined run of nearly two months. The production is also figured to have dropped its entire investment. Of the eight closings, "Town" and "Music" were the only musicals.

"Fellow," which ran nearly four months at the Circle in the Square, is also figured to have been commercially unsuccessful. However, since the Circle continually produces its own shows, the financial angles differ from most off-Broadway productions.

**Gerda Eckardt** sails tomorrow (Thurs.) to Germany to fill video and legit commitments. Her husband, stage director Edward Massey, will follow in couple of weeks

# B'way N.G., But 'First' \$48,900 in 7, 'Youth' \$47,400, 'Rashomon' \$30,200, 'Raisin' \$34,800, 'Pleasure' \$32,000

Broadway took a beating last week, with receipts diving for most shows. Grosses for several entries were marginal or below break-even. The situation is expected to improve this stanza, especially late in the week.

Sellouts and virtual capacity entries last week included "Flower Drum Song," "La Plume de Ma Tante," "Majority of One," "Marriage-Go-Round," "Music Man," "My Fair Lady," "Redhead" and "Sweet Bird of Youth." "Lady" and "Redhead" were inadvertently excluded from the sellout and virtual capacity list in last week's issue.

Only one show, "Make a Million," failed to go along with the 2 p.m. midweek matinee inaugurated last week. The Playhouse, where the comedy is berthed, is the only Broadway theatre to list the curtain time on its tickets and those already printed bear the old 2:40 p.m. matinee designation.

**Estimates for Last Week**  
 Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net, i.e., exclusive of taxes.

**Disenchanted**, Coronet (D) (16th wk; 125 p; \$6.90; 1,010; \$63,131) (Jason Robards, Jr., Rosemary Harris). Nearly \$19,800 on twofers. Previous week, \$20,000 on twofers.

**First Impressions**, Alvin (MC) (1st wk; 4 p; \$8.35-\$9.20; 1,433; \$61,568) (Polly Bergen, Farley Granger, Hermione Gingold). Opened last Thursday (19) to two affirmative notices (Chapman Review; McClain, Journal-American) and five negative (Aston, World-Telegram; Atkinson, Times; Coleman, Mirror; Kerr, Herald Tribune; Watts, Post); almost \$48,900 for first four performances and three previews.

**Flower Drum Song**, St. James (MC) (16th wk; 128 p; \$8.05; 1,615; \$62,632). Over \$62,600 again with parties.

**Gazebo**, Lyceum (C) (15th wk; 114 p; \$6.90; 995; \$29,600) (Walter Slezak, Jayne Meadows). Almost \$15,800. Previous week, \$20,100.

**Jamaica**, Imperial (MC) (67th wk; 531 p; \$8.35; 1,427; \$64,000) (Lena Horne, Ricardo Montalban). Almost \$38,100 on twofers. Previous week, \$41,100 on twofers. Closes April 11.

**J. B.**, ANTA (D) (15th wk; 116 p; \$6.95; 1,185; \$46,745) (Christopher Plummer, Raymond Massey, James Daly). Over \$29,300. Previous week, \$29,100.

**La Plume de Ma Tante**, Royale (15th wk; 51 p; \$7.50; 1,050; \$41,800) (Robert Dely). Over \$42,900. Previous week, same.

**Look After Lulu**, Miller's (C) (3d wk; 23 p; \$6.90; 948; \$31,600) (Roddy McDowall, Tammy Grimes, George Baker). Almost \$12,100. Previous week, \$16,700.

**Look Homeward, Angel**, 54th St. (D) (69th wk; 548 p; \$6.90; 1,037; \$46,384) (Miriam Hopkins, Ed Begley). Nearly \$13,000 on twofers. Previous week, \$14,000 on twofers. Closes April 4. Begley exits the cast next Saturday (28), with Victor Kilian taking over his role for the final week.

**Majority of One**, Shubert (C) (5th wk; 40 p; \$6.90; 1,453; \$53,000) (Cedric Hardwicke, Gertrude Berg). Over \$53,300 with parties. Previous week, \$52,400 with Guild subscription.

**Make A Million**, Playhouse (C) (22d wk; 172 p; \$6.90; 994; \$36,700) (Sam Levene). Nearly \$12,700. Previous week, \$16,300. Moves April 13 to the Morosco.

**Marriage-Go-Round**, Plymouth (C) (21st wk; 165 p; \$6.90; 1,062; \$43,800) (Charles Boyer, Claudette Colbert). Nearly \$43,300. Previous week, same.

**Music Man**, Majestic (MC) (66th wk; 524 p; \$8.05; 1,626; \$69,200). Almost \$70,000. Previous week, \$71,000.

**My Fair Lady**, Hellinger (MC) (15th wk; 1,259 p; \$8.05; 1,551; \$69,500) (Edward Mulhare, Pamela Charles). Over \$70,400. Previous week, \$70,000.

**Once More With Feeling**, National (C) (2d wk; 175 p; \$6.90; 1,162; \$43,800) (Joseph Cotton, Ar-

lene Francis). Almost \$18,600. Previous week, \$22,700.

**Pleasure of His Company**, Longacre (C) (22d wk; 173 p; \$6.90; 1,010; \$37,600) (Cyril Ritchard, Cornelia Otis Skinner, Charlie Ruggles, Walter Abel). Nearly \$32,000. Previous week, \$35,000.

**Raisin in the Sun**, Barrymore (D) (2d wk; 14 p; \$6.90; 1,076; \$41,569) (Sidney Poitier). Almost \$43,800. Previous week, \$29,100 for first six performances and one preview.

**Rashomon**, Music Box (D) (8th wk; 63 p; \$6.90-\$7.50; 1,010; \$38,500) (Claire Bloom, Rod Steiger, Oscar Homolka, Akim Tamiroff). Nearly \$30,200. Previous week, \$33,000.

**Redhead**, 46th St. (MC) (7th wk; 52 p; \$9.20; 1,297; \$62,410) (Gwen Verdon). Almost \$62,900 with parties. Previous week, \$61,900 with parties.

**Rivalry**, Bijou (D) (6th wk; 49 p; \$6.90; 599; \$22,500) (Richard Boone, Nancy Kelly, Martin Gabel). Over \$10,200. Previous week, \$12,600.

**Sunrise at Campobello**, Cort (D) (60th wk; 476 p; \$6.90; 1,155; \$38,300) (Ralph Bellamy). Almost \$27,700. Previous week, \$27,600.

**Sweet Bird of Youth**, Beck (D) (2d wk; 15 p; \$6.90; 1,280; \$47,963) (Paul Newman, Geraldine Page, Sidney Blackmer). Nearly \$47,400 with parties. Previous week, \$45,500 for first seven performances and one preview.

**Tall Story**, Belasco (C) (8th wk; 60 p; \$6.90; 1,037; \$37,127) (Hans Conrard, Marc Connelly, Marian Winters). Over \$18,300. Previous week, \$22,500.

**Touch of the Poet**, Hayes (D) (25th wk; 196 p; \$7.50; 1,139; \$43,887) (Helen Hayes, Eric Portman, Kim Stanley, Betty Field). Almost \$22,700. Previous week, \$24,300. Laying off this week.

**Two for the Seesaw**, Booth (CD) (62d wk; 492 p; \$6.90; 730; \$32,300) (Dana Andrews, Anne Bancroft). Over \$21,800. Previous week, \$20,000.

**West Side Story**, Broadway (MD) (78th wk; 620 p; \$8; 1,900; \$76,417). Over \$52,100 on twofers. Previous week, \$53,500 on twofers. Moves back to the Winter Garden next May 4.

**World of Suzie Wong**, Broadhurst (D) (73d wk; 183 p; \$6.90; 1,214; \$47,400). Nearly \$40,300. Previous week, \$44,900.

**Closed Last Week**  
**Cold Wind** and **the Warm**, Morosco (D) (15th wk; 120 p; \$6.90; \$46; \$35,300) (Eli Wallach, Maureen Stapleton). At \$14,200 on twofers. Previous week, \$19,100 on twofers. Closed Saturday (21) at an estimated \$75,000 loss, including income from the pre-production sale of the film rights.

**Junio**, Winter Garden (MD) (2d wk; 16 p; \$8.05; 1,404; \$64,213) (Shirley Booth, Melvyn Douglas). Almost \$36,500. Previous week, \$45,000 for first eight performances. Closed Saturday (21) at an estimated \$40,000 loss.

**Late Show**, City Center (MD) (2d wk; 4 p; \$3.30; 3,030; \$61,812) (Dolly Haas, Leueen MacGrath, Estelle Winwood, Philip Bournet, Shai-K-Ophir, Tonio Selwart, Clarence Derwent). Over \$28,300. Previous week, \$24,400 for first six performances and two previews. Ended limited two-week run Sunday (22) as the third and final entry in a series of City Center Light Opera Co. revivals.

**Masquerade**, Golden (D) (1st wk; 1 p; \$6.90; 800; \$30,000) (Donald Cook, Glenda Farrell, Cloris Leachman). About \$3,000 for one performance and closed March 16 at an estimated \$50,000 loss, figuring income from the pre-production sale of the film rights for \$75,000. The production had to play one Broadway performance to share in the picture revenue.

**Opening This Week**  
**Desert Incident**, Golden (D) (\$6.90; 800; \$30,000). Tad Danielowski, in association with Morris Field, presentation of play by Pearl S. Buck; opened last night (Tues.).

## Stock Bills

(March 23-April 5)  
**Cocoon**, Palace, St. Louis—"Dear Liar" (Katharine Cornell, Brian Aherne) (tryout 23-4).  
**Crystal Palace**, St. Louis—"The Nervous" (tryout) (23-4).  
**Fred Miller**, Milwaukee—"Rainmaker" (Meg Mundy) (23-4).  
**No. Jersey St. Lee, N.J.**—"Deep Are the Roots" (25-5).  
**Paper Mill**, Millburn, N.J.—"Fanny" (30-4).  
**Royal Polciniana**, Palm Beach—"Babes in Arms" (30-4).

ress of the House," William de  
his adoption of Strindberg's "Miss  
Julie," which de Lys plans present-  
ing on Broadway next fall after a  
lengthy out-of-town breakin.  
Molly Picon and her husband,  
Jacob Kalish, will head the cast of  
the Yiddish-American musical to be  
presented next fall at the Ander-  
son Theatre, N. Y.

Goodwill Ambassador is a good prospect for laughs when it has to do some more working over. It may be taken to London's West End Theatre, next for additional shakedown, delaying the Broadway opening until fall.

songs by Paul Burkhard  
catchy rhythm but tend to  
monotonous after a while,  
the Fridolin Tschudi lyrics  
nothing special. Pianist Olaf  
along with some chamber  
ensembles, supply nice accompani-  
ment. The settings and costumes  
by Fritz Butz are imaginative,  
and tasteful. *Hans*

ia Jessel makes a big im-  
the lascivious wife, Neil  
m plays powerfully as the

songs by Paul Burkhard  
catchy rhythm but tend to  
monotonous after a while,  
the Fridolin Tschudi lyrics  
nothing special. Pianist Olaf  
Butz, along with some chamber  
ensembles, supply nice accompani-  
ment. The settings and costumes  
are imaginative,  
and fasteful. *Hans*

also com-  
Inc. (W  
"Baccha  
Re-  
Lindfors  
appear in  
for a  
rd Street  
The en-

## So They Say

"The most horrible thing of all is the humiliation of waiting. Not because the critics are passing judgment, but because you're in the position of *having to wait*."—Legit and film director **Elia Kazan**, referring to the opening-night practice of waiting up for the reviews, as quoted by an anonymous friend via Gilbert Millstein in the N.Y. Times Sunday Magazine.

"We've always felt that the most artistic things made the most money."—**Ernest H. Martin**, explaining his and partner Cy Feuer's aim as Broadway producers, as quoted by Michael Edwards, in the N. Y. Herald Tribune.

"Eugene O'Neill was a very, very great man and a great dramatist. And I don't think you can say anything more than that. He ranks with the great dramatists of the world. He belongs to what we call—what Bernard Shaw called—"the apostolic succession of literature" that goes back many, many years longer than any church."—**Sean O'Casey**, as quoted by Don Ross in a trans-ocean telephone interview, printed in the N.Y. Herald Tribune.

"He writes mostly in the evening—that's a habit, I expect, from when he was a working man. He sort of litters through the day in the most amazing way and about half past five begins pecking away at a typewriter."—**Mrs. Eileen O'Casey**, referring to her playwright-husband Sean O'Casey, as quoted by Helen Dudar in the N.Y. Post.

"I never got a free newspaper in my life. Why do the critics get free tickets?"—Actor-director-producer **Jose Ferrer**, appearing on the Dave Garroway tv program.

"The so-called 'Angry Young Men' in England, I think, are basically extremely jealous of American vitality and of American freedom of thought, which perhaps is not possible in a country which has made a god of stability."—**Peter Ustinov**, author-stager-star of "Romanoff and Juliet," as quoted by Henry Brandon in the London Sunday Times.

"I want no part of the stage. In the first place I hate to work in the evening when everyone else is having a good time. And I can't stand to do the same part night after night. One week is enough. I have terrible arguments about this with people like Laurence Olivier, but I can't help it."—Film star **David Niven**, as quoted by William Peper in the N.Y. World-Telegram.

"In general I am a firm believer in the theatrical market place—holding stubbornly to the view that anything from a casual entertainment to a genuine work of art must make its own way in the competitive battle for public support."—**Walter Kerr**, drama critic of the N.Y. Herald Tribune.

"I'm not a Method actor, so I try to divorce myself from any part I play. You have to do that. Otherwise, you'd be in a terrible state—unless you were playing Elwood P. Dowd and his rabbit."—Broadway actor **George Scott**, as quoted by Joseph Wershba in the N.Y. Post.

## 'Poet' An Unpleasant Overture

Continued from page 1

Hayes and Miss Stanley, adopted the policy of refusing all comment. Earlier efforts to dig the story were successfully defeated by the show-stuff-go-on silence.

Meantime, Portman was repeatedly chided by his colleagues and intermittently was contrite and conciliatory. In the earlier period of the run there were, however, more than a few whispers that he played the role in a mumble some evenings. Recently, the British star's behavior has reportedly been exemplary.

**Helen Hayes, Peace-Maker**  
Miss Hayes seems to have tried to play peace-maker. That Miss Stanley is a volatile personality in her own terms, and that she lapsed repeatedly into "escape by virus" kept the pot boiling. Oldtimers around Times Square were recalling other backstage feuds of yesteryear, but apparently this one was a lulu first and last, and the season's greatest semi-sedated headache.

With Miss Stanley finally "breaking loose" with public accusations and Portman issuing courtly-gesture statements, the confusion in the who-did-what-to-whom became intense. Miss Hayes was propelled into what she felt was a self-protection necessity and offered her first public announcement on the matter. That, in turn, turned the spotlight on the Stanley-Portman side of the battle royal.

Despite the hush-hush policy of most of those involved, various related facts have emerged or been recalled. For example, despite her statement to the contrary, Miss Hayes previously confided to friends that she was having great difficulties with Miss Stanley. At one point, she revealed, Miss Stanley refused to make any response in their scenes together, finally going to the length of keeping her eyes closed during Miss Hayes' speeches.

When Miss Hayes remonstrated, it is reported from backstage grapevine, Miss Stanley replied something to the effect that she couldn't stand opening her eyes, as she couldn't endure seeing Miss Hayes' performance. Later, when producer Whitehead attempted to iron out the difficulty, Miss Stanley became "ill" again, and missed several more performances.

According to the management, Miss Stanley was out of the show

31 times, invariably because of "illness." When she finally resigned, she first made it known in a remark to Miss Hayes, who thereupon notified Whitehead. The latter then released Miss Stanley from her contract, and issued a reticent announcement of her withdrawal and replacement by her understudy, Nancy Malone.

### Missed The 'Bus' Also

Miss Stanley's frequent absences from "Poet" have followed what has become something of a pattern for her. It is recalled that she missed a number of performances of "Bus Stop" during her starring assignment in the William Inge play, and that she finally obtained a release from her contract on a plea of illness. She appeared a few days later on a television show.

In another of her Broadway starring vehicles, "Clearing in the Woods," she reportedly missed performances, but was not supposed to have been responsible for other backstage incidents during the brief run of the Arthur Laurents drama. However, she was repeatedly in and out of the cast of the London production of "Cat on a Hot Tin Roof" last season.

With "Poet" currently taking a one-week layoff, several of those closely involved with the present uproar are out-of-town or have made themselves unavailable for elucidation or comment. Miss Stanley herself sounded off against Portman, who issued a professionally gallant reply. Miss Hayes, immediately after issuing her statement that as an "innocent bystander" she was "distressed," planned to Mexico for a holiday. Producer Whitehead and his general manager, Oscar Olesen, were reported out of town. Betty Field, the fourth star in the Eugene O'Neill drama, was not involved in the situation and remained discreetly silent.

Although the whole incident has obviously upset everyone associated with the production, it's figured unlikely to hurt business. In fact, in the opinion of some of Broadway's grizzled managerial veterans, the furore may stimulate public interest in the show and provide a welcome boxoffice boost. Present plans are to continue the run through June 27, when Miss Hayes' contract is due to expire.

## Ohio's Outdoor Theatre

Chardon, O., March 24.

An outdoor theatre for the presentation of historical dramas based on Ohio history is to be constructed near Burton, in Ceuaga County. The project is being sponsored by the newly-formed American Heritage Theatre Assn.

An expenditure of \$250,000 is contemplated for the theatre, with a seating capacity of 2,000-3,000. The opening is scheduled for the summer of 1960.

## Four-Premiere Decision

### Mars Met Ballet's Gala;

### Wobbly in Showmanship

By ROBERT J. LANDRY

High-style dancing, mostly by guests, not members, and ho-hum choreography marked the at-long-last Sunday evening (22) gala of the Metropolitan Opera Ballet. Having had its moments over the seasons, the ballet has now had its own first evening. There may be more, but if so, they must be far different from the inaugural.

There was a certain amount to admire along the way, though more to regret, especially the chancy decision of director Anthony Tudor to present nothing but four premieres. The occasion cried for one, tested, glamorous interlude of guaranteed tumult.

"In the Beginning" began it. John Butler used Samuel Barber's First Symphony to present Eve (Bambi Linn) and Adam (Bruce Marks) in the big Garden of Eden eye-opener bit after the apple bite. The two tempter serpents, and sinuous they are, Sondra Lee and Thomas Andrews, along with Mom, and Dad in the cornerstone of the race ceremonies, were remarkable for physical discipline, and much arduous rehearsing was evident. With scissor-holds, half-Nelsons and close-order risley this opener suggests how sex was, if not first invented, first worked out. The commercial ballet of Paris does it better.

Then came the highly puzzling exercise of Herbert Ross, called "The Exchange." Since it is contrary to Met program policy to hint at the plot of anything presented (they sell it, match) honor compels the admission that many seeing this work for the first time thought it was about a cheating wife who tires of her lord and master (on a ladder and balding), and covets tentatively with a curly-haired youth, a sort of dance version of "Mad About the Boy." But no, the balding guy in red tights is Jesus Christ, excuse the expletive. Nora Kaye, Scott Douglas and Jose Gutierrez were the trio. It was finely executed perplexity.

On paper different, there was nonetheless a sameness between these two first dance works. Hence the capacity audience (\$4.50 pop) was clearly relieved when the curtain rose for "Les Diamants," the first ballet ever choreographed by the ballerina Alexandra Danilova. Prettily costumed and strikingly presented against a blue backdrop and under a single symbolic chandelier, this had Lupe Serrano, stunningly effective, and Bruce Marks, unevenly so, as a couple of diamonds surrounded by Nancy Benson, Edith Jerrell, Nancy King and Catherine Born.

Structurally this short interlude needed more. It cut short some of its own potential effects at points. Still, it had a certain tradition and dash and sheer delight and the "amens" around the opera house were well-nigh audible. Always a favorite with Manhattan ballet buffs Miss Danilova, very Harper's Bazaar in a new frock, was affectionately greeted at the bows.

Final of the four premieres was by Massia Tudor herself. Set to Richard Strauss music, "Hail and Farewell" was hardly dance at all, since the star was the soprano, Eleanor Steber, who is becoming a one-woman entertainment industry at the Met. While Miss Steber in flowing robes sang in her usual agreeable voice four women—Misses Serrano, Jerrell, Audrey Keame and Kaye—indulged in dreary slow-motion introspection, one after the other. As a climax to an experimental evening it was a misfortune. As divertissement it was hybrid cantata and just plain dull.

Not better luck next time. Better thinking.

## Hit 'Uninformed Amateur Interference'

### Milwaukee Still Sputters on 'Society' Dictation of Theatre Issue—Employees' Open Letter

### Bucks Playhouse Anni; Set 'Intermission' Test

The Bucks County Playhouse, New Hope, Pa., celebrates its 20th anniversary this year. The occasion will be marked by a return appearance of Edward Everett Horton and Haila Stoddard in "Springtime for Henry," the barn's opening bill of July, 1939. Horton, incidentally, has made something of a career playing the Bunn V. Levy comedy in stock.

Also skedged for the upcoming season at the Playhouse is a try-out of "Intermission" by legit publicist-playwright Ned Armstrong, currently the advance man for the touring "Garden District." Armstrong is also press-agent for the Playhouse, operated by Michael Ellis.

## Gibson Tells Of Author Agony In 'Log of Seesaw'

By HOBE MORRISON

Newcomers to the theatre, particularly novelists making their start as playwrights, are apt to be staggered by the collaborative nature of the creation of a show. Having worked alone for solitary readership, they may find the endless "compromises" agonizing. That such "compromises" may make possible the biggest hits (and in some cases perhaps dire flops) doesn't compensate for the torture involved.

An unusually explicit account of such an ordeal is offered in "The Seesaw Log" (Knopf; \$3.95). William Gibson's behind-the-scenes story of the production of his still current Broadway hit, "Two for the Seesaw," with the text of the play itself. There's unlikely to be a very large sale for the book, for the "Log" tends to be insidey, and with some notable exceptions published plays aren't normally best-sellers.

The "Log" covers a period of four-and-a-half years, from the spring of 1953, when Gibson began writing the script, until the fall of 1957, when "Seesaw" opened on Broadway. As the author explains, the play was his sixth (he had also written novels, poetry and a television script) and although others had been optioned, it was the first to attain actual production.

Gibson began the "Log" after the "Seesaw" script was optioned by producer Fred Coe, figuring that it might provide the basis for a book if the play were finally produced. The script was sent to the various principals for corrections and deletions, prior to publication.

### No Sensationalism

Sensation-hungry readers will find the "Log" arid pickings, for although Gibson's account is palpably honest, at times painfully so, it obviously is only part of the story, and isn't even remotely a tell-all book about personalities and personal relationships. It's primarily a chart of the author's own emotional travail in a continuing situation that he found almost unbearable.

Gibson has no delusion that his case was unique or even unusual. On the contrary, the fact that at least to a degree it must be standard for playwrights in the throes of production is one of the reasons he gives for writing the book. He is undoubtedly right in that regard, and the "Log" is likely to be read with particularly attention and identification by other authors who have similarly suffered.

The principal characters in the book are the "Two for the Seesaw" author himself, producer Fred Coe, director Arthur Penn, star Henry Fonda, actress (since starred) actress Anne Bancroft, and frequently but less vitally general manager Joey Harris, stage manager Pete Van Zandt, and production secretary Jessica Levy. In the center of the progressively intense vortex of rehearsals and try-

(Continued on page 76)

Milwaukee, Marc. 24.

A second flareup in as many seasons, with a resultant departure from the Fred Miller theatre here of its managing director, has created aftermaths. One took the form of a letter to the editor of the Milwaukee Journal, signed by stage manager Dorothy Fowler, scenic designer Warren Crane and props supervisor Catherine U. Field.

The open letter was remarkable in that the three who signed it are still employed at the house and the letter directly attacked the "chi-chi" society amateurs on the executive committee of seven who run the affairs of Drama Inc. for a board of 28. Referring with regret at the exit of Edward Magnum as managing director, the letter also expressed hope that Magnum's successor, Roy Boyle, will be allowed to function. Letter reads, in part:

"It is rather appalling to think that various members of the executive board and the community (many of whom have little or no knowledge of the exacting art of theatre) would presume to withdraw the confidence they had placed in a skilled professional, with the highest artistic integrity, and a man who has engendered a great amount of personal loyalty among his colleagues.

"The reason for this withdrawal are not clear. They appear to be based on personal dislike and mistrust in his abilities from the beginning.

"Milwaukee's theatre is unique and wonderful. But the community leaders who made it possible must also realize that they are not necessarily equipped to run it on a professional level, any more than an average housewife is equipped to direct policy in an insurance company.

"Professional theatre demands a leader who is trained, skilled and educated in theatre. We are delighted that Ray Boyle, the new managing director, is such a person. We only hope that he is permitted to exercise his talents. We look forward to working with him, for the good of the theatre, with a minimum of uninformed interference."

Two members of the board of 28 have resigned, Harold W. Story and James P. Conway. Although any disagreement with the actual operations of Drama, Inc., has been disclaimed, there has been a public disclosure that board never knew about the Magnum resignation. It turns out that the executive committee of seven does not often consult the board.

## Son of Met's Herb Graf Standout at Indiana But Already Semi-Pro

By TRUDY GOTH

Bloomington, March 24.

Werner Graf proved a boffo-bass-buffo in "Don Giovanni" at his own university, Indiana, here. Of considerable interest in this June graduate is the fact that he's already up in 29 opera roles, has sung extensively in the smaller European opera houses. Graf is the son of Herbert Graf, one of the Met Opera's stage directors, and grandson of a former Viennese opera critic.

Indiana spends money by Campus criteria, in mounting its student operas. "Giovanni" was given four performances, each with a completely different cast. Professionals were brought in to conduct (Tibor Kozma of the Met) and to design and stage (Andreas Nomikos of the Athens and N. Y. City Center operas).

In addition to Graf, the Donna Elvira and Donna Anna, respectively, of Evelyn Kaufman and Leonore Witte were tagged by music scouts as fresh and big voices. Bloomington operas have lately attracted more than a few outsiders from the concert professions.

Sheldon Harnick has been signed by Robert E. Griffith and Harold S. Prince as lyricist for "Flora," which they plan presenting on Broadway next season, possibly with Mickey Rooney as star.

# Lose Philly's Academy Foyer

## Board Chairman Denies 'Tis Pity She's a Whore' Caused Actors League Exit

Philadelphia, March 24. Philadelphia loses one of its off-Broadway houses when the Academy of Music Foyer, for years, a recital hall and more recently a little theater spot, will close April 12, by edict of the Academy's board of directors.

The most recent show in the house was the Actors League production of John Ford's "Tis Pity She's a Whore," which closed Saturday (21) after a three-week run. Billboards on the 102-year-old hall advertising this lusty classic are understood to have offended fustier concertgoers and hastened board's decision to close low-rental (\$200-per-week) playhouse. That ended the Actors League tenure of the spot.

Despite the coincidence of timing, it was denied by Stuart F. Louchheim, Academy president that "Pity" was responsible for the League's exit. He decided against the Foyer's continue use "because we are not quite certain whether smoking is being done backstage. Although the Academy has four new fire towers, the board felt that continued leasing of the Foyer is not worth the risk and worry." The Actors League had its most successful production with "Tis Pity," with the title an apparent come-on. Two Philadelphia news papers, the Bulletin and Daily News, refused to take ads carrying the full tag. The company made a last-minute offer to fireproof the room, hire an attendant to prevent violation of the no-smoking law, and a \$6,000 yearly rental.

Another semi-pro organization, Theatre 3, takes over Foyer next week. It will stage the Philly premiere of "The Rope Dancers." The 250-seat Foyer was launched as a playhouse five years ago, when Hedgerow Theatre wanted a midtown winter location. The group went broke in two years of operating the Foyer and was followed by Circle-in-the-Square, a New York off-Broadway management which had spotty success with several plays.

Despite local enthusiasm for legit fare, Philly doesn't seem ready for the off-Broadway productions. The 43rd St. Theatre, after presenting Graham Greene's "Potting Shed" and the Elizabethan classic, "Volpone," both financial losers although moderate critical successes, is now specializing in recitals until the promoters raise fresh money for repairs demanded under the Fire Code.

The longest-runner of the remaining local off-Broadway houses is the Ogontz, former uptown film nabe. It is playing a repeat of "Compulsion" and will follow that with Bert Wheeler in "Hotel Paradiso."

"Tis Pity She's a Whore" created a situation in New York last January, when it was forced out of the Orpheum Theatre, reputedly by indirect pressure from the N.Y. City Department of Licenses. However, the producers were able to rent another off-Broadway house, the Players Theatre, where the show transferred and is still running, ap-

parently without further harassment. A factor in the situation was the attitude of the New York dailies toward the ads for the play. Perhaps the key incident was the action of the Times in requiring the use of the full title in the ad, on the ground that deletion of the word "Whore" seemed "suggestive."—Ed.)

## Concert Reviews

### Zara Doloukhanova (TOWN HALL, N.Y.)

Zara Doloukhanova is the first solo singer from the Soviet Union to appear here since World War II. A sold-out house gave her standing ovation at the end of her concert under Sol Hurok management. Dressed in pink brocade, with glittering jewelry, she was soigne enough to have stepped out of the Czarist period.

She deserved the triumph. She has a velvety voice, a superb control, unshaking pitch and a wide range which make her coloratura arias stupendous. The voice is not a big one but schooled and used faultlessly.

The first half of the program was entirely Soviet. The Armenian folksong "The Crane" was the most remarkable in this group—captivating and beautiful in its communication. In the German lieder, the diction was excellent (as in the French songs later and the two Italian arias she gave as encores) and in each song the artist cultivated a style proper to the text and coherent through her vocal lines. She is an artist of highest distinction.

Alexander Yerokhin worked the piano with much taste and skill. —Goth.

### Pelleas and Melisande (N.Y. PHILHARMONIC)

One thing was evident in this performance: this opera by Debussy didn't come off in concert version. The conductor, Jean Morel, lacked intensity. None of the magic spell that the opera can weave when given on stage (helped by lighting and stagecraft) was apparent. The singers dressed in tails and evening gowns with 1,000 men in background, could not evoke the atmosphere of haunted woods, dark towers, hidden grottos and people living in half-dreams moved more by destiny than by their own impulses. To limit the performance within the usual Philharmonic hours, many orchestral interludes and some whole scenes were omitted—and missed.

Cast as a whole lacked understanding. Exceptions were Martini Singher and Regina Resnik. The first gave style and expression as Golaud. Miss Resnik had feeling and glorious sound in the part of Genevieve. Mildred Allen as Ynold and Calvin Marsh as the doctor were capable but the leads Phyllis Curtin as Melisande and Nicolai Gedda as Pelleas were both disappointingly drab, superficial and unsparking. —Goth.

## Dance Review

### Ukrainian Cossack Ballet

Paris, March 17. Spectacles Lumbrasse presents a Russian Folk Ballet Co. with 100 dancers and musicians. Choreography and direction, Pavel Virsky; costumes, Anatoli Petritskii; orch conducted by Igor Ivachchenko. At Alhambra, Paris, March 1, '59; \$3 top.

"Collectivist" Russia has sent the west in the past year two boff dance groups, Moiseyev and Beriozka, respectively. Now comes the Ukrainian Cossack Ballet and again it's to be remarked that the company is the mirror of one person's rugged individualism, to borrow from the far right of H. Hoover. Pavel Virsky has welded folklore into a theatrical divertissement with top production and choreographic values.

For sheer exuberance and dexterity this creates the same sort of audience excitement as its predecessors. It uncorks bombast on the part of the men and great ease and grace among the women. Authentic folkways are present. Ditto party-line extolling of work. All palatable, fetching and a darn good show. Looks a bet for Yank dance situations. —Mosk.

## Off-B'way Review

### Widower's Houses

William Landis presentation of three-act drama by George Bernard Shaw. Direction, Rhodelle Bell; costumes, Elizabeth Landis; lighting, Don Sussman; sets, Robert Soule. Opened March 2, '59, at the Downtown Theatre, N.Y. \$10 top.

"Widowers' Houses," Bernard Shaw's first play, now being revived at the Downtown Theatre, is a timely piece of theatrical merchandise. Produced initially in 1892, it is GBS's thunderbolt hurled at slum landlords. In its caustic revelations about men who live as gentlemen while their tenants are suffering in moldering tenements, there is a story being replayed countless times in the modern city.

This is the first time "Widowers" has been in New York since early in the century, and the current production is staged with state-of-the-art and the proper amounts of cynicism and irony. The seven actors make the most of the sharply contrasting parts.

The play lacks the depth that might be expected from Shaw, but provides interesting insights into things to come, "Major Barbara," and "Mrs. Warren's Profession," for instance.

Of the cast, the best are William Major as a fatuous Englishman who would sacrifice all for tact; Dr. Seitz as an attractive, egocentric girl, and Williams Landis as a fawning rent collector.

This completes something of a cycle for Landis, who has appeared as an actor in a half-dozen Shawian works and now has produced GBS's first and last important play at the same theatre. The latter was "In Good King Charles' Golden Days."

The sets by Robert Soule, depicting an inn and a fashionable Victorian London town house, have remarkable depth on another of the less than spacious off-Broadway stages. —Nedi.

## 'Log of Seesaw'

Continued from page 75

out tour were Gibson, Coe, Penn and Fonda.

### Drama Into Comedy

As Gibson mentions as a more or less standard phenomenon. "Seesaw" gradually evolved from a serious drama into a comedy, albeit with a bitter-sweet finale. It's evident that everyone suffered in the process, probably the author and Fonda the most. There was apparently considerable stress between Gibson, who was in torment as he had to make ever-greater concessions (which he felt and apparently still feels were distortions) in the script, and Fonda as the star, who came to think he was miscast but was too inarticulate and withdrawn to get his ideas across.

Yet such is Gibson's honesty and generosity that he not only gives Fonda credit for making the production possible, but recognizes the actor's justification for his attitude and pays tribute to the value of his performance. The author also concedes his own vanity as a writer and cites the incalculable help that the producer, director and actors provided in making "Seesaw" a hit.

Two passages of the "Log" stand out in particular (every reader, especially every playwright-reader, will naturally make his own choices), one a sympathetic letter Gibson received from an author-friend (William Inge, although he doesn't identify him in the book) during the Washington break-in stand aid which must have provided a welcome morale boost, and the other a statement of his own reverie on a quick trip to his home at Stockbridge, Mass., just before the play's New York opening.

"The writer who laments it is 'not his play' on the stage is an ungrateful egomaniac who should confine his work to the schizoid art of poetry," and I thought perhaps I would, he writes. Significantly, Gibson is now completing the stage adaptation of his television drama, "The Miracle Worker," with Coe slated to produce, Penn to direct and Miss Bancroft to star.

Bob Haddad will be choreographer for the Fine Brook N.Y. Show Tent, which will present "Wish You Were Here," complete with swimming pool, as its third offering, July 20-Aug. 9.

## Casting News

Continued from page 70

Producer-director, John Hale (no address available).

### SIGNED BROADWAY

Gypsy: Carol D'Andrea, Marj Karlowe, Mildred Hughes, Siri, Carroll Jo Towers, Kathryn Albertson, Ruth Gates, Ian Tucker, Ivy Ellen.

Innocents: Peggy Feury. J. B. Nancy Cushman (succeeding Helen Walters).

### OFF-BROADWAY

Ping-Pong: Dolores Dorn-Heft. Season of Choice: Ethel Smith. Single man at a Party: Marjorie Gaton.

Smokeweaver's Daughter: Irene Riordan.

Waltz of the Toredors: Bella Jarrett, Edward Danus, Stori Reed, Kathy Braun, Lisa Hepburn, Carolyn Wilmshurst, Marjorie Brown, Betty Jean Adams, Roger Sturtevant, June Carter.

### OUT OF TOWN

Stratford (Conn.) Shakespeare Festival: Hiram Sherman.

## Television

CBS-TV. Casting Marc Merson, 524 W. 57th St., N.Y. Available part for attractive femme, 17-19. Send photo and resume to Merson, above address, by mail only.

"Camera Three," educational, drama, CBS; producer, John McGiffert. Submit photo and resume for consideration. Nat Greenblatt (524 W. 57th St.).

Dela McCarthy Assoc., 515 Madison Ave. Casting, Colin D'Arcy. Submit photo and resume for consideration.

Grey Advertising, 430 Park Ave. Casting, Jim Kaye. Submit photo and resume by mail only.

Huntington Hartford Agency, 13 E. 48th St.; casting director, Marshal Migatz. Auditioning by appointment; applicants mail after March 10, photo and resume.

"I," filmed on location — CBS; producer, Gilbert Ralston; casting through Marc Merson; address by mail only, Barbara Tuck, CBS, 524 W. 57th St. Available parts: unusual types, interesting faces, good physical conditions, will consider applicants having had odd occupations. Submit photo and resume.

J. Walter Thompson ad agency, 420 Lexington Ave.; casting director, Evelyn Peirce. Commercials only; cast from file; application for appointment, photo and resume by mail.

Kastor, Hilton, Chesley, Clifford & Atherton ad agency, 420 Lexington Ave. Casting, Richard King. Mail photo and resume.

"Lamp Unto My Feet," religious drama, CBS; producer, Don Kellerman; director, James MacAllen. Submit photo and resume for consideration. Nat Greenblatt (524 W. 57th St.).

Lawrence Welk show (Plymouth Motors), ABC-TV — Seeking teenage vocal and instrumental performers for guest appearances or as permanent band members. Submit disk or tape home-recorded acceptable of wellknown pop or standard numbers, plus recent photo, short biographical summary. Address Plymouth Show, ABC Studio, Hollywood, or 2623 Santa Monica Blvd., Santa Monica.

"Look Up & Live," religious-dramatic, CBS. Producer, Jack Kune; casting, Marc Merson, 524 W. 57th St. Casting from files. Mail photo and resume.

N. W. Ayer & Sons, Inc., ad agency, PL 7-5700; casting director, Guy Wallace. Casting for Breck Shampoo, available parts for pretty natural blondes or femmes with light red or light brown hair, about shoulder length or thereabouts. Phone for appointment.

National Screen Service, 1600 Broadway. Casting, Carl Carbone. Submit photo and composite for consideration.

North Advertising, 6 E. 45th St. Casting Frank Higgins. Cast from files for the Toni commercials. Prefer models with good hair. Mail photo and resume for consideration.

Beach, McClintion & Co., 505 Park Ave.; casting, Esther Latterell. Photo and resume accepted via mail only for commercials; boys, girls; middleaged and elderly men and women; also young and mature women for shampoo commercials. Schwartz & Lusk agency, 15 E. 48th St., N.Y. Photo and resume of 8-year-old boys and girls accepted by mail for future commercials. "Stakeout," 36 half-hour films, to be shot on location in Florida.

Producer, Ben Berenberg. There may be possibilities for performer resident in or going to Florida. Contact Don Hershey, c/o Screen Gems, N.Y., PL 1-4432 for casting contact and where on location.

"The Verdict Is Yours," unrehearsed courtroom dramas, CBS; producer, Eugene Burr, director, Byron Paul; casting contact, Liam Dunn, CBS, 524 W. 57th St. (do not phone). No open casting; all done from files. Submit photo and resume for consideration.

## Recording

Broadcast Management Inc., 680 Fifth Ave., N.Y. Available assignment for model who can sing for LP album cover and voice. Demonstration recording may be submitted. Mail photo and resume.

## Broker Fee Limit

Continued from page 71

tor of the League, expressed the organization's position regarding the premium suspension in a telegram to State Sen. Joseph P. Periconi, Bronx Republican and chairman of the Senate's General Laws Committee. Periconi and Assemblyman Alfred A. Lama, Brooklyn Democrat, are sponsoring the two legit bills.

### League Surprises Moss

Jesse Moss, attorney for the broker group, had been under the impression that the League would not fight the proposed suspension of the agency fee limit. However, Reilly's wire notified Sen. Periconi that the League board of governors, at a meeting March 16, had voted unanimously to oppose the removal of the fee, but "wholehearted" support of the elimination of the restrictions on travel bureaus and package tour agencies.

Ralph Bellamy, Equity president, had previously wired Gov. Rockefeller, Mayor Wagner and several legislators. "We are vehemently opposed to the lifting of overcharge restrictions on theatre tickets. This would further deprive regular theatregoers of access to the theatre, in favor of expense account and corporation treasury beneficiaries. It would throw more middlemen's money into possible uncontrolled and unrecorded channels, which could be at the expense of the state, the city and the theatre."

Moss, whose position is that the established ticket agencies would welcome an end to the present black market in the Broadway theatre, commented, on the League move, "It is significant that those who publicly profess to want to do something about this, rush forth to scuttle a chance for reform when it reaches an action stage. I'm sick of those who cavort with gyps at night and then make plous speeches about ticket brokers the next day."

IN THE HEART OF THE THEATRE DISTRICT  
The LOBSTER  
NOW IN ITS 39th YEAR  
CLOSING SUNDAY

**BUSINESS MANAGER  
PRODUCER'S ASSISTANT**  
Young woman, experienced off-broadway, unusually diversified abilities includes steno. Seeks summer or permanent job.  
Barclay 7-3035, New York

**5000 SQ. FEET (APP.)**  
Street Entrance. High Ceiling.  
Suitable for:  
Theatre, Rehearsal, Dance, Vocal, Photographic Studios or Private School.  
**HOTEL GREAT NORTHERN**  
118 West 57 St., New York  
Call Manager CI 7-1900

**EASTER DINNER**  
**Luchow's**  
RESTAURANT  
SINCE 1882  
100 EAST 19th STREET  
GR 1-1111

**A Bit of Bali**  
AUTHENTIC  
DISHES OF INDONESIA  
COCKTAILS — DINNER  
5 PM-Midnight LATE SUPPER  
Free Parking Closed Mon.  
242 EAST 58th ST. PL 5-8090

# Literati

## New 'Big Three' Pub

Book publishing revolution occurred this week with resignation of three key figures from their respective jobs to form a new book outfit majoring in quality paperback titles. Trio are Simon Michael Bessie, editor of Harper & Bros., Hiram Haydn, editor-in-chief of Random House, and Alfred Knopf Jr., head of Alfred A. Knopf.

Three book execs plan to open offices in Gotham next month and hope to have their first titles in bookstores for the Christmas season. Their object is to put out "good quality" fiction, nonfiction, poetry and drama and with no reprints in mind. Books will be issued in both hardbound and paperback editions, or in paper version only, depending on the work. Paperback books will have the same size as hardbound books.

Formation of the new publishing house, according to traders, was as if "the presidents of General Motors, Chrysler and Ford left their jobs to start a new motor car company."

Meanwhile, rumors persisted along Publishers Row that several key trade book publishers were planning to float public stock issues to take advantage of capital gains aspect.

## Backstage From A to Z

"Backstage from A to Z" by Warren C. Lounsbury (U. of Wash. Press; \$3) is an illustrated glossary of technical stage terms used as a manual for classes at the U. Text is lithographed from typed pages, and offered in soft covers. Many of its line drawings are derived from equipment produced by Kileg Bros. Tome deals with traditional and standard tech terminology; also including explanations of some recent items, such as the theatre use of fiberglass, etc.

As a handbook, the volume is eminently complete; though sources and backgrounds of some terms, especially in connection with scenery and lighting, might give novices fuller knowledge in these areas. Presumably ad adjunct to available text books, volume actually contains much info not readily obtained in some standard works. Book should serve students well; but amplification of many entries to include professional practice and interpretation could better prepare tyros for emergence into commercial show biz. Circularization of works of this type through ANTA and Council of Living Theatre might bear investigation by these bodies; though some of their publications carry overlapping material. Rodo.

## Prentice-Hall's Authors

Prentice-Hall is on a Hollywood show biz author kick, on the heels of its big click with Art Linkletter's runaway bestseller, "Kids Say The Darndest Things" (to be followed by "Kids Write The Darndest Things"). Pat Boone's "Twist 12 and 20," and a fairish hit in Jack Webb's "The Badge." Latter has just been sold to Fawcett for the paperback reprint.

Eddie Cantor has just been signed for a definitive book on his personal philosophy which he is calling tentatively "I'd Like to Be One of You With You." Phyllis Rosenzweig is assisting in the scripting. George Jessel is reading "The Toastmaster's Handbook" and tv's Robert Cummings, who is an arch-exponent of health foods, is doing a book on "How To Stay Young and Vigorous" for P-H.

Linkletter's book has gone 455,000 and is still selling at \$2.95 in face of the just published Pocketbook paperback. Boone's "Twist 12 and 20" has sold nearly 300,000 copies in four months at \$2.95 and according to P-H's Stuart L. Daniels, it's bought 75% by adults, either as a gift or as a personal guide on today's younger generation.

## Busy Sara Leighton

Sara Leighton, British stage and tv actress—she has appeared several times in "What's My Line?" and "I've Got A Secret"—has written two books about the adventures of an African native boy called "Tiki." The idea came after Miss Leighton had visited Africa for a two-year stock stint.

She is also working on a book about her cat, Pandora, written to amuse her two-year-old child. Miss Leighton, who illustrates her books herself, now has a contract for one Pandora and three Tiki books a year.

Tiki may also soon be filmed

for tv, with the leading character as a puppet. "He'll be rubber," says Miss Leighton, "for rubber is so much more expressive."

## New Rome Daily

Longtime Rome resident Michael Stern, roving European correspondent for Fawcett Publications, is partnered with Samuel I. Newhouse in a Rome daily newspaper venture. They may take over the existing Rome Daily American—the present owners and Newhouse-Stern must agree on a price—or, failing that, they may start their own Rome Daily News. Stern would be the editor and publisher and 20% owner. Newhouse would have 80% control.

Norman Newhouse, brother of S. I. and g.m. of their newspaper and television station holdings, is now in Rome with Stern to survey the situation and continue negotiations for the American. St. Newhouse, son of Samuel I., and present publisher of the Newark Star Ledger, is slated for a Roman visit in May. If the Americans start from scratch, they intend to utilize some equipment (presses, etc.) from their Staten Island Advance.

The Rome Daily American deal embraces two facets—the publication and the printing press.

Mr. and Mrs. Samuel I. Newhouse are buying control of Conde Nast Publications. Selling price was reportedly in vicinity of \$5,040,000. I. S. V. Patcevitich, prexy and chairman of Conde Nast, said the Newhouses were not contemplating any changes in the Nast publishing enterprise which includes Vogue, House & Garden, Glamour and Vogue Pattern Book. New Yorker Magazine is printed on Nast presses in Greenwich, Conn., as well as other publications. Overseas, Nast publishes Brides and in France, Jeune Mariee. This will be the Newhouses' first mag property. Newhouses also operate 14 dailies and several radio-tv properties.

## TV Coin Into Publishing

Still another new publishing firm arose this week with considerable coin supplied by tv figures. New outfit is Bernard Geis Associates which will publish under imprint of Star Press Books with distribution by Random House. Geis, formerly an editor of Esquire and Coronet, resigned as an editor of Prentice-Hall last fall to become editor and director of the present publishing firm.

Backers include Groucho Marx, Art Linkletter and Ralph Edwards, and tv packagers Mark Goodson, William Todman, Robert C. Temple and John Guedel. Other partners are Ralph E. Schneider and Alfred Bloomingdale, chairman of board and prexy, respectively, of Diners' Club, and Jacques Leslie, California lawyer.

First two books on the list will be a Max Shulman novel, "Girls: Their Cause and Cure," and Groucho Marx' autobiography.

## 'Mamie Stover' Circa '59

"Mamie Stover" is going to be resurrected by author William Bradford Huie, now in Honolulu to research for his sequel. The shady lady of World War II fame will be portrayed against a background of changing times in Honolulu, Huie said. She'll be a respectable business woman, still romantic in nature, who uses her wartime profits to build a fortune in real estate. Explains Huie: "At 40 she still has plenty of pep and a couple of more marriages in store."

## Ben Hecht Omnibus

Crown is bringing out "A Treasury of Ben Hecht" anthology of short stories plus the first-time publication of the entire script of "Winklerberg," an off-Broadway 1958 production, said to be based on the life and times of Maxwell Bodenheim, the late Greenwich Village (N.Y.) poet.

The "Treasury" will also contain his tv script "My Literary Harem," wherein he listed the 50 books he most admired and which telecast on Nov. 11, 1958, fetched some 10,000 letters requesting copies of that list.

## 'Anatomy of a Film'

Richard Griffith, curator of the film library of the N.Y. Museum of Modern Art, will write "Anatomy of a Motion Picture," the story of the filming of "Anatomy of a Murder" by producer-director Otto Preminger. With photographic illustrations by Gjon Mili, the book will be published by St. Martin's Press, which also published the novel "Anatomy of a Murder" by Robert Traver.

Meanwhile, Dell Publications

plans to hit the stands with 1-500,000 paperback copies of the novel prior to the July release of the film.

Dick Joseph's N.Y. Post Col Veteran Esquire travel editor Richard Joseph has started a once-a-week "Travel Log" column in the N.Y. Post, keyed to global travel. It is being primed for syndication.

"Round 'The Resorts" continues as a regular domestic travel column by "Curry Post," a house byline (Morey Norton). Joseph is a regular WRCA-TV (N.Y.) Sunday morning feature with his travelog talks.

## Mae West's Autobiog

Mae West is writing her memoirs for Prentice-Hall, sans ghost. Publisher favors "Queen of Sex" but she prefers her present working title, "Goodness Had Nothing To Do With It."

Former Russian film-legit star, Kyra Petrovskaya, is going on a cross-country tour to promote her autobiog "Kyra," also a P-H item, and said to be of the "frank" school.

P-H will also bring out the late Cecil B. De Mille's memoirs next November; Donald Hayne, for some 14 years working with the film vet on it, is polishing the book.

## Jennie Grossinger's Book

Hotellier Jennie Grossinger's memoirs will be published later this year by Prentice-Hall. Working title is "From Jennie's 'Love' to Eddie Cantor and George Jessel, who are writing the forewords, think "A House With Somebody In It" is a better tag.

A book idea that germinated from a Ralph Edwards "This Is Your Life" treatment of Gaby's Workman's career in the Pacific northwest is being developed by Prentice-Hall. It's of "The Egg and I" genre and is titled "Only When I Laugh."

## Vansittart's 'Chivalry' Barts

Peter Vansittart has tried to put all London's communications on the frying pan in a satire called "Orders of Chivalry" (Abelard-Schuman; \$4). The book is advertising get the most and hottest sauces in his frying. Though the language is a bit different, everything else could have happened on Madison Ave. or around Rockefeller Center, including the right wing Hungarian refugee who needles Lord Arthur Illius into staging a Festival of London.

There are touches like, "I don't give a pub door for any idea: it's the man who loads it that matters." Even Londoners have felt a little dizzy after reading it, so New Yorkers who are more used to vertigo should do all right with "Orders of Chivalry." Scul.

## CHATTER

Renee Henriette Straus of Dell Publishing engaged to Stephan Herbert Rollin.

Hawthorne Daniel, author of "Ordeal of the Captive Nations" (Doubleday), to speak on that topic April 18 at 2:30 p.m. at Wanamaker's, Cross County Center, Yonkers, N.Y., in connection with Mt. Vernon Public Library celebration of National Library Week.

Sidney Satenstein, prez of American Book-Stratford Press, one of the foremost book manufacturers in America, has also been doing some literati "agenting" avocationally. He brings new authors (also others) together with publishers. One such deal was bringing the new Eddie Cantor book to Prentice-Hall.

Sydney Volkman, 55, amusement advertising manager of N.Y. Journal-American, died last week of a heart attack in Brooklyn. Volkman joined old N.Y. American 37 years ago and had been manager at various times of classified display, real estate and retail advertising. He was amusement advertising manager for last seven years.

N.Y. Morning Telegraph drama critic Whitney Bolton, who did the Conrad N. Hilton biography, doing one on Max Hess, the Altona (Pa.) department store owner (Hess Bros.). Incidentally, Jerry Gury's recent "The Wonderful World of Aunt Toddy" was also inspired by Hess, illustrated by Hilary Knight. It's being taked of as a Broadway legit musical.

April Reader's Digest (eastern newsstands, March 24) has a four-page piece on "Show-Time on the Bedside Network" by Aaron Norman (condensed from current issue of U.S. Lady, Washington, D.C., periodical), treating of the yeoman work of the VHRG—Veterans Hospital Radio Guild. The symbol has been lengthened to read VHRGT, the "G" being for television which has been added.

# SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs, March 24.

Though Hollywood has been credited for a lot of things, has it ever before been recommended as a kursaal for cardiacs? I had a boy who cured a rheumatic heart by slowly walking those hills and in time got okayed for pilot training by the Air Force, but the best confirmation of the town's curative qualities for bruised tickers has come from Dan Duryea.

With 47 pix in 16 years behind him, it may be assumed now that he is a cure. Of course, part of his recovery may be due to the fact that, as a heavy in pix and tv, he usually got bumped off and after that could relax while the rest of the cast struggled to make the presentation believable without him. I saw him recently get liquidated twice in one night on tv.

"In the east the tv films played opposite each other," he said. "My father in White Plains went crazy switching channels to see how I was coming out."

I can report that old Ch'na Smith came out fine. In fact, shortly after these rubouts, I walked down the main drag of Palm Springs with him and every few feet somebody stopped us to admire how well his bullet-ridden body has survived the years.

For all the rough-riding, foul-fighting and fast-shooting, the durable Duryea seems to have thrived on it. Six feet one, weighing 160 pounds, he doesn't seem to have developed a neurosis or an ulcer. He doubts if he could say that if he had stayed in harness, huckstering along Madison Avenue, even if in those days the average actor's take-home pay was \$400 whereas a huckster did that well in a month.

He was doing fine in advertising, he thought, until one day at a picnic he played basketball with such gusto that he had to be dragged home with a heart strain. He was in his early 20s at the time.

Heart strains rarely play it alone. Dan's was accompanied by a flock of complications, too. While convalescing he began adding up his chances of survival and decided that advertising, even without basketball, did not increase them.

## Walkons For Cardiacs

He took a short convalescent walk down memory lane and ran into Sidney Kingsley who was putting on "Dead End" at the time. Duryea and Kingsley were Cornell alumni. Kingsley knew Dan had majored in English and public speaking far above Cayuga's waters and in fact had succeeded Franchot Tone as prez of the dramatic club. He thought a walkon part in "Dead End" would not be too great a strain on the Duryea ticker.

Actually, Duryea was cast for five walkons. They didn't hurt him. In fact, he felt better with each passing week, and the show lasted 85 weeks.

Then he went on tour with Tallulah Bankhead in "The Little Foxes." He played the treacherous, half-witted Leon Hubbard in Lill'lan Hellman's drama. Sam Goldwyn bought the property and picked five of the cast for his picture. Bette Davis and Herbert Marshall replaced Tallulah and Frank Conroy, but Duryea squeezed in under the Goldwyn wire.

## The Going Got Rough

Hollywood proved to be a very pleasant concentration camp for Duryea. Three years and eight pictures later, when he was cast for "Woman In The Window," he found he was pencilled in for plenty of rough stuff. He didn't beg off because of that earlier ticker trouble. Medical checkups confirmed he was physically better for these battles. But then came the old equalizer. He was cast not only to fight dirty but to lose. He became a heavy.

After that it took nearly 10 years to slip out of this type-casting, and convince film execs that he was not only the screen's No. 1 menace but a gifted all-around actor. His mother had always shared this view. She didn't like to see such a charming man forever doing mean and stinking things, but producers thought it was this villainy that made him boxoffice.

## Being 'Dirty' Dan Duryea Pays Better

"It just happened before anyone could do anything about it," explained Dan. "Of course, I love to do comedy and straight dramatic acting, but it's silly to turn down a really good heavy part. These roles not only pay well but it seems that audiences remember the killer a lot longer than they do the hero."

But he does not take his heavy roles home with him, for he is one of Hollywood's most happily married men. His wife is Helen Bryan, a non-pro, and they have been married 25 years. She hasn't a mink coat, doesn't want one, so Duryea built a summer place at Lake Arrowhead for her and called it Minkote.

At Lake Arrowhead he and his two teenage boys make and sailboats. Among them they have won more than 50 racing trophies.

Though studio scuttlebutt may not occupy much of the conversation around the Duryea dining table, the subject of boats rarely is excluded. In fact, the subject becomes so all absorbing that Mrs. Duryea comes to the table with a vial of dramamine, a supposedly sure cure for seasickness. "She never could manage sloping decks," according to Duryea.

He loves to do things with his hands. As a ship's carpenter he is a perfectionist. What was imperfect about the sailboats on Lake Arrowhead is repaired winters in the backyard of their lovely Hollywood hillside home. Neither of his boys has the slightest desire to go in for acting. But they love to work with him on their boats.

When he talks of his boys he seems like a wonderful father. He respects their talents and their desires, even their lack of desires. He guides them, coaches them in the art of sailing, and takes great pride in their performances.

He tells how his youngest boy, Richard, 15, made a captain's chair and finished it so smoothly it looked like glass. Then he sent it to a youth competition at Ford's in Detroit. Against 45,000 entries, Richard came out a prizewinner. Then he made another captain's chair to match it and presented the pair to his family.

## Captain's Chair Okay, Director's N.G.

Peter, the oldest, who is in college, is a whiz with figures, but he has not the slightest yen for acting. Dan himself enjoys acting as much as he did in college, but he has no desire to go into directing or producing. "Why go hunting worries?" is his attitude.

Acting gives him more time off than any other father in his neighborhood, and since he doesn't waste his time off, he has arrived at a very happy balanced life for Hollywood.

His China Smith video series, which is syndicated, has resulted in widespread recognition from two generations. "Young folk recognize me as a tv character, while their parents know me as Dan Duryea, the menace."

One time he signed to do a tv series and admits he's not a businessman. He made a stipulation that none of the films would take more than three days to shoot. But he didn't stipulate the number of hours which constitutes a day. So his producers rushed him through 13 half-hour shows in 21 days. He had heard about those quickies from the lips of oldtime western stars, but now he sees what they mean.

## Nut Letters Too?

His most talked about performance was the role of a simple back woodsman in General Electric's "The Road That Led Afar." It made him an Emmy contender in 1957. If he ever wins one, it will not be for push, because he's quiet, reserved almost to the point of shyness and a contented man.

If you got to have heart, as the song goes, Duryea has it. It didn't look so 20 years ago, but it does now.

## Broadway

Author Rex Smith ailing on the Coast; in a San Diego hospital for minor op.

Thea Dispeker set U.S. soprano Joan Moynagh for "Rigoletto," "Barber of Seville" and "Lucia" roles in Yugoslavia opera.

Jerome Robbins Ballets will play the Theatre of Nations Festival in Paris this summer, stopping there following the Gian-Carlo Menotti whoop-up at Spoleto, Italy.

Herman M. Levy, general counsel of Theatre Owners of America, off to St. Thomas, Virgin Islands, for a two-week vacation with his wife and children.

"Trader Vic" Bergeron planes in from the Coast next week to mark the first anni of the Trader Vic eatery at the Savoy-Hilton Hotel.

Charles Boasberg is now a full-fledged westerner. WB distribution v.p., longtime resident of Our Town, signed the closing papers for a home in Brentwood, Calif., over the past weekend.

Gagaku dancers and musicians from Japanese Emperor's household will appear with the N. Y. City Ballet in May. Translator's note: "Gagaku" elegant and authorized music.

Concerts pianist, Columbia Records pianist, in Europe for three weeks. Will play London, Frankfurt and Hamburg symphonies. Thereafter Pennario hops to South Africa for 12 concerts.

William M. Singer, managing director of the Shelton Towers Hotel on Lexington Ave., in which is housed Casa Cugat, among those indicted in an alleged swindle which D.A. Frank S. Hogan estimates totaled \$656,300.

Little Orchestra, now touring Orient under U.S. State Dept. tab, having the usual experiences with "hasty organization" by some of the native impresarios, but plenty of clamor to see-hear first U.S. symphony ever to hit some of the areas.

Mrs. George Skouras, wife of the president of National Theatre, and international chairman of the Boys' Town of Italy, will be received by Mrs. Dwight Eisenhower at the White House Thursday (26). Joe Pasternak's "Ask Any Girl" tees off Metro's fourth quarter releases in June.

"If Bill Zeckendorf can work out a satisfactory deal," says Toots Shor, referring to that parking lot site next to "21" on West 52d St., that will be the new Shor restaurant. Present 51st St. Shor's will be razed as part of the redevelopment for the 6th Ave., 51st-52d St. frontage to house the new Zeckendorf hotel—"bigger than the Waldorf"—is the slogan.

William Morris agency topper Abe Lastfogel's brief eulogy at Mrs. William Morris Sr.'s services recently, at the Little Church Around The Corner, paid tribute to "Mother Emma" Morris as "our spiritual co-founder" and he pledged anew the organization's dedication to "keep alive the tradition laid down by the boss" as Lastfogel always referred to Morris Sr.

## Boston

By Guy Livingston  
(342 Little Bldg.; HANcock 6-8386)

Marge Cameron booked for return date at Steuben's opening Monday (30).

Sam Richmond, Sack Theatres general manager, back from Hollywood where he looked at films.

Marge Cameron, comedienne, booked for return date at Steuben's, opening March 30.

Mahalia Jackson booked for Symphony Hall concert April 8 by George Wein of Storyville.

Peter Lind Hayes to receive award from Boston Press Club at annual dinner in Sheraton Plaza hotel April 4.

Peter Lind Hayes to receive award from Boston Press Club at annual dinner in Sheraton Plaza Hotel, April 4.

"Triple Play," Jessica Tandy-Hume Cronyn costarrer, booked into Colonial for two weeker opening Monday (30).

Ben Bechick promoted to resident manager for Metro in the New England territory, replacing the late Benn H. Rosenwald.

E. M. Jacobs, vet Hub industrial show and vaude booker, opened new office in N.Y. operating in conjunction with Hub jobs.

"Triple Play," Jessica Tandy-Hume Cronyn costarrer, booked into the Colonial for two-weeker opening March 30.

Al Bevan, formerly buyer and booker, American Theatres Corp., joined Drive-In Theatre Assn. of N. E. Inc., under Lon Hacking, prexy.

Lee Falk, who has operated the Boston Summer Theatre for more than a decade here, in New Eng-

land Mutual Hall, gave up straw-hatter for coming season.

Joe Dever, Boston author of Doubleday novel, "Three Priests," has received a feeler from Frank Sinatra, Dean Martin and Bing Crosby, who are talking about doing an indie film based on the novel in which each would play the role of a priest.

## Scotland

By Gordon Irving  
(Glasgow: BEARden 5566)

John Pullen named new Head of Films at Scottish Television, local tv outfit.

Yul Brynner planned to Glasgow for p.a. in connection with "The Journey" (M-G).

Clark & Murray, local comedy pair, set for summer stint at Barrfield Pavilion, Largs, West Scotland coast resort.

Robert Wilson, leading tenor, skedded for summer stage season at Palace Theatre, Newcastle, with his White Heather unit.

A. E. Matthews, now 89, in new comedy "How Say You?" by Harold Brooke and Ray Binnerman, at King's, Glasgow.

Robert Stevenson scouting for Highland locations for Disney's "Kidnapped," to be partly lensed in Scotland.

BBC-TV networking Bridie play, "Meeting at Night," from Glasgow studios, with Andrew Cruickshank, Gordon Jackson, June Thorburn, Roddy MacMillan.

Rai Purdy, Scot indie tele program boss, and Don Cumming, chief claf, readying trip to N.Y. with Joan Summers, soprano winner of station's talent show contest. They plane out from London April 3.

## Pittsburgh

By Hal V. Cohen

Press Club will hold its first Girdiron Dinner at headquarters May 2.

Rufus Blair in town for a couple of days drum-beating Bob Hope's "Alias Jessie James."

Singer Sherry Lane up and around again after battling pneumonia and pleurisy.

Theatre owner Ben Amdur to his winter home in Lantana, Fla., for several weeks.

Leonard Chiavetta, actor-barber, and his daughter, JoAnne, cast by Catholic Theatre Guild in "Kingdom of God."

Local boy Freddie Grossinger is production assistant on Harry Belafonte's indie, "Odds Against World."

Henry Boettcher directing "Love's Labour's Lost" at Tech for 13-performance run starting last Saturday (21).

## Miami Beach

By Lary Solloway  
(1755 Calais Dr.; UNion 5-5389)

Keely Smith planned in for a quickie stay, attended the Sinatra bash; left next day.

Latin Quarter shuttered with party for Jimmy Durante last Wednesday (19).

Frank Sinatra post-show parted by Fontainebleau's Ben and Bernice Novack to celebrate his \$290,000 gross for two-weeker.

Jerry Lewis birthday (33rd) partly by Deauville's owner Morris Lansburgh, who also gifted him with diamond studded wrist watch.

Donald O'Connor's opening at LaRonde held up two nights when he was snowbound on train trip here. Finally opened Thursday (19).

Tex McCrary and Jinx Falkenburg making the push stops with host Lou Chesler, the financial biggie who has interests in tv-films and night club properties here.

Joe E. Lewis skied to Manhattan for Boys' Town of Italy presentation of annual award to Perry Como; played back to Jacksonville over weekend for one-niter showing at opening of new Robert Meyer Hotel with Marion Colby. He's now back at Eden Roc where he opens Friday for 10 days with Eartha Kitt.

## Reno

By Art Long  
(FAirview 3-4121)

Harrah's (Lake Tahoe) Club signed George Burns for his nitery debut May 4.

Betty Kean, Lew Parker and Carla Alberghetti signed for May 1 at Mapes Sky Room.

Buddy-Mars and Frank Moore Four head show at Harolds Club Fun Room.

Golden Hotel remodeling Mardi Gras Room for summer show sked, featuring top lounge acts.

Billy DeWolfe being paged for three stage roles after he finales at the Riverside, and is considering 16 weeks in Australia.

## London

(COVent Garden 0135-67)

Richard Conte arrived to make telepix for "The Four Just Men" series.

The Edinburgh Festival dropped \$20,800 last year as against a deficit of \$56,560 in 1957.

Vere Barker, theatrical agent, who committed suicide last August, left \$45,000.

Stuart Griffiths named as boss of Granada TV's newly-formed overseas setup.

The Romulus film, "Room At The Top," starring Laurence Harvey, chosen as U.K.'s official Cannes Film Festival entry.

The German Embassy hosted a reception to tie in with preem of Rank's "Whirlpool," which stars O. W. Fischer, German actor.

Leslie Faber, British Lion's general manager, planned to N.Y. last Thursday (19) on the prow for product.

Lord Chamberlain lifting his ban on Philip King's "A Lonesome Road," which was originally presented at the Arts Theatre Club.

"Look Back in Anger," based on John Osborne's legit hit and produced by Harry Saltzman, to be screened at annual convention of Cinematograph Exhibitors Assn. in May.

C. J. Latta, managing director of Associated British Picture Corp., planned out to N.Y. last week and will go on to Las Vegas for the Variety Club's International Convention.

Eva Bartok came into town with Prince Shiv to attend a special screening of her last British pic, "Operation Amsterdam" in which she co-stars with Peter Finch and Tony Britton.

After 21 years, the "G-W" Direction artists agency is now named Derek Glynn Ltd. Glynn's colleagues, Joan Stevenson and George Bowthorpe, joined Glynn and his wife on the board.

S. A. Beecher-Stevens, marketing exec of Decca Records Co., sailed for N.Y. the Queen Elizabeth last Thursday (19). Fellow passengers include Maurice Kinn, publisher of New Musical Express, the Flying De Pauls (6) and six members of the Ice Capades group. Glenn Ford joined the liner at Cherbourg.

## Paris

By Gene Moskowitz

(28 Rue Huchette; Odeon 4944)

Marcel Achard probably will be the prexy of the coming Cannes Film Fest international jury.

Brigitte Bardot's latest pic, "Babette Goes to War," will get its world preem in Moscow in June with B. B. in attendance.

Yves Montand winding his boff five month one-man show at the Theatre De L'Etoile and heading for Israel for some song recitals.

French pic, "Guts In The Sun," on Negro and white race tensions in a mythical town, getting a censorship okay here but it's forbidden for export.

Francoise Mallet-Joris adapting the Anglo legit hit "A Taste of Honey" of Shelagh Delaney, to be presented later this season at the Theatre Montparnasse with Marisa Pavan starring.

Suzanne Flon resuming her hit play, "The Intriguing Lover" of Goldoni, at the Petit Theatre De Paris after time out to star in the Theatre National Populaire revival of Alfred De Musset's "One Does Not Joke About Love."

The literary works of Marcel Aymé will be the basis of two pix, "Student's Road" and "Uranus," one video play "The Midget," and a reprise of his play "Heads of Others" in store at the Atelier. He also has written a ballet for Zizi Jeanmaire.

## Berlin

By Hans Hoehm

(760264)

West Berlin currently has 266 cinemas, with a seating capacity of 130,803.

"Woman in the Dressing Gown" (WB) premeed at Filmuehne (Wien).

Elsie Attenthofer clicked at Berliner Theatre. Swiss disease gave a three-day stint.

Dr. Arnold Franck, pioneer of German sports and mountain pix, observing his 70th birthday.

For the first time, Philippines has announced participation in the forthcoming Berlin Film Fest, June 26-July 7.

R. A. Stemmle's novel, "Journey Without Return," will be filmed by Vienna-Film. Pic has to do with the mass murderer Petiot.

"Hula-Hopp, Conny," starring teenage idol Conny Froboese,

prepped, made and released in record time.

Berlin preem of "Windjammer" (NT) set for April 3 at Sportpalast. Latter's capacity (7,000) will be trimmed down to 2,200 for the date.

Philips tossed a party for Nana Gualdi at the Hilton. Songstress is now the diskery's No. 1 German-language female recording star at present.

## Writer Quits

Continued from page 1

take the writer's material and inject themselves and what often emerges "is a personal expression of the director."

On the present-day status of the writer in Hollywood, MacDougall comments that there has been a great improvement in the quality of the writing and in the stature of the writer. He cited a falloff of multiple collaborations and an increase in solo credits.

One of the most notable changes in Hollywood was the end of the salaried writer. They tend now to work for a flat deal and against "a reasonable deadline."

"For too many years," he said, "there was a lack of enthusiasm and a terrible lack of vitality among the writers. Now there is a general opening up—a new freedom and a genuine wish to explore and to find creative properties."

As one of the radio alumni to make it in film colony, MacDougall feels that there will be a return to original screenplays. He is encouraged by new freedom allowed writers. "A writer's suggestions are being accepted and departures from the source material are encouraged." He believes this represents a sign that the market will soon open up for originals.

However, MacDougall is frank in stating that he feels that the screenwriter will never receive the recognition of the Broadway playwright. He stresses, however, that the lack of recognition only extends to the general public. "In the industry there is no lack of recognition for the good writer," he said.

MacDougall's new "The World, the Flesh and the Devil" for Metro is a story dealing with three people (Harry Belafonte, Mel Ferrer and Inger Stevens) left after atomic radiation poisoning, MacDougall believes he is "breaking new ground" in presenting racial conflict in a new way. "I believe I avoided the clichés and no southern attitude is represented," he declared.

## Bull Market

Continued from page 1

the latest show biz feud to making like 10 Downing Street on the politico small-talk now seem inordinately preoccupied with "growth stocks," a hedge against inflation," such-and-such outfit is acquiring such-and-such "small manufacturing company as a tax loss writeoff," and all that jazz about the big board, the small board, over-the-counter et cetera. It is no coincidence that any number of books have come off the publishers' production line, by investment counsellors, brokerage experts, economists and the like, all having to do with the one subject of "how to make money in Wall Street."

This fever is not only local. New York's Mayor Wagner may talk about off-track horse betting, and we all know about the Nevada and Caribbean casinos, but the current Wall Street fever has made the nation—and moneyed foreigners abroad, playing the market through Swiss, London and Paris brokerages—a big bulls-and-bears sweepstakes. The daily market closings are the odds-givers and winnaws.

The bull market, thus far, has put many into paper-profit brackets, and many are unwilling to get out even with the six months' capital gains period behind them. Professional Wall Streeters now concede that this is a hedge against inflation and many, with bitter cynicism, observe that "anybody who doesn't know how to read a financial statement has made money; the real pros, who adhered to the former standards of sound investment stocks, have been the losers because they have been conservative and standing still."

## Hollywood

Hugh Marlowe back from Puerto Rico.

Charles G. Neidel new controller of MCP.

Dick Powell down with bronchitis.

Joe Blair, former Hollywood trade paper publisher, heads for year in Europe April 15.

Chuck Eisenman back from four-week tour with dog star, London, ballying AA's "The Littlest Hobo."

Emile Meyer forced out of "Anatomy of a Murder" cast because of broken arm.

June Havoc pulls in April 10 to bally her new autobio, "Early Havoc."

Frederick Brisson in town prior to flying to London to prep "Pleasure of His Company."

Warner Law set as story editor on NTA-20th "The Third Man" teleseries.

Danny Thomas presented with St. Genesius Award at Santa Clara U.

Erwin S. Gelsey transferred to Hollywood from Gotham office of Famous Artists.

Fred Zinnemann to London to supervise final editing of "The Nun's Story."

Morton Downey Jr., underwent emergency abdominal surgery at Parkview Hospital.

Joe E. Brown presented awards at National Gymnastics Championships at U. of California.

Hannah Scheel will be associate producer on Jonathan Yost Associates' upcoming slate of tele series.

Charles K. Peck confabbing with Walter Scharf and Ned Washington on tunes for his upcoming musical, "C'est La Vie."

Harold Greene swings from Screen Gems producer post to literary dept. of Kumin-Olenick Agency.

Peter Dunchow heads for Europe late this month to search for talent for Arwin Records and coordinate work of diskery's N.Y. and London offices.

Roger Corman's distributing outfit, The Filmgroup, will release "Beast from Haunted Cave" and "Ski Troop Attack." "Beast" goes out with "The Wasp Woman" June 1; "Troop" with "Task Force 38," July 13.

## Chicago

(Delaware 7-4984)

Drury Lane darkened last week-end for spring hiatus; reopens in June.

Ned Armstrong in ahead of "Garden District," opening Civic Theatre April 6.

Sally Rand was guest speaker last week for Variety Club of Illinois, Tent 26.

Club Walkiki held a luau last night (Tues.) to celebrate Hawaii's admission to the U.S.

Leo Zabelin in for special promotion on "Diary of Anne Frank," starting April 22 at McVickers.

Bette Woods, ex-fashion writer for the American, signed on with Aaron Cushman publicity office.

Eddy Howard temporarily out of retirement for eightweek engagement at Martinique Restaurant with a new orch.

Comedy team of Marty Allen and Mitch De Wood have split after their just-concluded Chez Paree stand, former to solo, latter to become an agent.

Charles McGaw directing Goodman Theatre's production of Franz Kafka's "The Trial" (Andre Gide translation), which starts next Friday (3).

## Minneapolis

By Bob Rees

(4009 Xerxes Ave. So.; WA 6-6955)

Three Sounds into Herbie's nitery.

Freddie's nitery has Teddy Wilson and his trio.

Songstress Sarah Vaughan played Key club return date.

Jewish dancer Felix Fitch entertained St. Paul Temple of Aaron's Men's club.

Minneapolis Federal Reserve bank's area business activity, as measured by checkbook spending, shows 9% increase over corresponding 1958 period.

H. H. Corey, Minneapolis Builders Show impresario, recipient of Chamber of Commerce "Town Topper" medal in recognition of show's 25th anni.

"Girls in Room 509" and "Two for Seesaw" next month and "Dark at Top of Stairs" in April now promised State here to complete A.T.S.-Theatre Guild five-show subscription season commitment. "Look Back in Anger" and "Warm Peninsula" already given here.

## OBITUARIES

**MELVIN E. WILLIAMSON**  
Lieutenant Colonel Melvin E. Williamson, 59, deputy chief of Information Services for the Military Air Transport Service, died Feb. 15 at Scott Air Force Base, Ill.  
A native of Memphis, Tenn., he joined the Air Force in 1919 and received his discharge at Kelly field, Texas. Staying in Texas, he became manager of the University of Texas radio station KUT at Austin in 1922. He also attended the university, majoring in jour-

nalism. From 1927-29, he lived in Los Angeles. He returned to Texas in 1929 as program manager-publicity director of KABC in San Antonio, where he remained until 1931.  
In the following years, through 1936, he served as manager of WWVG in Brownsville, Texas, program director of KFUP in Galveston, and in various capacities with KJH, Los Angeles, KMPC Beverly Hills, and KMTR in Hollywood. He then joined the advertising firm of Hixson-O'Donnell on the Coast as radio director. In 1940, he switched to Russell M. Seeds Co. as producer-director.  
He returned to active duty with

development and provide them with material, costumes and trick names. Some of the teams he sponsored that made the rounds of the vaude circuits were Moke & Poke, Stump & Stumpy and Nicodemus. Even Buck & Bubbles were names of his invention.  
Nazarro started in show business as part of an acrobatic act which included Nat Nazarro Jr., a protégé whom he later adopted. He is survived by the younger Nazarro who later became organizer for

both of whom are producers and directors.

She was one of the original members of the dancing act known as "The Five Barstows," which toured in vaudeville and stock companies. She also had her own dancing group called "The Claire Ray Dancers," playing leading hotels and nighteries.  
Two other brothers also survive.

### OWEN FELLOWES

Owen Fellowes, 65, actor, died March 14 in Surrey, England, of a heart attack. He scored his biggest success in the West End in "His Excellency," then, following an accident which caused the amputation of his right leg, concentrated mainly on radio.  
He is survived by wife and son.

### WILLIAM E. MICK

William E. (Bill) Mick, 66, veteran showman long associated with the old Keith-Orpheum circuit, died recently in Tucson, Ariz. He later was manager of the late Harry Sherman's California Studios in Hollywood.  
Surviving are his wife and son.

### ARTHUR J. SULLIVAN

Arthur J. Sullivan, United Artists' Seattle branch manager, died of a heart attack March 12 in that city. He was with UA for 18 years, 12 of which he served as Seattle branch manager.  
His wife and three sons survive.

### BEN VIGOTT

Ben Vigott, 69, onetime Chicago theatre owner, died March 16 in that city. He operated a nabe

### IRENE BORDONI

March 19, 1953

L. J. W.

house for three years before retiring in 1952.  
Survived by wife, son and four daughters.

### DANIEL AMIEL

Daniel Amiel, 45, owner of the Turf Cafe at 460 Eighth Avenue in New York City, died March 16 in N. Y. He was the brother of Jack J. Amiel, N. Y. restaurateur.  
Besides his brother, he is survived by his wife and two sons.

**Mrs. John Riker Dittmars**, 67, former stage and silent film actress, known professionally as Marie Olivette, died March 15 in New York as result of burns suffered in a fire accident.

**Leslie Miller**, Walt Disney Productions' manager in Liverpool, Eng., died there March 4 after an illness of several months. He previously worked for Pathe and RKO-Radio.

**Joseph Martin**, 81, veteran band leader and onetime director of the pier orchestra at Old Orchard Beach, Me., died March 13 in Biddeford, Me.

**Mark E. Ruisard**, 42, an engineer

### FRANK N. HEARN, Jr.

March 26, 1932  
My Darling  
Within My Heart Lives The  
Memory of You.  
Mother,  
Julie Knox

for WGN, Chicago, the last 18 years, died March 18 in Glen Ellyn, Ill. Wife, daughter, son and mother survive.

**Mother of Alan and Sylvan Shulman**, died March 15 in New York. Alan is a composer and cellist with NBC; Sylvan is concertmaster of the "Perry Como" tv show.

**Donald Lawrence**, 38, the original "Fats" in the "Our Gang" filmed comedy series, died Feb. 26 in Meadville, Pa.

**Mrs. Betty Gamble**, 47, head booker at U-t's Frisco branch and a U-1 employee 25 years, died March 21 in San Francisco. Her husband and daughter survive.

**Wife of tv actor Rod Hendrickson**, died March 21 in New York after a long illness. Two sons also survive.

**Mrs. Kathleen Elsmere**, 65, vaude dancer of the 1920s and later a dancing teacher, died March 11 in San Francisco. Son survives.

**Edward A. O'Connor**, recording guitarist and one of the first New York musicians to specialize in the rhythm & blues idiom, died March 20 in Jamaica, N. Y.

**Non-Binton**, 35, longtime theatre manager with East Texas Theatres

Inc., died recently in Lufkin, Tex. His wife survives.

**Lida Carmichael**, 32, composer-pianist and mother of Hoagy Carmichael, died March 17 after a lengthy illness in Bloomington, Ind.

**Dale Wrights**, 40, announcer-actor, died March 16 in San Francisco following surgery. His wife and two sons survive.

**Frank Knapp**, 80, retired musician, died March 16 in Albany. A daughter and a sister survive.

## Let 'Em Understand

Continued from page 2

tirely Manischewitz - on - the - rocks?

Racial humor has its place and the Jewish comedians and raconteurs are not reticent in satirizing the human frailties of their coreligionists or making banter of the mores. But what a marathon of Jewish jokes had to do with a Friars Frolic saluting Steve Allen still has the majority of the capacity audiences at this Waldorf bewildered.

All were guilty. The toastmaster set the pace, and it snowballed from then on. It reached the stage where Sammy Davis Jr.—with a critic's insight—observed, "So what's all the excitement about Steve Allen? He ain't colored and he ain't Jewish." It was so bad that those solid acts who did their stuff with professional éclat, sans any dialect-style references, stood out like the Eiffel Tower. Allen's own sincere speechlet, on contrast values alone, paled the compulsively Lindyque brand of dubious humor which preceded it.

### Praise Be to Pros

Mike Nichols & Elaine May were in the strictly pro category with a reprise of their wise-guy deejay routine. Dorothy Collins & Johnny Desmond had a sincere salute to the honored guest and again pointed up the durability of that perennial, "Mr. Gallagher & Mr. Shean," as a framework for wheezes. Alan King's standup comedy was solid until he fell into a parody of El Al (Israeli airline) service which resourced to the kosher comedy brand. Pat Boone, Julius LaRosa and Jimmie Rodgers, utilizing "idiot cards" (forerunner of TelePrompster) for their lyrics (by Eli Basse and Bob Gordon) were in yesteryear song-and-dance attire in their doggerel tribute to "Steverino." Joey Bishop clicked.

Harry Belafonte, Carmine DeSapio, June Haver, Robert E. Kintner, Jayne Meadows (Mrs. Allen) and Audrey Meadows, General Emmet (Rosy) O'Donnell, Robert W. Sarnoff took bows. David Susskind was the most literate of the straight tributes. Jack Barry dittoed.

Harry Hershfield also performed along with Jean Gibbon's National Anthem and Met-soprano Dolores Wilson's vocalistics from Puccini to a Jolson item.

Louis Nye, Tom Poston and Don Knotts of Allen's comedy crew couldn't go through with their rehearsed ad libs razzing their boss and played it straight (which Allen gave fuller recognition and expressed thanks for their sentiments). Eddie Miller led the traditional "Here's To The Friars" anthem. George Jessel toastmastered and did his routine.

The shortcomings on the slick professionalism that is to be expected from old pros also took a strained tack, at one stage, with some untoward ad libs from the dais. One crack about the booze thing fetched a sensitized reaction, and while the atmosphere was electric for a spell, it subsided. However, the charm aura, once pierced, left a lingering misimpression.

Show biz banqueting moves ever from season-to-season; it is now SOP that a No. 2 mike, and possibly more, next to the toastmaster, be utilized for heckling. It started at the Friars' own intraclub stags when zanies like Gene Baylous, Jan Murray, Morey Amsterdam and Jack E. Leonard would "cut up" the official toastmaster. Since then, Leonard has graduated into either the No. 1 emcee or in the pivot position for the fast barbs. Fortunately for him but unfortunately for the attendees at this Steve Allen function, he was working elsewhere. He would have been an invaluable counterpoint to the toastmaster.

Abbott Joe E. Lewis, again recouring to the tradition of the Friars and its George M. Cohan heydays, made the formal presentations. He must have been among

the first to realize that the proceedings at this particular fete owed more to memory than reality. All concerned—and their individual identifications are purposely being spared—will have to rewrite their unfortunate pattern of patter and the plethora of one-track wit, if future Friars' Frolics are to command public attention, whether at 75 bucks a head or a \$7.50 blue-plate special.

## MARRIAGES

Jacqueline Green to Robert Tucker, Pittsburgh, March 22. He's the son of Joe Tucker, WWSW sports director.

Lorraine Foreman to Tony Thomas, Toronto, March 21. Bride's a tv singer; he a radio producer.  
Martha Bodel to Jim Perrin, Paris, March 21. Bride is program coordinator for CBS-TV's "Verdict is Yours," he's a CBS-TV stage manager.

Judith Herman to Robb Thomas, Milwaukee, Feb. 24. Bride is a model; he's a deejay at WEMP, Milwaukee.

Jorie Remus to Daniel A. Murray, San Juan, Puerto Rico, recently. Bride is a comedienne; he's a Coast restaurateur.

Cindy Conway to Henry Silva, Los Angeles, March 15. Bride was Miss Canada in Miss Universe pageant last year; he's an actor.

Pat Carter to Frank Breese, Las Vegas, March 7. Bride formerly was member of Dupree Trio; he's a radio-tv producer.

Jo Saunders to Pat Flood, London, March 14. Bride is a Windmill Theatre showgirl, he's a club manager.

Maureen Edey to Roderick Henderson, Heston, England, March 14. Bride is a pantomime actress. Irene Labhart to Lex Barker, Lucerne, Switzerland, March 14. He is a film actor.

Martha Jefferson to Joe Louis, Winchaven, Calif., recently. He's the former heavyweight boxing champion.

Yetta Troy to Jack LeGoms, New York, March 15. He's ABC-TV, CBS-TV and 20th-Fox Films studio hairstylist.

Rosalind Ross to Stuart Kloofain, New York, March 22. Bride is head of the record department of General Artists Corp.

## BIRTHS

Mr. and Mrs. John McCrory, daughter, Bronx, N.Y., March 12. Father is WCBS-TV salesman.

Mr. and Mrs. Helmut Dantine, daughter, Santa Monica, Cal., March 15. Mother's the daughter of Nicholas M. Schenck; father's an actor.

Mr. and Mrs. Herb Hendler, son, Hollywood, March 16. Mother is a former model; father's assistant to Warner Bros. Records prexy James Conkling.

Mr. and Mrs. Walt Griskenas, daughter, Glendale, Cal., March 13. Father is an assistant telefilm editor.

Mr. and Mrs. Lucian Davis, daughter, Burbank, Cal., March 15. Father's CBS Radio exec producer of network programs in Hollywood.

Mr. and Mrs. Philip Gittelman, son, New Hyde Park, L.I., March 12. Father is associate producer with CBS Public Affairs.

Mr. and Mrs. Dick Gehman, daughter, New York March 17. Mother is actress Betsy Holland; father is an editor of Cosmopolitan mag.

Mr. and Mrs. Peter Page, son, London, March 16. Mother is actress Elizabeth Lerner.

Mr. and Mrs. George F. Gaal, daughter, New York, March 17. Wife is former actress; he's ex-VARIETY, now with United Press International.

Mr. and Mrs. Mal McGregor, daughter, New York, March 11. Father's program manager of WORD in Pittsburgh.

Mr. and Mrs. Mel Pennington, daughter, Houston, recently. Father is a disk jockey on staff of KXYZ in that city.

Mr. and Mrs. Benjamin Botvenek, son, New York, March 12. Father is production property man of current Broadway legiter "Make A Million."

Mr. and Mrs. Symon B. Cowles, son, Miami, March 6. Father is advertising and promotion manager for WCKT in Miami.

Mr. and Mrs. Jerry Briskin, daughter, Hollywood, March 20. Father is an agent.

Mr. and Mrs. Paul (Peta) Page, son, Takeley, Eng., March 17. Parents are puppeteers on tv and vaude.

Mr. and Mrs. Cardew Robinson, daughter, London, March 19. Father is Cardew the Cad, the comedian; mother was a former tv dancer.

Mr. and Mrs. Thomas V. Belcher, daughter, Burbank, Cal., Feb. 26. Father is a KRCA director.

Mr. and Mrs. William Sands, son, Hollywood, March 12. Father's an assistant film editor.

## Jack Kapp

### JACK KAPP

March 25, 1949

Always in the Hearts of  
Irene and Sam Lutz

he Army Air Corps in 1942 and was released from active duty in 1944 as a major with the War Department bureau of public relations, radio branch. Following his second tour of active duty, he helped establish the West Coast offices for Lennen & Mitchell and he following year did the same for Meyer, Cornell & Newell. In 1946, he became radio director of Raymond R. Morgan Co. In 1950, he joined Mike Stokey tv productions, a Hollywood, where he was executive producer of "Ginny Simms"

Chicago Art Institute during this period.  
Surviving are his wife, two daughters and a sister.

### JAMES G. DIMMICK

James G. Dimmick, 78, retired financier who backed the Dimmick Sunnysbrook Orchestra in the 1920s with a \$200,000 grant, died March 6 in Greenville, Pa. In existence for 10 years, the band was known as "Dimmick and His Million-Dollar Orchestra" since Dimmick often traveled with it.  
His wife and sister survive.

### CHESTER BLACK

Chester Black, 75, vet Los Angeles drive-in operator, died of a heart attack March 19 in L.A. He was one of the three founders of L.A.'s first ozoner, the Pico. He also was an official of California Drive-In Theatres before its absorption by Pacific Drive-In Theatres Inc.

Surviving are his wife, daughter, brother and two sisters.

### EDDIE O'CONNOR

Eddie O'Connor, 44, pianist in many major bands, died March 19 in Hartford, Conn., after a long illness. He played with bands bated by Vincent Lopez, Lester Lanin and others.

At one time O'Connor was accompanist for Irving Berlin on latter's hospital tours. He appeared in "This is the Army" as well as many teleshows.

### ALBERT F. GIBROUX

Albert F. Gibroux, 54, former pianist with the late Eddy Duchin's orch, died March 3 in Toledo, O. With the Duchin band for 10 years, he also was pianist-arranger for Ray Noble and Teddy Black's orch. In Toledo, he played with the Pretz Russell orch for 13 years. His wife and daughter survive.

### EDWIN L. MAYSON

Edwin L. Mayson, 86, violinist-composer, died March 11 in Akron. A native of British Guiana, he came to the U. S. with a touring minstrel show.

Four sons and a daughter survive.

### CLAIRE M. MALBY

Claire M. Malby, former dancer and dancing teacher, died March 7 in Sarasota, Fla. She was the sister of Richard and Edith Barstow,

### IN MEMORIAM

Edward  
Everett  
Hale

March 19, 1953

Chet. Rupert. Toby. Tom.

rogram on KTTV and the network

Pantomime Quiz."  
Early in his career, he appeared in and directed several films, the best known of which was "Wings," with Richard Arlen, Gary Cooper and Clara Bow. Network radio and v programs which he produced or directed or otherwise worked on include "The Nebbs," Packard Family," "You're In the Act," "Andrews Sisters," and "Da-

### HENRY H. HAMILTON

1876 - 1955

### ALICE W. HAMILTON

1874 - 1953

IN LOVING MEMORY

"BOY"

id Rose and Curt Massey," among others.

His wife and daughter survive.

**NAT NAZARRO**  
Nat Nazarro, 70, for years a personal manager, died March 18 in New York after a brief illness. He was regarded as a prime developer of Negro talent. Among those he first had under his utelage were Pearl Bailey and Buck & Bubbles.

Nazarro specialized in developing acts. He would put a single or team under salary during their

# They're Loaded to the Teeth With Talent

H. W. CONNORS, New York World-Telegram

**JOHN CROSBY,**  
*New York Herald Tribune*

"Phil Ford and Mimi Hines, a pair of gifted and distinctive clowns."

## VARIETY

"The resounding song-and-comedy click of Phil Ford and Mimi Hines, projected a brand of young professionalism, with engagingly romantic creeping-of-the-hands in their vocal duets, that hit home hard. Her comedy was inspired. It was starry-eyed stuff that played and came off well. Studio audience acclaim was whammo." Abel.

**GEORGE BOURKE,**  
*The Miami Herald*

"The most exciting comedy act we've seen in many a nightly tour. Mimi Hines and Phil Ford are the names in the billing and remember them well. They can handle every type of comedy from the very subtle to slapstick. Then too, if we were a Desi Arnaz we'd grab them for a TV series."

**JACK O'BRIAN,**  
*New York Journal-American*

"Neatly polished professionalism plus that indefinable endearing quality. Miss Hines has a modern version of Fannie Brice's fabulous ability to commute between affectionate sincerity and gawky low comedy. . . . They are pleasant to encounter in this cynical age."

**TONY ZOPPI,** *Dallas After Dark*

"Phil Ford and Mimi Hines, the husband and wife comedy duo, who scored one of the big hits of the season at the Kings Club, Adolphus Hotel, returned to the scene of their triumph Monday night. To make it sweet and brief, we are pleased to report that they took up where they left off last year."

"The luscious Miss Hines established herself as one of the most humorist distaff comics since Martha Raye was the toast of the nitery circuit. Phil Ford who wrote the act, is a perfect foil for Mimi's punch lines—result—relaxed informality one would enjoy in one's own living room on a Saturday night."

**LEE MORTIMER,** *New York Mirror*

"Ford and Hines bring hilarity to Copacabana. The big news is the local ginmill debut of Phil Ford and Mimi Hines, the cleverest slapstick comics to come along since the Keane Sisters. Ford and Hines is the kind of 'new' act that makes my dreary job worthwhile."

**DALE STEVENS,**  
*Cincinnati Post & Times Star*

"Phil Ford and Mimi Hines fractured me last night at Beverly Hills."

"I'd like to own half of the act, because this gal's great face and versatility, teamed as it is with a good straight man who plays it with a contagious feeling of fun, should be worth a million bucks."

**HY GARDNER,**  
*New York Herald Tribune*

"The highly touted comedy team of Phil Ford and Mimi Hines, who made their third appearance on the Ed Sullivan show Sunday, finally made their N.Y. night-club debut Thursday night at Jules Podell's Copacabana. Normally, when newcomers show their faces or display their wares in this whiskey-irrigated bistro, very few members of the opening night audience stop talking, guzzling or eating—with the exception, of course, of waiters, captains, press and booking agents and personal friends. In the case of Ford and Hines every one in the room must have been a personal friend for it was so quiet during their turn (except for the welcome sounds of laughter) that you could hear a pint drip. There is no greater tribute any reviewer—or paying guest—could pay to a pair of entertainers, old or new, than to offer such rapt attention. . . ."

**WILL LEONARD,** *Chicago Tribune*

"Phil Ford and Mimi Hines are exhilarating, refreshing, and tireless. Discovery of the season."

**FRANK BROOKHOUSER,**  
*Philadelphia Evening Bulletin*

"Their lines and their mimicry produce guffaws by the gross and they have become immediate hits in this town."

## VARIETY

"Miss Hines, a slim dark-haired dynamo, who can mug with the best of 'em, do side and back falls that are fantastic, make with the ad libs and funny lines, takeoff on Bardot at the drop of a hat, is a terrific comedienne. That she also can sing is an added plus. Her forte, however, is comedy. She can drive home the laugh-lines like a trip-hammer in action. Ford is a very funny guy. He is also hip on the writing, penning all the material used, and has plenty of routines stashed away. With tv impact, and pro showmanship these two have plus-everything going for them—they've nabbed record-cutting contracts, too, plus full sked of nitery engagements. They've gone to top billing in one big jump." Guy.

**PAUL HERRON,** *Washington, D.C., Post and Times Herald*

"Phil Ford and Mimi Hines are being talked about as the greatest comedy team since Martin and Lewis."

**GEORGE W. CLARKE,**  
*Boston Daily Record*

"Sensational comics . . . Warmly received at Blinstrub's."

**LOUIS SOBOL,**  
*New York Journal-American*

"At the Copa, the highly talented and completely zany couple, Ford and Hines are as delightful and goofy a pair as ever tugged giggles and guffaws from a hep audience."

# PHIL FORD and MIMI HINES

1958  
1959

ADOLPHUS HOTEL, Dallas  
EDEN ROC, Miami Beach  
BLINSTRUBS, Boston  
LATIN CASINO, Philadelphia  
TWIN COACHES, Pittsburgh  
BEVERLY HILLS C.C., Cincinnati  
CASINO ROYAL, Wash'ton, D. C.  
EDEN ROC, Miami Beach  
(Return Engagement)  
CHASE HOTEL, St. Louis  
TOWN CASINO, Buffalo  
RIVERSIDE HOTEL, Reno

Just Concluded  
**COPACABANA**  
New York  
Currently  
(RETURN ENGAGEMENT)  
**BLACK ORCHID**  
Chicago

Television:  
**JACK PAAR SHOW**  
(Six Appearances)  
**ED SULLIVAN SHOW**  
(Four Appearances)  
Coming Up:  
LATIN CASINO, Philadelphia  
(April 13-18)  
CASINO ROYAL, Wash., D. C.  
(May 4-10)  
COCOANUT GROVE,  
Ambassador Hotel, Los Angeles  
(May 20-June 3)  
EL MOROCCO, Montreal  
(June 4-10)

CHELSEA AT 9 (Granada TV,  
London) June 14  
TROPICANA, Las Vegas  
(June 24)  
DUQUESNE STATE FAIR, III.  
(Aug. 31 - Sept. 6)  
TWIN COACHES, Pittsburgh  
(Sept. 11-24)  
LATIN CASINO, Philadelphia  
EDEN ROC, Miami Beach  
RIVERSIDE HOTEL, Reno  
(Oct. 8-22)  
BLACK ORCHID, Chicago  
(Nov. 12-25)



RCA VICTOR Records

Press Relations:  
DAVID O. ALBER Ass'c.

Personal Management:  
**HARRY WEISMAN**

